

UNIVERSITY OF CINCINNATI

July 31, 1979

I hereby recommend that the thesis prepared under my supervision by Lee Seaman Spear

entitled VOCAL MUSIC IN THE HARMONIST SOCIETY:

1804-1832

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS in CHORAL CONDUCTING

Approved by:

Philip J. Grobman
Peter Thomas
James R. By

VOCAL MUSIC IN
THE HARMONIST SOCIETY: 1804-1832

A thesis submitted to the
Division of Graduate Studies
of the University of Cincinnati
in partial fulfillment of the
requirements for the degree of
DOCTOR OF MUSICAL ARTS in CHORAL CONDUCTING
in the College-Conservatory of Music

1979

by

Lee Seaman Spear

A.B., Oberlin College, 1968

UMI Number: DP16073

INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

UMI®

UMI Microform DP16073

Copyright 2009 by ProQuest LLC.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest LLC
789 E. Eisenhower Parkway
PO Box 1346
Ann Arbor, MI 48106-1346

PREFACE

A short excursion down the Ohio on one of the Pittsburgh-based riverboats brings visitors to "Old Economy," the State of Pennsylvania's oldest museum. The same trip in the late 1820s brought visitors to the village of Economy where they would be amazed by the sight of a fully functioning, independent, German town. Economy, or more properly "Oekonomie," was the third and final home of a group of Christian utopians that splintered away from the German Lutheran church during the last quarter of the eighteenth century, came to America in 1804, and flourished and prospered here for more than a century, living communally according to the Holy Scriptures as interpreted by George Rapp.

A religious awakening in 1782 transformed George Rapp from a weaver and vinedresser into a charismatic preacher and prophet of the Millenium. Masses of people gathered around Rapp to live a life based upon that of the early church. Their style of living in continual readiness for the Second Coming they called "Harmonie."

On Names: a clarification

Several names associated with George Rapp's community can be confusing. In the interest of clarity, I supply this general explanation.

1. Places: George Rapp and his associates referred to their state of religious preparedness as the Harmonie. This same name they

gave to their first settlement, in Butler County, Pennsylvania, and to their second settlement, in Indiana. The third settlement they called Oekonomie. For the purposes of this document, the first two settlements will be distinguished from each other by the use of their modern names: Harmony, Pennsylvania, and New Harmony, Indiana. The third settlement will be called Economy. The museum on the site of Economy is named "Old Economy," and it is located within the modern bounds of Ambridge, Pennsylvania. In this paper, the term Harmonie will be used only to refer to the abstract state of being of Rapp's congregation.

2. The "Society": Rappites, Rappists, Harmonites, Harmonists, Economites, Economists: these were some of the names applied to the group officially chartered as "Georg Rapp und seine Gesellschaft." In their own use and in that of their neighbors, Rapp's congregation was referred to always as a collective plural. In this study, I have chosen to follow this historical usage: when capitalized, the term "Society" is used as the translation of "Georg Rapp und seine Gesellschaft" and, hence, is plural:

3. Persons: The leader of the Harmonie was born Johann Georg Rapp in 1757. In this study he is referred to as George Rapp, "Father" Rapp (the name used by his congregation), the elder Rapp (a name used generally by Harmonist scholars), or, simply, Rapp. His natural son Johannes was called "Hannes" as a child, but became "John" as he grew up in America. Friedrich Reichert was George Rapp's friend and the treasurer of the Society even before the emigration to America. Reichert lived in the Rapp household and, after coming to America, he

changed his name to Fredrick Rapp and became the adopted son of George. Fredrick was the head of the Society in all things temporal, at least in the view of the outside world. This, combined with the fact that Fredrick predeceased his adopted father by thirteen years, is apt to lead to confusion among those learning of the Society for the first time.

Research Technique

What separates this study from other examinations of music of the Harmonists is the use made of computer technology to store and sort the massive data. Working in the music archives at Old Economy is daunting. An overwhelming quantity of material has been preserved from the 102 years of Harmonist life.

I was interested in examining the vocal music used in the Society before 1832. Because of the design of the cataloging system used in the archives, neither the music for voice nor the music of a particular period could be separated. Therefore, it became necessary to examine the entire manuscript corpus in minute detail to extract the materials I wanted. Well over 300 manuscript volumes and fragments, some containing several thousand entries, were studied. Twelve items of information ("fields") were drawn from each piece:

1. title or first line
2. composer or arranger
3. clef
4. key signature
5. meter signature
6. theme, i.e., the first ten pitches of each piece
7. instrument for which the part was intended

8. date of composition, transcription, performance, as given in the manuscript part
9. identifying number given in the manuscript
10. miscellaneous--including the identification of the scribe
11. volume number--an arbitrary three-letter code or trigram (e.g., ABD, HGB, and MMB) used to identify each volume in the archives
12. internal location--a two-letter code (e.g., AA, AB, AC, etc.), used to identify the specific reference within a volume.

In all, approximately 240,000 items of information were collected and encoded. This data bank, or file, was transferred to computer cards at the Hamilton College Computer Center and finally placed in tape storage at Cornell University.

By using the computer to sort the data according to fields 1, 2, 6, 8, and 9, it was possible to fill in much missing information--the titles for 151 pieces left untitled by the Harmonist scribes were found--and to cross-reference the file for alternate titles--e.g., we found that "Walz Oestreich," is the same piece as "Oesterreiches Walz," "Walz No. 15," "Austrian Emporer's Walz," and "Walz des Kaisers von Oesterreich." At the completion of this procedure, the file had been reduced to 3700 discrete titles with 1000 cross-references.

Using field eight, which shows any dates given in the manuscript, we began the process of extracting those pieces which date from before the Society's 1832 Schism. This list was supplemented by examining the scribal hands identified in field ten and flagging the pieces copied by scribes who left the Society in the Schism.

Finally, using field seven (instrument), we identified those pieces for which there is a text or at least one recognizable vocal

part. This final step yielded a special file of 1000 pieces which is the basis of the research described herein.

ACKNOWLEDGMENTS

The completion of a thesis can be an occasion for thoughtful reflection. In my case, the thoughts go back quite a few years, back beyond the seven summers devoted to work on archival materials at Old Economy, to two isolated occurrences which became the antecedents of this study.

In the late 1950s, I spent part of a summer at my mother's family home in Cincinnati. Prowling through the attic of that large old house one day, I found a trunk filled with letters and important-looking documents dating from the nineteenth century and written in German, but in a form of handwriting which I found baffling. I had a normal thirteen-year-old's delight with mystery, especially codes and ciphers, and I set out to "break" this code. Working from the most obvious clues--salutations, addresses and dates--I began to decipher individual letters: *f* = f; *h* = h; *s* = s; *N* = e; *r* = r; *v* = v; and so on.

The process was exciting: I felt I was unlocking the thoughts of my ancestors, written down over a century before. There was not, however, much call for a junior-high-school student to read nineteenth century kursiv Fraktur.

It was on another summer vacation trip, nearly a decade later, that I first learned of the Harmonists and first suspected that the "cipher" I had learned as a child might be useful someday. Home from

a summer job, I visited the Old Economy museum and restored village in August 1967 with my family. I remember being surprised to find that a cultivated German community had flourished in the wilds northwest of Pittsburgh, and being astonished to discover samples of "my cipher" in the museum. I think that it was this discovery which whetted my appetite and which eventually led to this thesis.

Therefore, I believe it is fitting that the first acknowledgment go to those ancestors of mine, the Siemann family (later Seaman), who came to the U. S. in 1855, settled in Cincinnati, and had the forethought to secret away a cache of letters and documents which would pique the curiosity of a youngster some 103 years later.

On a more traditional level, I owe a tremendous debt of thanks to Daniel Reibel and the staff of guides and volunteers at Old Economy, particularly to Mrs. Ruth Hahn, who for several years has willingly been my "eyes" in the archives, thereby saving me many extra trips to the museum when my microfilm copies proved unclear.

For most of the period of this research (1972-79), I was employed at Hamilton College in Clinton, New York. I am grateful to the College, most of all in the person of Dean Lawry Gulick, who urged me on when the project was growing, seemingly, beyond all bounds, and who steered me toward sources of financial support which made the completion of the project practicable. The key to this project has been the use of computer technology to store and sort the enormous bank of data collected from the music archives at Old Economy. Special thanks are due to David Smallen and the staff of the Hamilton College Computer

Center, who set up special operation times so that I could run my two-and-one-half to five-hour jobs after hours, out of the way of regular academic computing. Extra special thanks are due to Robert Ellison and his intermediate-level class in computer science, who took on my project as their project, and wrote the programs to deal with my data.

The influence of Karl J. R. Arndt is deeply felt by anyone who works with the Harmonists; my case is no exception. Professor Arndt has made a Lebenswerk of studying Rapp's Society, producing in the process an endless supply of interesting and authoritative books and articles. One of his collaborators is Richard Wetzel, a musicologist at Ohio University. Working just a few years ahead of me, Dick Wetzel broke ground with his general study of Harmonist music; I am pleased to follow in his trail adding, I trust, some detail to his overview.

The Harmony Society was, of course, just one of many such religious or utopian groups that dotted the North American countryside in the eighteenth and nineteenth centuries. To get a perspective upon the religious life of the Harmonie, I drew upon the expertise of my friend and colleague, Melvin Endy, professor of religion at Hamilton College and a specialist in American religious movements. I gratefully acknowledge his suggestions and clarifications which, more often than not, found their way directly into chapter one.

In the course of this study, I had occasion to use the resources of several university and public libraries, always finding librarians who were gracious and eager to help. Two persons deserve to be singled out for special thanks. Cary Spear, at the Congressional

Research Service of the Library of Congress, researched and helped me document the official contacts between Rapp's Society and the federal government; and Mike Keller, music librarian at Cornell University, spent hours with me, puzzling over the question of procedures for the collection of data and the recataloging of the music archives at Old Economy.

I also owe a debt of gratitude to three former students, each of whom gave a month of full-time work to this project: in January 1975, John Westcott and Beth Bergman assisted me in doing ground work which eventually developed into a detailed catalogue of the music collection; and in June 1978, Mike Salmon joined me in working through the maze of print-outs (over 250,000 lines of information) searching out and identifying synonymies. There must be some heavenly reward for these three.

My advisors deserve a special mention, also. To Phillip Crabtree, who oversaw the writing of this paper, I am grateful for many things, but most of all for his style: he allowed the thesis to take the direction it wanted, giving gentle guidance when necessary, never insisting upon formula; he was over-generous with his time, reading the final draft in the midst of a much needed and richly deserved vacation. Elmer Thomas supervised my entire doctoral program and to him I owe a debt that can not be estimated. Particularly, I thank him for his almost militant support in the face of a bureaucratic situation that severely threatened the completion of this thesis and degree.

The spouse of any doctoral candidate deserves an award for

undergoing the tortures of living with a thesis writer. When Rebecca Felton married me seven years ago, she probably did not know she was also marrying the Harmonist music collection. For our entire married life so far, vacations have consisted of dreary hours of data collection. In her "free time" Becky has located and transcribed all vocal and instrumental parts to over 300 works, creating in the process the massive appendices which comprise volume two. She has not been my assistant, but rather a full partner in this project. There is no doubt that she has invested at least as many hours of labor, most of it mind-deadening and thankless, in this thesis as have I. For what it is worth, I estimate that her work shortened by about three years the time required to complete this project. Thanks.

Clinton, New York
July 1979

TABLE OF CONTENTS

VOLUME I

	Page
PREFACE	ii
On Names: a clarification	ii
Research Technique	iv
ACKNOWLEDGMENTS	vi
Chapter	
I. THE <u>HARMONIE</u>	1
The Development of a Faith	1
The Emigration	8
The Society at Harmony, Pennsylvania (1804-1814)	10
The Jefferson Petition	12
The Economics of <u>Harmonie</u>	17
Education in the <u>Harmonie</u>	20
The <u>Harmonie</u> Moves to Indiana (1814-1825)	23
The Final Stage, Economy, Pennsylvania	29
II. THE MUSICIANS OF THE <u>HARMONIE</u>	42
Johann Christoph Mueller (ca. 1777-1845)	42
Gertrude Rapp (1808-1889)	48
Jacob Henrici (1804-1892)	52
John S. Duss (1860-1951)	55
Carl von Bonnhorst (1776-1844)	57
William Cummings Peters (1805-1866)	58
III. THE PLACE OF VOCAL MUSIC IN THE HARMONIST SYSTEM	60
Religious and Instructional Music	61
The <u>Harmonisches Gesangbuch</u>	63
Social Use of Music in the <u>Harmonie</u>	68
The Early Years: Harmony (1805-1814)	70
The Middle Years: New Harmony (1815-1825)	75
The "Professional" Years: Economy before the Schism (1825-1832)	84

IV. HARMONIST VOCAL MUSIC AND ITS PERFORMANCE	98
The Chorales: Oral Traditions, Corrections, and "Furbelows"	100
Henrici's Tablature	105
Identifying Composers	108
Performing Forces	110
The Viola in the <u>Harmonie</u> Band	114
Antiphonal Performance	115
Dating the Manuscripts	120
 V. SUMMARY AND CONCLUSIONS	130
Epilogue	133
 BIBLIOGRAPHY	136

VOLUME II

APPENDIX A: Symbols and Abbreviations Used by Johann Christoph Mueller	1
APPENDIX B: Harmonist Vocal Music (Pre-1832); Composer Known	2
APPENDIX C: Harmonist Vocal Music (Pre-1832); Unattributed	188

Chapter I

THE HARMONIE

"Amerika, du hast es besser" This is the promise and siren cry which, even before articulated by Goethe, brought a steady stream of German settlers and immigrants across the Atlantic. It was faith in this promise which turned Johann Georg Rapp and his congregation westward from their home in Germany. Nurtured by this faith, the Harmony Society emerged as one of the great paradoxes of our history--a cloistered community of naive religious communists which was to become one of the giants of American manufacturing and capitalism.

The Development of a Faith

George Rapp (1757-1847) was born, reared, and educated in Iptingen, Wuerttemberg. After a period as a journeyman weaver, he returned to his native village, married, and began to raise a family.¹ Rapp led the normal, unremarkable life of a Swabian villager until, at the beginning of 1782, he experienced a religious rebirth. Suddenly George Rapp had become, by his own admission, "a prophet, and called to be one."

He decried the officious manner and the hypocrisy of the

¹ Karl J. R. Arndt, George Rapp's Harmony Society, 1785-1847, rev. ed. (Rutherford, N. J.: Fairleigh Dickinson University Press, 1972), p. 17.

established Landeskirche, and declared that the Millenium was imminent. A small group of villagers gathered around Rapp and refused to attend the local church. Their examination of the Bible convinced them that it was necessary to withdraw from the worldly life, to purify themselves for the coming of the Lord. They made belittling remarks about the local pastor, questioning his fitness to lead children of God. Such remarks brought the group to the attention of the diocesan authority. After an investigation, the authorities determined that Rapp's Separatists were misguided, but not dangerous; they permitted the group to go its own way without penalty. The local pastor, however, was admonished to see to the reconciliation of these, his erring parishioners, and to return them to the proper path through loving instruction.²

The pastor's attempts notwithstanding, Rapp's congregation grew and grew. By the spring of 1798, it had become large enough to justify the concern of the Wuerttemberg legislature.³ In the interest of preserving discipline and peace in the district, the legislators required of the Separatists a written explanation of their nonconforming views. This request for information looms large in the history of the Harmony Society, for it drove Rapp and his followers to consider carefully their reasons for dissent; in this way it led to a codification of their beliefs--the so-called Articles of Faith of

²Ibid., p. 28.

³Ibid., p. 35.

1798--which stood without substantial change until the demise of the Harmonists one hundred years later.

Because the Society after its formal organization in 1805 became secretive regarding its religious beliefs, unwilling to respond to questions of outside observers and refusing even to admit non-members to witness its most important festivals, the document drafted by Rapp in 1798 is of inestimable value. It provides the only lucid explanation of Rapp's, and therefore the Society's, beliefs.

There are seven articles, designed to respond to specific charges or assertions. Because of the importance of this document, it is summarized here.⁴

1. Concerning the Church: We believe in a Christian church . . . on the basis and plan of the holy Apostles and fathers of the first church. . . . On this account we cannot content ourselves with the present style of worship. . . . /We/ do not venture to attend such worship, since no one is granted the freedom or may take the freedom to speak as the spirit convinces us. . . . For this reason we consider it better to form a separate congregation and to conduct our meetings according to the manner of the first Christians in our own homes. . . . It cannot be harmful to the State that we fail only to meet in the external place while we guard well and preserve among ourselves the truth of the law and gospel, for according to the whole, God is bound to no single place. Our way of meeting merely seems strange to custom, but the necessary thing to do is to test whether our basis is good.
2. Concerning Baptism: As far as baptism is concerned we do recognize the same as good and right, as being the seal of Christianity, but as useful only to him who has first been moved by God. . . . From this /Rom. 6:3, 4/ it is also seen that baptism in the times of our first church fathers was nothing general to be administered also to

⁴The translation is by Karl J. R. Arndt, *ibid.*, pp. 36-40.

evil persons, as is now customary, but something tested by a change of heart. . . . It would be better not to baptize children until they themselves want to become Christians in true form. /In Wuerttemberg the Church and state required infant baptism within days after birth./

3. Of Holy Communion: We freely confess that we hold communion several times a year, but only according to the ancient constitution of the noble fathers of the church. First we inform our brotherhoods that at this or that time the agape will be held. At the place where the brothers have met an address and admonition is given by a brother who has first been elected by the entire congregation. Then there is confession, secret and public, according to circumstances. When all disagreements have been settled and unity has been renewed, and after each has this feeling toward the other and complete peace and unity reigns in our midst, then we flow together in the innermost harmony of love and honesty. We pray and also sing a song of praise, then each presents the gift he has brought and of it a meal is prepared which is eaten in common while we are mindful of the nearby friendship of our Lord Jesus Christ. . . . And when the conversation is ended and the meal finished it becomes still. Then after a short address bread and wine are brought and blessed and a brother distributes it. "Mark well, do this in memory of me," thus the external testifies to the internal and this at a time of harmony, and we have never parted from each other without blessing.
4. Of the School: We have recognized and know that man by nature is ignorant and animal, that he therefore must be instructed and taught by experienced masters of all kinds, and the institutions of our land are quite proper and well equipped. But too much acquaintance and communion of our children with others who are attracted to such places remove our children unduly from their naive condition and causes in time a great excess of unnecessary affections /i.e., emotions/, so it is considered better by us to teach our children ourselves or that we be allowed to keep a teacher. . . . And thus /our children/ would remain under our exact care until they are grown up and can apply their own reason and sense. If then they do not wish to follow in our footsteps, we then leave them free to join any religion they wish, be it Lutheran, Catholic, or Reformed.
5. Of Confirmation: Let us consider the first commandment:

Thou shalt not use the name of the Lord thy God in vain. Since we notice and know from experience that children about to be confirmed are not interested in the vow which according to evil custom, they receive at this time, and since poor parents at this time are often put to much expense and need--if the children are not given clothes they get angry and disagreeable, while often pride and arrogance means more than the honor of God--on account of these considerations we cannot admit that our children take part in the ceremonies. . . .

6. Of Government and Taking an Oath: Our feeling toward the government is still warm, and we are sufficiently convinced by experience that the government is good and that one cannot do without it. Also the common people would probably long ago have driven us to the ends of the earth, if the protection of the government had not existed. For this reason we gladly do our duty to the government, as we so far have willingly done and will continue to do so long as we are tolerated in the land. The fact that we do not bind ourselves with physical oaths /The Harmonists refused to swear an oath, in accordance with Matthew 5: 33, 34./ is not meant to convey any evil intent; we are merely moved by the duty and love which we feel toward our Lord Jesus, who imposes this upon those who have dedicated themselves to following in his footsteps. . . .
7. Of the Military Order: Because our system is constituted as it is and because experience has made it evident, our unmarried sons who are of our spirit cannot concern themselves with serving in the military order. If through hard struggle of penance and change of their vain way of life they have withdrawn from the magnificence of the world, they could not harmonize such military service with their inner peace without suffering great injury, or even without losing their noble state, the state of regeneration. . . . In due humility we are inclined to submit to payment of taxes or to pay money in lieu of service. But those sons who belong to us but who do not fit into the above limitations are bound by the laws and rights of our most gracious Regent and Lord to show obedience and loyalty as the lot falls upon them, just as others. . . .

From these seven articles much may be inferred about Rapp's Society. They had no desire to leave their homeland and the governmental protection they had enjoyed there for fifteen years. Their

hope was to establish a cloistered theocratic dependency within the state, admitting the jurisdiction of the government regarding the right of taxation and the duty to maintain the peace.

Implicit in the Articles is a special concern for the community's obligation to its children, including an awareness of the impressionability of youth and a corresponding readiness to defend against corrupting influences, paired with an unusual respect for the individuality of the child. The statements show the progressive, even anachronistic, belief that parenting consists of preparing and educating children in the decision-making process--giving the child ever more authority over major decisions in his own life.

Taken as a whole, the Articles demonstrate some of the similarities of George Rapp's thinking to the Pietism of Spener and Zinzendorf; the theology of regeneration (cf., "Born-again" theology), the desire to restore the Church to its pristine form as described in the New Testament, the emphasis upon the heart of the believer, the dissatisfaction with the coldness of the established church and the need for personal expression in worship are all characteristics of the Pietistic movement which produced so much strife in the Lutheran Church during the Eighteenth century.

Two important Harmonist doctrines were not mentioned in the Articles. These concern the community of property and the belief in the imminence of Christ's thousand year rule. Some scholars have suggested that these ideas were not yet fully defined in Rapp's thinking, that communitarianism developed only after the Society reached

America and, then, only when it was forced upon them by circumstances. However, evidence exists which indicates that the Harmonists had a common treasury from an early date; many of Rapp's financial problems during the first years after the emigration arose when disaffected members sued for the recovery of their property. I believe that in the absence of hard evidence to the contrary, one must assume that Rapp's advocacy of Restorationism as indicated in Article one, viz., the return to the pristine forms and beliefs of the first-century Church, subsumed the custom of communality of property and the expectation of Christ's imminent return. Both of these ideas carry the authority and weight of New Testament endorsement, beginning with Acts 4:32 and continuing throughout the letters of Paul. Rather than indicating that Rapp had not thought of these ideas, their absence from the Articles more likely demonstrates either that he did not believe it necessary to instruct the authorities in New Testament history, or that the ubiquity of Restorationist movements at that time made such description superfluous, or that he wished to avoid potential difficulties with the government which might stem from raising the issue of the taxable status of his congregation.

After the investigation by the legislature, Rapp's influence grew still faster. The controversy surrounding him seems only to have drawn more of the curious to his meetings, and often the curious stayed on to become the converted. In November 1802, the district government at Maulbronn reported that Rapp's following had grown to

between 10,000 and 12,000.⁵ Another investigation was ordered.

The Emigration

At this point, the congregation decided to seek another home, one where they could be free from contamination of non-believing neighbors and where they would not be forced to explain themselves so often. The wilderness of America seemed to offer an Edenic setting. Rapp wrote to the Emperor Napoleon requesting that they be allowed to settle in the French Territory of Louisiana. The Emperor was agreeable, but before arrangements could be completed he sold the land to the United States. With apologies, Napoleon suggested that Rapp consider settling his Society in the French Pyrenees.⁶ Rapp never replied to the offer, but instead left Wuertemberg in July 1803 with a small party of men to look himself for a more salubrious location in America.

The search lasted throughout the winter of 1803 and all of 1804. Rapp found an abundance of available land, but he had not enough ready cash to claim it. He could not get acceptable terms from the Americans. The summer of 1804 brought the threat of imminent arrival of Rapp's congregation, but still there was no place for them to settle.

⁵Ibid., p. 46.

⁶Ibid., p. 458.

Rapp managed to arrange a meeting with President Jefferson for July 12, 1804, in which he would plead for a land grant. Shortly before the meeting took place, the "Aurora" docked in Baltimore with the first 300 of Rapp's followers. This put even more pressure upon Rapp to find a permanent home. The meeting with Jefferson was not satisfactory. The President was interested in Rapp's plan and sympathetic to his plight, but explained that he did not have the authority to dispense land contracts for the nation. Jefferson told Rapp that Congress would have to consider the case. Rapp believed that the immediacy of the problem did not permit him to wait for Congress.

Rapp returned to his searching and at last found a site twenty-six miles north of Pittsburgh which he could afford to purchase. On December 22, 1804, he paid \$3400 to Detmar Basse-Mueller as a down-payment on 4500 acres of \$2.50 per acre. It was here that the congregation formally became a community. Friday, February 15, 1805, Rapp and the assembled company celebrated the creation of "Die Harmonie" with the signing of Articles of Agreement. Briefly stated, the six articles provide that:

1. the members freely give all their personal estate and property, including cash, land and livestock to the Society, forever;
2. the members pledge to submit to the laws of the Society;
3. if any member choose to withdraw from the Society, he would demand no reward for work or services rendered to the Society during his membership;
4. George Rapp and his Society adopt all the subscribers

into full membership and grant each the privilege to attend all religious meetings and to be instructed in church and school, for their temporal and eternal felicity;

5. the Society supply all subscribers all the necessities of life, as lodging, food, and clothing, all their days;

6. in the event of a member withdrawing from the Harmonie, full refund of the property brought with him into the Society will be made.

The Society at Harmony, Pennsylvania (1805-1814)

The pressure to find land had been so great that Rapp had settled for a site which did not fully satisfy him. The 4500 acres were on Conoquenessing Creek, a small stream which supplied ample water power for the Society's needs; the Harmonie did prosper there, but Rapp had two major complaints about the location. First, the area was not well suited for vineyards. Since weaving and viniculture were the two industries most familiar to Rapp, this was an important lack. The other complaint was Rapp had not been able to secure a large enough contiguous piece of land to settle all his pilgrims together. By the time the Society left Harmony in 1814, in order to accommodate the growing community they had been forced to develop three outlying villages--Ramsthal and Oelbronn, named for two of the villages they had left in Germany, and Edenau, named for the Biblical home they sought to emulate--on additional acreage in the vicinity of their first purchase. Rapp found this arrangement unsatisfactory; he

wanted a site where his Society could live in a single village surrounded by fields, orchards, and forests. The Harmonie's special calling and life style necessitated a buffer between itself and its neighbors.

There is little doubt that the reservations Rapp had about this first location limited the growth and development of the Society in its earliest years in America. Even so the colony gained a reputation for an amazing level of industry. During the first year they cleared land for the village itself and over 200 acres of fields; they built their first grist mill, with a mill-race which ran over three-quarters of a mile; they designed a town plan and built forty-six log houses. Of course, during most of this time their land was producing almost no food. The Society was, in fact, practically destitute. They had land and leadership and enormous amounts of energy, but still they nearly starved. Merchants in Pittsburgh and Philadelphia were reluctant to extend credit to an untried group. When in the face of these hardships groups of members angrily left Rapp's colony and sued him for recovery of their funds, the credibility of the Society was reduced still further among the merchants.

It was in these circumstances that Frederick Rapp, the elder Rapp's adopted son and the business manager of the Society, went to Pittsburgh to beg supplies. The stores of food had been exhausted at Harmony. A full day of searching left Rapp empty handed; he could find no one willing to risk extending credit. Almost despondent, Frederick spent a sleepless night; there was no reason to return to Harmony unless

he found food. George Rapp understood the meaning of Frederick's failure to return and it is said he spent the night in prayer. That same night, a merchant named George Sutton also was unable to sleep. In the morning he was moved to seek out Frederick and offer him two four-horse wagon loads of provisions for the Society. The immediate threat of starvation was forestalled, but more importantly other merchants, seeing Sutton's faith in the Rapps, decided to do business with the Harmonists. Sixteen years later, when the Society had begun to amass the "Harmonie millions," they received word that Sutton's firm was being bankrupted. Remembering Sutton's aid Frederick Rapp wrote him: "Should it so happen that our Old friend should experience the inconstancy of temporal fortune, Harmonie would certainly help him again to such a new Beginning, as he had in those days, wherein he first became dear to its members."⁷

The Jefferson Petition

For most of their history, success followed upon success, but strangely enough it may have been a failure which gave the Society the initial impetus needed to begin the success cycle. In 1805, still anxious to relocate on a more suitable site, George Rapp had a petition

⁷Karl J. R. Arndt, ed., A Documentary History of the Indiana Decade of the Harmony Society, 1814-1824, 2 vols. (Indianapolis: Indiana Historical Society, 1975-1978), 2:236. The story is first related by Duke Bernhard, quoted in Arndt, Rapp's Harmony Society, p. 346. A more picturesque version has George Rapp himself making a surprise visit to Sutton and pouring out two bags of gold coins on the merchant's desk.

drawn up and signed by the adult men of the Society. Addressed to Thomas Jefferson, although intended for the congress, it drew on the information Rapp had learned in his interview with the President a year before. The petition requested permission to purchase from the government 30,000 acres in the Indiana Territory to be developed for viniculture and to be paid for on easy terms over a twelve-year period. Rapp went to Washington at Christmas 1805 to try to arouse interest in his plan.

On January 29, 1806, after a month of argument, the Senate passed a bill favoring the petition. The bill went to the House of Representatives where early debate dealt with trivialities and at first it seemed the bill would pass. Speaker Nathaniel Macon turned the issue around, however, with a short, pithy, chauvinist speech on February 13 which focused debate on the rights and privileges of foreigners:

Why should we not grant bounties for raising wheat or corn as well as the vine? If wine can be made here to advantage, there is no need of the encouragement of this House. A few years since we raised no cotton, but the profit of this culture once known, it has become an article of vast exportation. What claim have these aliens over our own citizens? They have been oppressed; put your finger on any spot of Europe that is not under oppression. If you commence this new system, all the best sections of land will be taken up in this manner. Who will not purchase on such terms?⁸

⁸Annals of the Congress of the United States: the Debates and Proceedings in the Congress of the United States. (Washington: Gales and Seaton, 1852), vol. 15: Ninth Congress, col. 465.

When the vote was taken, the House divided evenly, 46-46; the Speaker broke the tie and defeated Rapp's plan. The Harmonists were to stay at Harmony.

There can be little doubt that the failure of the Jefferson Petition was a turning point for the Harmonists. So long as George Rapp was hopeful of moving his congregation to a better place, he could consider the settlement at Harmony, Pennsylvania, a temporary one. If Rapp felt this, one must assume that it would be evident to his flock. When the vote went against him in the House of Representatives, Rapp had to come to terms with the fact that the location on the Conoquenessing was likely to be more permanent than he had hoped.

Whatever the cause, it is clear that a great spiritual flowering followed Rapp's return to Harmony; the membership was filled with a religious fervor of such warmth and intensity that it could outshine much of their physical hardship and financial woes. Rapp had always preached the Imitation of Christ. Now the rigors of frontier life brought new meaning to this doctrine of self-denial. Unsatisfied with the mere physical privation shared by all, several of the younger members began a movement, supported by Rapp, urging a rule of celibacy upon the Society as the utmost sign of personal denial and sanctification.

The practice of celibacy was never a formal regulation of the Harmony Society, but it was probably their most widely known and discussed tradition. Throughout the century of Harmonist life and up to the present, much has been said and written about this custom.

Some comment has been laudatory, expressing the belief that "their natural emotional cravings may have found happy expression in their marvelous material productivity, the almost unequaled thrift, and especially in their rare cultivation of fine flowers and wonderful music."⁹ Far more comment has been negative or satirical, ranging from the crudities one might expect of the Society's frontier neighbors to the epic poetry of Lord Byron:

When Rapp the Harmonist embargoed Marriage
 In his harmonious settlement--(which flourishes
 Strangely enough as yet without miscarriage
 Because it breeds no more mouths than it nourishes,
 Without those sad expenses which disparage
 What Nature naturally most encourages)--
 Why called he "Harmony" a state sans wedlock?
 Now here I've got the preacher at a dead lock.

Because he either meant to sneer at Harmony
 Or Marriage, by divorcing them thus oddly.
 But whether reverend Rapp learned this in Germany
 Or no, 'tis said his sect is rich and godly,
 Pious and pure, beyond what I can term any
 Of ours, although they propagate more broadly.
 My objection 's to his title, not his ritual,
 Although I wonder how it grew habitual.¹⁰

Probably the best explanation of the custom is one by Frederick Rapp, written in October 1819, in reply to an account of the Society in the Harrisburgh Morgenroethe:

. . . The writer says that the begetting of children or

⁹Ross Lockbridge, as quoted in John S. Duss, The Harmonists: A Personal History. (Harrisburg: Pennsylvania Book Service, 1943; Ambridge, Pa.: Harmonie Associates, 1970), p. 27.

¹⁰Byron's comment comes in Canto XV, stanzas 35-36, of Don Juan.

sexual intercourse of married people is forbidden in the Harmonie and that in the last five years no more than one or two children were born, which is false and a lie and an erroneous statement which has been spread among the public for the last twelve to fifteen years, and which is kept in circulation still by people without religion and reason, although our school, which always contains from eighty to one hundred children from six to twelve years of age and still contains such, contradicts this statement sufficiently. Also every reasonable person and one who knows human nature would easily see that a society of about 800 people could not live under a law of that kind and live in peace and unity for so many years. The Harmonie Society consists only of people who live the religion of Jesus practically and who pursue sanctification. Among these there are some of both sexes who have so advanced in sanctification and who by means of the power of the gospel of Jesus Christ and His vicarious atonement have been so ennobled in their virtue, that they of their own free will have given up carnal intercourse and devote themselves fully to prepare for Christ and His Kingdom, which kind of people have always existed and still exist, although their number has always been small.¹¹

George Rapp himself had practiced celibacy as a form of self-improvement through self-denial, since before the emigration, yet he acknowledged: "This narrow way is not for everyone, I have already united several couples in marriage and expect to unite more."¹²

John Rapp, George Rapp's natural son, was one of the members married while in the Harmonie. He and his wife Johanna Diehm Rapp had one child, Gertrude, born in 1808, shortly after the institution of the tradition of celibacy. Far from being degraded by what would seem the most unpropitious timing of her birth, Gertrude was treated as if she were a princess. She became the unofficial First Lady of the

¹¹Arndt, Indiana Decade, 1:775.

¹²Duss, Harmonists, p. 27.

Society and charmed visitors with her grace, beauty, education and cultural accomplishments.

The period of spiritual ferment also saw a turnabout in the Society's economic situation. In a very few years they went from being unable to get credit to being creditors themselves.

The Economics of Harmonie

The matter of personal and commercial credit was one of vital importance on the American frontier. The business letters of the Harmonists abound with references to the scarcity of specie: gold and silver seemed to migrate to the East Coast and stay there. As a result, companies, state banks, and even some individuals issued "paper," i.e., notes of financial obligation, to their creditors. The paper might then be used by the creditor to settle a debt of his own. A note might or might not retain its worth at face value when reused, depending upon the credibility of the organization which issued it. An example appears in a report of John L. Baker, a Harmonist businessman, to Frederick Rapp, dated December 19, 1823: "Day before yesterday we exchanged \$100 Kentucky paper for \$50 United States notes." In the same report Baker goes on to list current exchange rates for the paper of several state banks, viz., South Carolina, 100%; North Carolina, 95%; Tennessee, 75%; Kentucky, 50%; Illinois, 25%.¹³

When the Harmonists first arrived in this country they had

¹³Arndt, Indiana Decade, 2:753.

\$23,000 in a common treasury with which to buy land and to feed, clothe, and shelter 450 to 500 people until they could establish credibility and, hence, credit. They might easily have failed, as so many other communities did, were it not for the foresight of their business manager Frederick Rapp.

When arranging passage from Germany, Frederick made certain that the body of religious pilgrims would contain all the necessary craftsmen for a complete and satisfactory village life. Far from being a band of ignorant peasants, Rapp's community contained many educated men and many skilled workers. A list of occupations carried on at Harmony shows the breadth of Frederick's selection of master craftsmen: brewer, brickmaker, butcher, carpenter, cobbler, cooper, distiller, dyer and fuller, hatter, hosteler, joiner, mason, miller, potter, physician, rope maker, shoemaker, soap maker, smith, stone cutter, store keeper, tanner, tailor, and weaver. Most of these craftsmen were also farmers, for the standard procedure in German villages was to work the fields in the summer and to work at a craft in the winter. George Rapp himself was both a weaver and a vine dresser.

By bringing this variety of craftsmen to America, Frederick was determined to minimize the external needs of the Society. Most important, however, is the fact that the craftsmen could provide the Harmonists with a means to enter the market place during the first, shaky, years of the Society. It was the ability to barter the products of their cottage crafts which kept the Harmonists alive for two years.

An economic windfall for the Harmonists came with Jefferson's Embargo Act of 1807. This removed foreign manufactured goods from the market and put Harmony's cottage industries in an advantageous trade position. Their flocks of pure bred Merino sheep provided an excellent quality wool which could be woven into a superior grade of fabric. By 1811 their woolen products had claimed enough of the market to justify an expansion; they built a textile factory and modern looms.¹⁴ After only three years of operation, the factory was doing an annual business of \$28,000 and making a profit of \$13,000. The industry was expanded to include the manufacture of cotton and linen, and later, silk.

Until the 1850s textiles were the most profitable industry of the Society, but others, particularly the making of hats and shoes, also served well. Two additional ventures which produced high profits were the inn and the distillery. Both of these are particularly interesting, for, whereas most Harmonist industries were begun with the intent of meeting the local needs of the Society, these two were clearly intended for outsiders from the start. In 1814, the same year in which the woolen mill showed a \$13,000 profit, the inn cleared \$4300 and the sale of whiskey netted \$7700.

¹⁴Daniel B. Reibel, "The Economic Life of the Harmony Society," Harmonie Herald, September-December 1968, reprinted in A Manual for Guides, Docents, Hostesses, and Volunteers of Old Economy, ed. Daniel B. Reibel (Ambridge, Pa.: Harmonie Associates, 1970) Appendix A, pp. 2-3.

It is here that one first begins to notice a principle of operation which permeated the activities of the Harmony Society. Although living separated from "the world" by creed and custom, they were able to capitalize on the needs they perceived in the world outside. This seemingly paradoxical principle permitted them to manufacture whiskey for use on the frontier, while prohibiting its use within the Society. Later it permitted them to take the wealth gained through years of life and work as Christian communists and use it to become a major force in the capitalistic arena. It permitted Gertrude Rapp to enter sample products of her silk industry in exhibits and fairs, including the Columbian Exposition in Chicago, competing for and winning "gold medals and honorable diplomas,"¹⁵ while maintaining that personal pride has no place in the sanctified life.

Education in the Harmonie

Education was a Harmonist's right according to the Articles of Association. Even in its earliest years, years of great privation, the Society had a school. The educational process was divided so that in addition to formal class meetings for children, there were study session in each household and specialty courses for all ages. Dr. Johann Christoph Mueller taught the children's classes and courses in natural science, botany, and music. This extraordinary man was also the physician, chemist, and director of instrumental and vocal music

¹⁵Duss, Harmonists, p. 113.

for the Society.

Each morning, six days a week, year round, the children aged six to twelve attended classes in reading, writing, and arithmetic. It appears that Mueller used singing either as a fourth member of the curriculum or as an aid in the teaching of reading and literature. Through his use of music in the classroom, Mueller gradually developed a repertory of songs peculiar to the Society. When the Society had a Gesangbuch printed, a large section was devoted to these songs for the young.

When a child completed the years of basic schooling, he or she moved on to a form of apprenticeship, studying a skill with a member of the Society. Most of the young women would be placed in some portion of the cloth manufacturing business, although a few were trained to become housekeepers; the young men usually were apprenticed to craftsmen.¹⁶ Still they would attend Sunday and evening classes.

Although Christoph Mueller was a university graduate and was able to teach English, French, and Latin, it appears that Rapp preferred the classes to be in German. A few exceptional students were taught English, but that seems to have been rare, reserved for the young men who were to become commercial travellers or representatives for the Society. Father Rapp himself never learned the language.

¹⁶Daniel B. Reibel, "Education in the Harmony Society," Harmonie Herald, April 1970, reprinted in A Manual for Guides, ed. Daniel B. Reibel, Appendix B, p. 4.

When he decided that the women of his personal household should be able to converse with visitors in English, he sent his daughter Rosina and his seven-year-old granddaughter Gertrude to live among the Shakers in West Union, Indiana.¹⁷ Most of the members never learned any English at all. Whatever George Rapp intended by keeping his Society a German-speaking one, the effect was to enforce the isolation of the membership and, thereby, to limit dissonance within the community. Detractors of the Harmonists have characterized this as a policy of enforced ignorance, suggesting that this was the means Rapp used to bind his "vassals" and "slaves" to himself.¹⁸ While this characterization certainly contains a germ of truth, letters and reports of the Society's English-speaking businessmen demonstrate that Rapp was not totally dependent upon keeping his membership ignorant to ensure their loyalty. Two of these business travellers, Romelius Baker and John Reichert, were sent to Europe to inquire about inheritances due Society members. They were away from the community for two years (August 1821 to August 1823), yet their letters to the Society show a feeling of spiritual desolation and loneliness in the world outside of Harmonie. For

¹⁷Arndt, Indiana Decade, 2:280n; 1:229-30. It was at this same time that the Shakers and Harmonists were exploring the possibility of merging. An official delegation from the Shakers visited Rapp's Society during June, 1816, but went away disappointed. Rapp reported: "Schreiber /a Harmonist/ told them they were still quite ignorant . . . the Harmonie went much deeper. . . . They are of the opinion that we are far behind them . . . /and/ if we advance further we will unite with them."

¹⁸Arndt, Rapp's Harmony Society, pp. 408-10.

example, of Paris they report: "We saw much that attracted attention, however, after it has been seen the pleasure flies away like the smoke in the wind."¹⁹

Baker's brother John also travelled for the Society. His reaction to being "in the world" is similar:

. . . My homesickness . . . increased here in the big city Philadelphia among the crowd of people, where I have not yet found anyone who might have the least interest for Christ and His Kingdom, and those who . . . consider themselves good Christians, work directly against it. . . . One sees completely that Christ has been liquidated. . . . I must often take hold of myself, otherwise homesickness would make me incapable of carrying out my duties. The hope of a final and joyful reunion with all those who are dear to me comforts me here in the solitude.²⁰

These men, the Baker brothers and Reichert, were well-educated and they were fluent in German and English. They had experience living "in the world" as well as "in the Harmonie," and they preferred the latter.

The Harmonie moves to Indiana (1814-1825)

Although Rapp's dream of moving to Indiana was defeated in 1806, it was resurrected in 1814 when the Society had become wealthy enough not to need favors from the U. S. government. The location Rapp selected for New Harmony was almost exactly that described in

¹⁹Arndt, Indiana Decade, 2:328.

²⁰Ibid., 2:123.

the Jefferson Petition. Rapp put the Pennsylvania property up for sale and authorized purchases amounting to more than 20,000 acres along the bank of the Wabash River in the southwest corner of the Indiana Territory. George and Frederick Rapp were determined that there would be no repetition of the hardships experienced in the early years in Pennsylvania. They laid intricate plans for the migration: while most of the Society stayed at Harmony to continue work there and to stockpile goods for the transition, an advance party would go to the new site to clear the land, sow a crop, and erect a village of temporary log homes for the entire community. The new town plan was cleverly designed in advance so that permanent brick houses could later be built on the same lots, without removing the temporary dwellings, thus ensuring a minimum of disruption in the life of each household.

The move began as planned, but a disastrous epidemic of fever hit the advance group even before they reached Indiana. The fever cost the Harmonists many lives and delayed the building of New Harmony; those who survived were for months too weak to carry on the rugged work assigned. The death toll for the two years of the migration was 119, over 15% of the Society.²¹

In the period of the Harmonists' move, there were only sparse settlements of white men along the rivers in the southern part of the Indiana Territory, and wilderness still covered the north and central

²¹Richard D. Wetzel, Frontier Musicians on the Connoquenessing, Wabash, and Ohio. (Athens: Ohio University Press, 1976), p. 10.

parts.²² The area was inhabited primarily by the Weas, the Delawares, the Miamis, the Mississinewas, and the Eel River Indians.²³ New Harmony was like an oasis--a thriving German town of several hundred people--amid the wilds of the American frontier. The arrival of the Harmonists altered the demographic shape of the "West," and almost certainly advanced the date of Indiana's acceptance into the Union.

Frederick Rapp, as the Society's principal representative to the world, was in the midst of Indiana's drive for statehood. He was a delegate to the Constitutional Convention²⁴ and a member of the ten-man commission to select a site for the state capital.²⁵ He was the architect and contractor for the county courthouse at Springfield.²⁶ It appears he was also involved in the planning of the city of Indianapolis--he was certainly the most experienced town planner on the frontier--and the earliest known map of the state capital was drawn by him.²⁷ As the financial leader of the largest community in that part of the country, he was active in setting up a banking system for the state, and he sat on the board of the Bank of Vincennes.²⁸

²²Thomas Dean, Journal of Thomas Dean: A Voyage to Indiana in 1817, ed. John Candee Dean. (Indianapolis: By the Editor, 1918; Deansboro, N. Y.: Town of Marshall Bicentennial Committee, 1976), p. 274.

²³Ibid., p. 304.

²⁴Arndt, Rapp's Harmony Society, pp. 165-70.

²⁵Ibid., p. 173.

²⁶Arndt, Indiana Decade, pp. 786-87.

²⁷Arndt, Rapp's Harmony Society, p. 177.

²⁸Ibid., p. 178.

In Indiana, the Society continued to amaze its neighbors with its rapid progress. Because of Frederick's planning the move had interfered only slightly with production of the Harmonist industries. Their wealth was already legendary and, because of its size and compactness, the Society's potential for political power in the sparsely settled territory did not go unnoticed. The fame of the Harmonists spread throughout America and Europe. Penniless Germans, spurred by stories of enormous wealth, fled Europe; they would bind themselves to ship captains in exchange for an Atlantic crossing, certain that George Rapp would redeem them. Hundreds of German redemptioners came to the U. S. unsummoned, and the Society did pay for many of them. In 1817, 130 Wuerttembergers arrived in New Harmony to join the Society,²⁹ but a large percentage of the new arrivals were not suited to life in the Harmonie. Not having lived through the formative, poverty-ridden, years of the Society, they did not seem to fit among the membership; many could not accept the communality of property and the discipline required of them. These left in anger spreading tales of the despotic rule of Rapp and his henchmen.

While the Harmonists had never been interested in evangelizing or proselytizing, after this experience they began openly to discourage potential members. They had always required a lengthy trial period before admitting anyone to membership in the Society, but now they began to refuse applicants without a trial. A typical reply is this one

²⁹Wetzel, Frontier Musicians, p. 10.

to Chester Chadwick, written in English by Frederick Rapp, dated September 21, 1822:

. . . we doubt very much, whether you could submit to our regulation and manner of living for no person here possesses anything as his own, nor can any body act or do according to his own Will. Every Member of the Community must be obidient /sic/ to the ordained superintendants which is very hard for people, who have not the Kingdom of God for their Chief object. . . . We advise you not to do it, we have not admitted any person this long time, having been so often deceived by people, who lived here one or two years, and finding the path to follow Jesus too narrow, they brak off and calumniated us. . . . Content yourself for a while yet, the best way you can, a greater plan will develope itself perhaps before long, when all they honest and upright which are now scattered here and there through the world may be relieved from there burden. Meanwhile I remain Your wellwisher.³⁰

In 1818, after some of the problems referred to in Frederick's letter, George Rapp directed that the record of all that each member brought into the Society would be destroyed. Ostensibly intended to eliminate bickering among members about who contributed more to the Society, the public burning of the record book actually was a sign that Rapp was going to make it harder for dissenters to withdraw from the Harmonie.

Rapp was beginning to see the strains which success was producing in his community. The membership had followed him from their homes across the ocean in the belief that George Rapp was destined to present the holy community to Christ. They had lived from day to day, always as if tomorrow would be the Day when Christ would summon them

³⁰Arndt, Indiana Decade, 2:465-66.

to Jerusalem. In this holy expectation they had spent a decade at old Harmony; in this same expectation they had followed their leader to Indiana. From time to time the possibility that their faith had been misfounded--that Christ's Kingdom might not come quite so soon as expected--was admitted and openly discussed. It was not a worry, however, for surely the Lord would not cast aside these who lived their lives in imitation of His. Furthermore, they were comfortable and secure in the Society; the needs of the body were cared for and the work required, as remarked by many visitors, was easy.

Rather than relax and glory in the unusual comforts and accomplishments of life at New Harmony, George Rapp made a surprising decision--the Society would abandon the Indiana settlement and once again carve a new home out of the wilderness. I believe that Rapp began to fear a developing lassitude which, if unchecked, might draw the Society from his grasp and jeopardize his sacred mission. The community had settled into a comfortable routine. The members were experiencing an unaccustomed level of affluence and the men running the Society's business--Frederick, the storekeeper Wilhelm Schmid, John and Romelius Baker, and John Reichert--had become important personages in the world outside. Rapp seems to have feared that his own importance was being diminished by increasing importance of his friends. This fear led to the sudden decision to abandon all they had worked to develop at New Harmony, to begin anew in the wilderness

along the Ohio River below Pittsburgh.³¹

The Final Stage, Economy, Pennsylvania

To be Sold by Private Contract,/the highly esteemed and much celebrated town and/Settlement of Harmony,/The universal admiration of Travellers,/the property of Frederick Rapp, Esq./ . . ./peculiarly advantageous for trade to Vincennes/. . ./also, to the Ohio and Mississippi /sic/ Rivers southwards./ The estate consists of/twenty thousand acres/of Rich Fertile Patented/Freehold Land,/Suitable for the Growth of Indian Corn, Cotton, and every description of Grain; Three Thousand Acres of which are under Fence, and in a High State of Cultivation; Twelve Acres are Vineyards, covering the hills, adding beauty to the surrounding Scenery, and Producing a large quantity of Wine, and are a source of considerable profit to the Owner; Thirty-five Acres of Orchard planted with Fourteen Hundred Apple and Pear Trees with sundry Peach Orchards, in full bearing, producing many Thousand Bushels of the choicest Fruit; a due proportion set with Grasses, and Pasture Grounds conveniently interwoven with, and adjacent to the Farming Buildings.³²

The sale of New Harmony was not a financial necessity for the Harmonists--their accumulated wealth enabled them to complete the move to Economy, Pennsylvania, before receiving any money for the Indiana property--but still they advertised widely. It was Robert Dale Owen, a wealthy Welsh social reformer, who made the purchase. His goal was to create a communitarian utopia, which would mix rich and poor together, cast aside the religious superstitions of the Harmonists, and achieve equality and true brotherhood through education.

³¹Some writers have suggested that the move was based on economics, but the argument is not satisfying. Still less satisfying is the suggestion that they moved because they did not like their neighbors.

³²Page one of the prospectus for the sale of New Harmony, published in England. Arndt, Indiana Decade, 2:916.

Owen persuaded a boatload of intellectuals and philanthropists of the merit of his plan and they came with him to the village on the edge of the wilderness. Though his venture has become far more widely known than that of the Rapps, it is not surprising that the socialism of Owen's New Harmonists lasted only a few years, while the Christian communism of George Rapp continued to provide all the necessities of life for its members until the last Harmonist died. A "Mme. F_____ of St. Petersburg" unwittingly demonstrated the flaw in Owen's plan when she told the visiting Duke Bernhard in 1826 that "the much praised equality did not suit her at all because some of the people were entirely too common."³³

Life at Economy was remarkably like what it had been before the move. In the summer of 1825, shortly after the move was completed, the Harmonists received a visit from the economist, Friedrich List, whose letters reveal the outward state of affairs at the new settlement:

Although the colony was begun only a year ago, all the people are already living in very clean and comfortable homes. Fifteen months ago this was still forest. Happy and cheerful faces. About 100 houses, a large factory with two wings, a church, an inn are ready; the house of the presiding elder will be finished in two months. There is a wonderful garden in back of the presiding elder's house, consisting of several acres with a vineyard, all kinds of flowers, orange, lemon, and fig trees, all kinds of American plants, cotton, tobacco, and the finest kinds of small espalier fruit trees. One walks through arches of grapevines. . . . There is a beautiful garden house with grass and foliage, papered inside, grass above; in the middle of the garden is a fountain. . . . To the left is the factory, along the river. Two broad, beautiful paths lead down to the river, where a wharf is under

³³Quoted in Arndt. Rapp's Harmony Society, p. 335.

construction for the sending and receiving of goods. Tailor shop, shoemaker's shop, cooper's shop, saddlery, wheelwright's shop, tannery, hatmaking establishment, apothecary and chemical laboratory, blacksmith shop, brickyard. A large threshing and blowing machine is being built. Whoever needs clothes, shoes, goes to the office, where he obtains what he needs. Sick people go to the apothecary.³⁴

The level of productivity so remarkable to List was the Harmonist stock in trade. The system of labor was designed so that everyone worked at a task which seemed easy for him. Results were obtained not through arduous toil but by systematic, group effort. Donald MacDonald, a member of Owen's party, gave this report on the Harmonist system for planting corn:

Four boys or lads carried poles with small flags which they placed four and one-half feet apart, then followed four ploughs forming furrows in the direction of these marks. These furrows crossed other furrows which had been made the day before. Thus squares of 4½ feet were formed by the crossing of the furrows. A female with a small basket on her arm, full of corn grains, walked along each furrow dropping four or five grains in a square at each crossing furrow. Behind her came another with a hoe to cover them over. Two girls went before with pumpkin seeds of which they dropped 2 or 3 grains at every third crossing. Fred Rapp took off his coat and walked along with them, sometimes conversing--sometimes dropping corn. I took off my coat, got a basket and went in my own furrow. We sometimes worked fast and when a few furrows in advance assisted our neighbors. At four o'clock we sat down under a shady tree, had some bread, butter, cheese, apples and beer, and a song in chorus, and continued work till near sun set. This method makes the business of corn planting really a part of pleasure, and is a very expeditious process.³⁵

³⁴Ibid., p. 322, as translated by Arndt.

³⁵Ibid., p. 328, quoting MacDonald.

It was this kind of system which kept the Harmonists successful. The carpenters of the Society, for another example, developed a system of prefabricating buildings, by which they saved themselves quantities of labor as they were erecting scores of homes, all on the same plan.

The steady activity and the financial success of the Society was obvious to all, but under this surface lay a developing problem among the leadership which culminated in a split of the Society.

Degrees of Despotism, Count Leon, and the Great Schism

The Harmony Society never presumed to operate as a democracy. It was a community based upon the Word of God, awaiting the Reign of Christ. As such, the members were necessarily dependent upon their spiritual guide and prophet for the interpretation of signs and the explanation of prophecy.

The division of authority between George and Frederick Rapp seemed to be the ideal way to deal with the unique situation of a sacred community within a secular world, but George Rapp began to sense a challenge to his authority when Frederick became so important a figure in the world outside of the Harmonie. Rapp's feelings may have been based upon his conviction that the spiritual needs of his community were, and must be, preeminent, but there is evidence in his letters to Frederick that the elder Rapp was covetous of the position of respect his adopted son enjoyed in the world.

I believe that there are a fair number of documented events in

the Harmonist history, beginning with the burning of the financial records in 1818, which look like the egotistic outbursts of a petty autocrat. Further, I believe that these actions, designed (if, indeed, they were by design at all) to reassert Father Rapp's supremacy, were in large part responsible for the Great Schism of 1832.

What I have called outbursts range from grand decrees affecting the entire Society to ill-considered actions regarding individual members. A few examples will show the state of Rapp's mind.

1. The burning of the financial records and the decision to leave New Harmony have both been discussed above. In each case, Rapp went against the desires of a large part of the membership.

2. Upon arriving at Economy, Rapp drafted a revision of the Articles of Agreement of 1805. Under the revised constitution the membership would be more firmly bound together and Rapp's own position as supreme head of the Society was made explicit. The reluctance of the membership to sign the new constitution is well documented; as many as fifty members left the Society in protest, but Rapp was able to prevail.³⁶

3. During the period of the move from Indiana, Rapp was writing his "book," a treatise entitled Gedanken ueber die Bestimmung des Menschen (Thoughts on the Destiny of Man) to be printed in German and in English on the Society's new printing press and then to be distributed widely, thus ensuring the fame of Rapp and his Society.³⁷ The

³⁶Ibid., p. 353ff.

³⁷Arndt demonstrates (ibid., p. 255ff.) that Rapp's work is essentially a paraphrase of Johann Gottfried Herder's Ideen zur Philosophie der Geschichte der Menschheit.

task of translating the document into English fell to Frederick Rapp and Christoph Mueller. After the German and English copies had been printed, Rapp became furious with the two translators, doubly so with Mueller who was also the printer. He charged them with serving him badly, presumably on account of the translation and the typography; one wonders what basis the elder Rapp had for criticism, since he could not read English. Rapp declared that the copies could not be distributed.

4. At the same period of time, with Frederick Rapp remaining at New Harmony to manage affairs there, Frederick's assistant for business affairs, John L. Baker, was sent to the new site to handle the Society's business in Pennsylvania. When Frederick sent Baker a check for \$2000, George Rapp became irate:

You don't think, do you, that I will go to him for money? . . . It is a good thing that I took six or seven hundred dollars in gold along. . . . Have you forgotten my name? . . . When you are here . . . /only then will I/ withdraw to my former place.³⁸

Rapp seized the checks that Baker had been sent and declared he would rather lose the \$2000 than have his authority so undermined.

5. In 1827, Father Rapp forced a member named Jacob Klein to leave the Society. Klein had been paying too much attention to nineteen-year-old Hildegard Mutschler, also a member. Several members protested the action as overly harsh. Duke Bernhard, reporting on his

³⁸Ibid., pp. 313-14, as translated by Arndt.

visit to Economy in 1826, makes special mention of Hildegard as a very beautiful girl who worked with Father Rapp in his greenhouse.³⁹ Rapp disturbed the members by showing an unusual interest in the girl.

Hildegard in time became Rapp's confidante; she managed to supplant Frederick as Rapp's closest friend and advisor. She was chosen to work with Father Rapp in his private alchemy laboratory. Frederick and many of the Society's members went to Rapp individually to discourage what they considered unseemly behaviour and blatant favoritism.

Finally, one night in 1829, Hildegard eloped with Conrad Feucht and left the Society. Father Rapp went into a state of mourning which was obvious not only to the Society but to the outside world as well.

Rapp's usual attitude toward members who departed to marry was one of utmost and public scorn. In the case of Hildegard, Rapp got up before his congregation one Sunday and chastised the membership for thinking ill of the girl. He declared that she should be found and brought back to Economy. An uproar followed. Frederick, too angry to speak, wrote Rapp a long letter which begins: "This is the first time since I know you and have been associating with you that in a letter I am declaring myself against you. . . ." ⁴⁰ The letter progresses in detail, enumerating Hildegard's deceits. Rapp refused to listen. He succeeded in imposing his will: Hildegard and her husband returned to Economy and were reinstated. Rapp had proved the strength of his hold

³⁹Ibid., p. 344.

⁴⁰Ibid., p. 429, as translated by Arndt.

on the community once again, but the cost was great, for he lost respect in the eyes of many and a number of members left the Society in protest.

6. Dr. J. Christoph Mueller ran the Society's musical organizations, giving Sunday afternoon concerts on alternate weeks. His memorandum book clearly accounts another of Rapp's curious moves: "The 19th of September 1831, the Music room was closed without my knowledge, and when I enquired, it was told me that music shall be entirely stopped for a whole month."⁴¹

Arndt notes that Rapp's severity on the congregation caused an exodus of disheartened members during the summer of 1829.⁴² The whole period was a difficult one for the Society. Some members believed that Rapp had lost his sense of reason. Ironically, in becoming so self-assertive, Rapp had himself created the greatest threat to his authority. With every loss from the membership he would speak of the winnowing that was necessary before the Lord would return--the nearness of the Lord could be seen in the very process by which the Society was being purged of unworthy members.

Rapp desperately needed a rallying point for the community. It was in these peculiar circumstances in 1829 that a letter was received announcing the impending arrival of God's Anointed, the Lion

⁴¹Karl J. R. Arndt and Richard D. Wetzel, "Harmonist Music and Pittsburgh Musicians in Early Economy," Western Pennsylvania Historical Magazine, vol. 54, no. 4 (October 1971):408.

⁴²Arndt, Rapp's Harmony Society, p. 427.

of Judah of the Root of David, the Archduke Maximilian de Este /sic/, a.k.a. Count Leon.⁴³

With an air of self-justification, Rapp read the letter to the congregation. The winnowing process was complete, the Lord would quickly come. For two years after the letter arrived, Rapp kept the Society in a state of preparation for the presentation to the Lion of Judah, "the return of Christ in the spirit."⁴⁴ Finally, in October 1831, word came that the Count was in Pittsburgh, awaiting a sign to enter Economy.

He came "in a coach-and-four with epaulets and sword and uniformed courtiers."⁴⁵ The welcome for the Count and his retinue of fifty was royal. The Count reportedly proclaimed, "This meeting is the most important since the Creation."⁴⁶ Then the two men went off to begin talks.

A number of Harmonists were under the impression that Rapp had handed over his authority to Leon. The Count and his retinue were treated with great respect; they were refined men and women and the

⁴³Other aliases included Maximilian Ludwig Proli, the Duke of Jerusalem and Hermaggeddon, and the man's baptismal name, Bernhard Mueller.

⁴⁴Arndt, Rapp's Harmony Society, p. 449.

⁴⁵Jonathon Lenz, quoted in Duss, Harmonists, pp. 83-84.

⁴⁶Ibid., Arndt aptly observes that there is no reliable first-hand report of Leon's entry into Economy. The reports that are extant date from after the Schism and are certainly colored by that event. Arndt, Rapp's Harmony Society, p. 468.

Harmonists were dazzled by them. When he learned that Rapp had been making progress in the search for the philosophers' stone, Leon revealed that the formula for it had been given him already. This knowledge confirmed the Harmonists in their eagerness to accept the Count. During the period of the talks between the two leaders, many Harmonists were interviewed; the Count was shocked to learn of the number of complaints they had about Rapp and his doctrine. Leon dealt with one matter forthwith: he announced that celibacy was no longer necessary for the achievement of the blessed state.

Other differences came out in the discussions between Rapp and Leon. Rapp determined that he had been unwise to acclaim this man before the congregation--the Archduke Maximilian was assuredly a fake. Something however kept Rapp from expelling Leon and his band from Economy even after he had declared the Count persona non grata. Several writers generously suppose that Rapp let Leon stay because it was winter. I suspect that Rapp knew he had not the power to make them leave.

A large number of Harmonists, having first been told that Leon was Christ in the spirit and then subsequently told that he was to be ignored, took the opportunity to release all the anger that had built up against Rapp. Led by Rapp's lieutenant Wilhelm Schmid, they placed an advertisement with over 200 signatures of members in the Pittsburgh newspapers, stating the grievances, recanting the authority of George and Frederick Rapp, and informing the public that the spiritual and business head of the Harmony Society was, henceforth, Count Leon. On February 25, 1832, they petitioned the State Senate and House of

Representatives to investigate their charges against the Rapps. A riot broke out in Economy and the Society's store and business center was seized by the dissidents.

To avoid a rebellion, the Rapps offered terms to the disaffected members. After much legal bargaining a compromise was agreed upon, whereby the dissidents, the Count and his retinue would leave the Harmonie forever, and George Rapp would pay them a total of \$105,000. Of 750 members, 250 chose to leave at this time. To those who remained, George Rapp observed that the prophecy had been fulfilled:

And behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to earth.⁴⁷

Epilogue

After the secession, the Harmony Society continued for over seventy years, but the creative period was over. Among those leaving the Society was the gentle Dr. J. Christoph Mueller, who had operated the printing press, taught all the children of the Society for over twenty-five years, led the orchestra and choruses, and been physician to the Society from its earliest years. After the Schism, the printing press stood idle and the museum was sold. So many of the musicians left with the dissenting group that the orchestra and choruses never regained their former magnificence.

Another major blow hit the Society before it could recover

⁴⁷Revelation 12:3, 4. (Italics added.)

from the schism. Frederick Rapp became very ill and, despite visits to doctors in Baltimore and Philadelphia, he died in 1834. George Rapp assumed full leadership of the Society in temporal as well as spiritual matters and, in 1836, he initiated another constitutional revision. This revision virtually guaranteed that no one would secede from the Society. At the same time he closed the membership to any newcomers.

Rapp lived to the age of ninety, retaining his grip upon the congregation to the end. The economic machinery developed by Frederick continued to serve the community throughout the elder Rapp's life, so that, when he died in 1847, the American newspapers eulogized Father Rapp as "the greatest communist of the age."⁴⁸

After the death of their patriarch, the Harmonists elected Romelius Baker and Jacob Henrici trustees. Under their leadership some major changes had to be made. The manufacturing machinery was twenty-five years old and becoming obsolete; the Society itself was old--there were few members left of working age. The new trustees closed the mills. The Society moved into the field of investments: railroads, oil, and land development replaced textile manufacturing as the major interests of the Harmonists.

Much concern has been expressed over the fate of the fabulous wealth of the Harmony Society. In the nineteenth century, the question often asked was: who will inherit the Harmonist millions? In the

⁴⁸Pittsburgh Daily Morning Post, as quoted in Karl J. R. Arndt, George Rapp's Successors and Material Heirs, 1847-1916. (Rutherford, N. J.: Fairleigh Dickinson University Press, 1971), p. 17.

twentieth century the question becomes: what happened to the Harmonist millions? The matter was of no consequence to the Society. At the celebration in 1890, marking the eighty-fifth anniversary of the Harmony Society, Jacob Henrici stated:

We firmly believe in a visible, personal reign of Christ on earth and that His second advent will take place before the last member of our society shall have passed away. If that belief is realized, all our possessions will be laid at the feet of the Master. . . . But if our belief is a mistaken one and death should wipe us out before that glorious second coming, it is highly probable that the State of Pennsylvania would be glad to employ our savings as an aid in the payment of her heavy debt.⁴⁹

The thesis which had motivated George Rapp in 1782 did not culminate as he had foreseen. The \$500,000 in specie which he kept hidden in his cellar, secret even from the membership, was never called upon to finance the rebuilding of Solomon's Temple; but the Harmonie did exist, leading souls to sanctification, regeneration, and a state of continual readiness for the Day of Resurrection.

⁴⁹Quoted in Arndt, Rapp's Successors, pp. 157-58.

Chapter II

THE MUSICIANS OF THE HARMONIE

The Harmonists were a socially isolated and insulated community which, though varying in size from year to year, generally numbered under 800 members. It is easy to see how, in such a small, circumscribed community, any individual member possessing a particularly strong personality or special skills or ambitions could leave a significant imprint. So it was in the musical life of the Harmonists.

Over the one hundred years of Harmonist life there are six names which stand out boldly in the musical sphere. Four belong to members of the Society--Johann Christoph Mueller, Gertrude Rapp, Jacob Henrici, and John Duss--and two belong to "outsiders"--Carl von Bonnhorst and William Cummings Peters. A brief introduction to each of these characters will aid in the subsequent examination of their music.

Johann Christoph Mueller (ca. 1777-1845)

The Harmonists' schoolteacher, physician, and chief musician, Johann Christoph Mueller was one of Rapp's earliest supporters. Mueller's high standing in the Society is attested to by the position of his signature on the Jefferson Petition: his is the third of 202 signatures, preceded only by the names of George and Frederick Rapp. He was a man of extraordinary intellect and curiosity and his role in

the success of the Harmonie has probably been underestimated.

Little is known of Mueller's early life. He was born in Leonberg, about ten miles west of Stuttgart, in 1777.¹ It is evident that he was well educated, probably having studied at a European university; he was known as "Doctor Mueller" even before the emigration. His training as a physician included a thorough grounding in botany, pharmacy, and chemistry. John Melish and Dr. Isaac Cleaver, a physician from Philadelphia, visited Harmony in 1811, and found Mueller "an excellent botanist." Melish writes:

We went to the Botanic Garden /at Harmony/, which is well stored with valuable plants and herbs; and the two doctors pored over them more than an hour. We afterwards went to the doctor's house, where he showed us an elegant collection of plants, all natives of Harmony, which he carefully arranged agreeably to the Linnaean system.²

Mueller was also an avid astronomer and he shared with George and Frederick Rapp an interest in alchemy, including the belief that it was in the sanctified environment of Harmonie that the formula of the philosopher's stone would finally be found.

Mueller was a member of the exploratory team which accompanied Rapp to America in 1803. After arriving in the United States, the group of men needed to find sources of income for themselves in

¹Mueller's gravestone shows the later date, but Arndt believes the earlier year to be correct. Arndt, Rapp's Harmony Society, p. 500.

²John Melish, Travels in the United States of America in the years 1806-1811, 2 vols. (Philadelphia, 1812), 2:71-72.

order to avoid spending the community treasury for their personal living expenses. Rapp was pleased to discover, while searching the backwoods for a site for his congregation, that Pennsylvania was filled with German-speaking villages in which he would be paid to preach. Mueller and his companion Wilhelm Schmid stayed in Philadelphia and established a command post for the expeditionary force.³ While in the city they both found employment as school teachers and began studying English. Urging them to learn the language, Rapp wrote: "I can not learn any anymore, but it is necessary."⁴

Teaching school was an activity that suited Mueller. He had an abiding interest in the education and nurture of the young which lasted throughout his life. From 1805 to 1832, one of his chief occupations was teaching the Harmonist children. In 1819 and later in 1827, in his capacity as editor of the Harmonisches Gesangbuch (HGB), he dedicated over twenty percent of the Society's songbook to songs for the young. In his will, dated July 7, 1845, Mueller bequeathed sums of money to the Methodist Episcopal and Baptist sabbath schools of Bridgewater Borough, Pennsylvania, "to purchase such books as the

³It seems that all Harmonist scholars, from Duss to Arndt and Wetzel, have overlooked evidence that Schmid (or Schmidt) was among the company that came to America with Rapp in 1803. Arndt shows the state of confusion when he states on page 61 of Rapp's Harmony Society, that only Rapp, his son John, Dr. P. F. C. Haller, and Mueller were in the advance group and then, three pages later, quotes a letter Rapp wrote to "Mueller and Schmidt, who had come over with him. . . ."

⁴Quoted in Arndt, Rapp's Harmony Society, p. 64.

schools may need for the instruction of youths."⁵

Throughout the twenty-seven years that Dr. Mueller was a member of the Harmony Society, from the signing of its charter in 1805 to the Schism of 1832, he divided his days among his three main passions: the mornings he spent teaching in the Harmonist school, surrounded by the children and youth of the Society; his afternoons he devoted to medicine, caring for the ailing and injured among the congregation and, because he was usually the only physician in the region, for their neighbors as well; in the evenings and on Sunday afternoons Mueller pursued the musical art--rehearsing his vocal and instrumental ensembles; teaching voice, piano, flute and strings; conducting performances; composing and arranging; and, inevitably, copying scores and parts.

In the first year of the Society, George Rapp performed and blessed the marriage of Christoph Mueller and Johanna Gottlieb Kuom. The couple had two children, but, ironically, these children of the Society's physician both died in infancy. Mueller's daughter, the second child, was born and died during the summer of 1808, shortly before the movement toward celibacy began, and within weeks of the birth of the most important child born in the Harmonie--Gertrude Rapp, the granddaughter of George Rapp. Almost certainly, Mueller assisted Gertrude into the world and it is clear that he always had a special fondness for her. She seems to have become a solace to him, a

⁵Last Will of J. Christopher Miller, Will Book B, 436, Beaver County Courthouse, Beaver, Pennsylvania.

substitute for his own daughter. As Rapp was intent upon having his granddaughter become a refined young lady, he afforded her every cultural opportunity the Society could offer. This meant putting her in close contact with Mueller, who had been charged with overseeing the cultural life of the Harmonie. Mueller taught her to sing, to read music and to play the piano. By the mid-1820s, Christoph and his student-friend were recognized as the two cultural gems of the Society.

It was under Mueller's guidance that the musical life of the Harmonists attained its highest and most refined level. He succeeded in developing a chorus and orchestra of generally Classic proportions. The chorus consisted of six to eight sopranos, seven or eight altos, four tenors, and four or five basses. The orchestra included strings (although only one of each), doubled winds (flutes, clarinets, bassoons, and horns, but no oboes), and piano. For purely instrumental works, the orchestra was supplemented by two piccolo flutes, two keyed bugles (Mueller called them "Fluegelhorns"), one trumpet and a bass drum.

After the Harmonists finally settled at Economy, Pennsylvania, Mueller located an amateur composer in nearby Pittsburgh, Carl von Bonnhorst, who wrote at least fifty instrumental waltzes, marches, and quadrilles for the orchestra. Mueller also persuaded the Society leadership to employ a professional musician, William Cummings Peters, also from Pittsburgh, as a composer-arranger, occasional conductor and soloist, teacher of instrumental methods, and general consultant and overseer to Mueller's musical efforts.

In March 1828, Mueller began a bi-weekly series of public concerts which featured the orchestra, the chorus, and various soloists and chamber ensembles. The concert series continued for three and one-half years, through the Harmonie's most difficult period during which George Rapp's authority met its strongest challenge. The concerts were one of the casualties of the great Schism of 1832.

Mueller was among the 250 Harmonists who became disaffected with George Rapp's increasing self-assertiveness and left the Society to join Count Leon. Mueller, perhaps alone among the seceders, seems to have felt little animosity for the "faithful" Harmonists. At the very height of the dissent, in February 1832, Mueller copied and presented to Rapp's granddaughter Gertrude, August Bernhard Mueller's and Carl Czerny's Elementar Buch fuer Klavierspieler (Book of Fundamentals for Pianists). On the title page Mueller wrote: "Abgeschrieben von Joh. Chr. Mueller fuer seine Freundin und ehemalige Schuelerin Gertrude Rapp, in Oekonomie im Monat Februar 1832" (Transcribed by Johann Christoph Mueller for his friend and former student Gertrude Rapp, in Economy in the month of February 1832.)⁶

He attempted to establish a friendly correspondence with Gertrude after the Schism, but was most vehemently rebuffed.⁷

After the subsequent break-up of Count Leon's community,

⁶The volume is indexed as TM 1.3, Music Archives, Old Economy.

⁷See Arndt, Rapp's Harmony Society, pp. 501-503.

Mueller anglicized his name to John Christopher Miller and moved with his wife to the village of Bridgewater, a few miles downstream from Economy. There he finished his days as a successful physician and occasional music teacher.

Mueller left behind him at Economy all the instruments--including his own flute and violin--the scores and parts for well over 300 orchestral and chamber works, nearly 300 more concert pieces for voices, and about 500 hymns and songs for the Harmonisches Gesangbuch; but, with him gone, the motive force behind musical performance left the Society.

Gertrude Rapp (1808-1889)

Judging from the writings to those who knew Gertrude Rapp, she was from childhood to very old age a most striking woman. Duss, who knew her for over twenty years, calls her ". . . the lovely and dignified mistress of the Great House."⁸ Gertrude lived her entire life in the Harmonie, residing at each of the three settlements in George Rapp's large and elegant home where important visitors were received and entertained. Such visitors, including members of the English and German nobilities, are often found remarking upon the grace, charm, and attainments of their hostess. The picture of Gertrude that emerges is one of a strong willed, intelligent, and attractive woman, one who could hold her own in a man's world; it is

⁸Duss, Harmonists, p. 112.

certainly not what visitors to the Harmonie expected to find amid a village of naive and pious German "peasants."

Gertrude carried the duties of First Lady with aplomb from the time of her adolescence. No other woman in Rapp's family seems to have been prepared, either in attitude or intellect, to meet the task. She had all the accomplishments of a sophisticated and cultured young lady of the time. She played the piano and sang, she spoke three languages, and she maintained an active social correspondence. She was skilled in many of the household arts and crafts which suited young ladies of the aristocracy. She, more than any other Harmonist, exemplified the ideals of Harmonie and was a symbol for the community after the death of her grandfather. When, at the Singstunde on the evening of December 29, 1889, it was somberly announced, "Die Gertrud ist soeben heimgegangen" (Our Gertrude has just gone home), it truly marked the end of an era.⁹

That Gertrude possessed the cultural and social achievements which would have fit into high society in any major city was remarkable to visitors to the Harmonie, but it is the way in which she exceeded the stereotype of First Lady which made Gertrude most extraordinary.

In the 1820s, while she was still in her teens, Gertrude became interested in the manufacture of silk. She requested and received

⁹Christiana F. Knoedler, "Old Economy, (A 19th Century Utopia)," Old Economy-Ambridge Sesqui-Centennial Historical Booklet, ed. Rev. Norman C. Young. (Ambridge, Pa.: Sesqui-Centennial Committee, 1974), p. 25.

permission from her grandfather to design and run experiments to determine the feasibility of raising silkworms at Economy. Her experiments were highly successful and by 1830, when she reached the age of twenty-two, Gertrude Rapp had expanded her project into a new Harmonist industry under her own supervision. For years, under her guidance, Economy led the nation in the production of silk cloth. Harmonist silk became famous throughout America, winning prizes at national and international fairs. The Governor of Pennsylvania had a vest made out of fabric from Gertrude's mill and a letter in the archives at Old Economy shows that sufficient yardage was sent to President John Tyler to be made into an entire suit of silk.

Within the Harmonie, Gertrude was one of the only people who had a continuing influence over George Rapp. It seems that Rapp doted upon his granddaughter. While the phenomenal development of the Society's musical life which occurred in the mid-1820s has been observed and remarked upon by most Harmonist scholars, the role of Gertrude in bringing concert music to a place of prominence has been generally overlooked. I am reluctant to believe that Gertrude's coming of age and the attendant increase of her influence upon George Rapp and the Harmonist power-elite simply coincided with the flowering of the musical "Golden Age" in the Harmonie.

Gertrude's musical skills and interests were, I believe, ultimately responsible for the development of a public concert life at Economy. The abundance of solo song literature in the music archives at Old Economy is evidence of her influence upon the repertoire. A

simple measure of Gertrude's impact upon Harmonist musical life is available. Of the many hundreds of manuscripts in the music archives, only a handful date from before the beginning of Gertrude's musical career. In marked contrast to this, over a dozen volumes were written during the first two years of Gertrude's study, just for her use.

By 1824, her piano facility was good enough that Mueller was giving her parts to play along with the band, from the instrumental repertoire of waltzes and marches. She also had begun singing art song--music with secular texts--breaking through the barrier of prejudice which seems to have surrounded vocal music in the Society.

Gertrude continued to grow in skill as a keyboardist and singer. Before reaching the age of fourteen, she and a few girl friends had formed a small vocal chamber ensemble with which her grandfather entertained his distinguished guests. She also played piano for the visitors, both alone and in concert with Mueller and other players. When Mueller established his concert series, Gertrude figured strongly in the chorus and was featured as the soprano soloist and also pianist on various occasions.

After Mueller left the Society in 1832, Gertrude and Jacob Henrici inherited his mantle. They tried without success to continue his musical endeavors; the Harmonie turned in upon itself after the Schism, its concert life ceased and its music reverted to the functional. On the two pianos in the church, Gertrude and Henrici continued accompanying the music for worship for many years, but Gertrude Rapp's career as a public performer had ended before the age of twenty-four.

Jacob Henrici (1804-1892)

Jacob Henrici was twenty-two years old when he literally walked into Economy on July 1, 1826. Henrici had been trained as a schoolmaster in Bavaria and had already spent two years teaching at the elementary school in Speier. Letters of introduction and recommendation from his principal and fellow teachers describe Henrici's devotion, ability, and pleasing manner.¹⁰ Mueller, no doubt, welcomed the new school teacher enthusiastically and, within a short time after his arrival, Henrici was sharing some of Mueller's load.

Henrici was admitted into membership in the Society in 1827 after a trial period of several months. Throughout his life he remained loyal to the Harmonist ideals and he rose steadily in the Society hierarchy. After George Rapp's death in 1847, he was selected to be one of several trustees who would administer the work of the Society. Eventually, by virtue of his longevity as much as his faith, Henrici became the Senior Trustee, allowing George Rapp's mantle to fall upon his shoulders.

For a long time, however, Jacob Henrici was viewed with suspicion by the older members of the congregation. Because he had come to the Harmonie long after its initial trials and hardships had given way to the luxury of life in Economy, Henrici was considered an "outsider." That he eventually won the respect of the elders is a tribute

¹⁰Arndt, Rapp's Harmony Society, p. 557.

to his perseverance. When, after eighty-eight years of life, he finally died on Christmas Day 1892, "Father Jacob" had been fully accepted, both within and without the Harmonie, as the patriarch of the Society.

When Henrici first came to Economy, he brought with him certain musical skills which, taken together with his training as a teacher, must have pleased Mueller enormously. Henrici's fortuitous arrival at Economy, coming as it did in the midst of Mueller's burgeoning musical "Golden Age," released the doctor from some of his tasks--particularly those in the realm of copying parts--and contributed significantly to the development of a concert music life in the Harmonie.

Henrici was an accomplished keyboardist and he possessed a strong bass voice. He brought with him a large manuscript book of chorales, with melodies, texts, and figured bass. Mueller quickly put him to work as a copyist, as pianist, and as a solo singer. Although there is no evidence that Henrici arrived with any other instrumental skills, one can infer from partbooks in the collection that he learned to play the violin during his first years at Economy. Manuscript volume ABD is a first violin partbook in Henrici's hand, copied precisely from Mueller's own violin book. That the more than 300 pieces in the volume were not copied seriatim is evident from the spacing of the entries. Comparing this volume to Mueller's record of concerts,¹¹ I conclude that Henrici copied each piece when it was about to be performed. While it might be possible that he transcribed this very large

¹¹Mueller's Memorandum Book (MMB) may be found in English translation only, in Arndt and Wetzell, "Harmonist Music."

volume for another player, there is no other evidence to suggest that another first violinist arrived at Economy during this time. It is more logical to assume that Mueller had taught Henrici to play the instrument and was beginning to use him in the orchestra.

Wetzel asserts that Henrici also played the bass trombone,¹² basing his conclusion upon the fact that several words on the cover of a trombone partbook (ACG) are in Henrici's elegantly distinctive handwriting. I disagree with Wetzel's conclusion. The words in question are not part of the title of the volume; they appear below the title, written very small and, uncharacteristically for Henrici, they are not square on the page. The title itself reads "Bass./Posaune./Economie the 24. Merz. 1835," and is not in Henrici's hand. Henrici's notations have the appearance of doodling; below the title he writes the words "Economy, Pa:" near the bottom left margin he writes "Posaune/Economy, March," and at the bottom right, "Economy Jacob Henrici Jacob Henrici." Anyone familiar with the Harmonist archives knows that Henrici liked to practice his handwriting, particularly his signature; the size and nature of the writing on this page make me suspect that he was trying out a new nib.

The music in ACG is in an anonymous hand, except for the final entry which was indeed written by Henrici. This final entry is not for bass trombone, however. It is a melody part in the treble clef. I know of no evidence that would indicate Henrici played trombone or

¹²Wetzel, Frontier Musicians, p. 93.

any other brass instrument.

Henrici did have his own ideas about playing the horn. For the benefit of the hornists at Economy he developed a numerical tablature to replace and improve upon standard notation. (See chapter IV for a discussion of Henrici's tablature.) After the Schism, Henrici tried to impose this strange notational system upon all Harmonist musicians, thereby hastening, I suspect, the demise of musical performance in the Harmonie.

John S. Duss (1860-1951)

John Duss's life lay totally outside the focal period of this study, but still it is appropriate to introduce him here. His book The Harmonists provides the only anecdotal history of music in the Harmonie; furthermore, Duss was the last performing Harmonist musician. He used the wealth of the Society to make for himself what he modestly described as a "short but brilliant" career as a bandsman and conductor.

Although he was born in the U. S., throughout his life he insisted that his name be given a German pronunciation (cf., "Kuss").¹³ When Duss's father went to fight in the Civil War, John and his mother moved to Economy where she had a job as a housekeeper. John Duss was

¹³Americans have always had considerable difficulty with the pronunciation, but Duss was always ready to correct them. His press agent designed and published a Duss alphabet and coloring book for children in which one page reads "J is for John, Maestro Duss' first name (Duss rhymes with Puss)." One Duss interviewer seems to have missed the point, writing that the name should be pronounced "deuce."

raised and schooled in the Harmonie. He left Economy in 1879 to go to college and then he found employment as a teacher and salesman in Kansas and Nebraska. He returned to Economy in 1888 to teach in the school there.

The surviving Harmonists at the end of the 1880s were old and concerned that a younger person should be trained to assist Henrici in administering the Society's business. Duss was elected to membership. He was made a trustee in 1890 and he succeeded Henrici as Senior Trustee upon the latter's death. Duss was left with the task of managing the "Harmonist millions."

He took over the community band in 1893, added professional players to its ranks and began to make concert tours with the group. The "Economy Band" gave way to the "Economy Silver Cornet Band" which in turn became "Duss' Economy Band" and finally "DUSS and his (incomparable) Band."

Considering the many thousands of dollars that he poured into promoting himself, it is surprising that the Harmonists tolerated Duss. Finally, in 1903, he signed an agreement renouncing his trusteeship and his membership in the Society, agreeing to withdraw from the Harmonie upon payment of \$500,000 to him as a parting gift.

Duss moved his office to Carnegie Hall in New York and began spending his gift money. He hired the orchestra and chorus of the Metropolitan Opera for the summers of 1903 through 1905 and staged musical extravaganzas in Madison Square Garden.

Duss retired in 1907, at the age of forty-seven.

Carl von Bonnhorst (1776-1844)

Though he never discusses Bonnhorst in his book America's Music, Gilbert Chase aptly describes Bonnhorst's type--Gentleman amateurs:

who practiced music because they loved it and who played in public because there were not in those days enough professional musicians . . . to make up a "full band." As a rule they played in semiprivate subscription concerts. . . .

/They/ claimed immunity from criticism by virtue of their voluntary service.¹⁴

Bonnhorst fit the role of Gentleman and he was undoubtedly a musical amateur. Born in Germany to noble parents, he came to this country and settled in Philadelphia before 1808. After moving to Pittsburgh in 1821, he took up the study of law. For many years thereafter, Bonnhorst was a legal advisor to the Harmonists. It was he who succeeded in drafting the compromise which settled the Count Leon affair.

Bonnhorst played the violin well enough to merit a favorable remark in the memoirs of Karl Bernhard, Duke of Saxe-Weimar-Eisenach,¹⁵ but as a composer he was unremarkable. He wrote many pieces for the Harmonists--waltzes, marches, quadrilles. The major characteristic of these works is their uniform lack of harmonic vitality; an almost total lack of chromaticism pervades his work. As Chase observes, however, the work was free.

¹⁴Gilbert Chase, America's Music: from the Pilgrims to the Present, rev. 2d ed. (New York: McGraw-Hill Book Company, 1966), pp. 84-85.

¹⁵Quoted in Arndt, Rapp's Harmony Society, p. 346.

William Cummings Peters (1805-1866)

For all the activity of their musical life, the Harmonists came into close contact with only one well-known American professional musician. That was W. C. Peters.

Peters is remembered because he ran a music publishing house with outlets in Cincinnati, Louisville, and Pittsburgh, and because he "discovered" Stephen Foster. Popular legend has portrayed Peters as a blackguard who cheated Foster. In fact, Foster was very grateful to Peters for purchasing his song "Susanna": "Imagine my delight in receiving one hundred dollars in cash! . . . The two fifty dollar bills I received . . . had the effect of starting me upon my present vocation of song-writer."¹⁶

Peters was born in England in 1805 and came to the U. S. around 1820. By 1825 he was teaching music in Pittsburgh. Peters was a virtuoso clarinetist. Musically, he was the most sophisticated friend the Harmonists had. Between 1827 and 1831, he visited Economy, sometimes for extended periods, to teach the instrumentalists and to coach Mueller in arranging and composing.

Peters left the Pittsburgh area before the Schism. He must have been unaware of the subsequent collapse of musical endeavor at Economy for, in March 1833, he sent the Society a score (ADO) for "A Favorite German Waltz (W. C. Peters' favorite)" which he had scored for

¹⁶Quoted in Chase, America's Music, p. 291.

the instrumentation of Mueller's orchestra. The work was never transcribed by the Harmonists; Henrici filled the empty staves of Peters's manuscript with bugle parts of a series of short pieces.

Peters was very successful as a music publisher. His publishing house was located in Cincinnati. While he lived there, Peters directed the music at the Cathedral of St. Peter in Chains. In 1866, a spectacular fire destroyed Pike's Opera House in Cincinnati; the fire also destroyed Peters's place of business. His entire stock was lost including thousands of engraved copper and zinc plates. Peters died shortly thereafter, of heart failure.

Chapter III

THE PLACE OF VOCAL MUSIC IN THE HARMONIST SYSTEM

Throughout history most religious organizations have found music to be a valuable tool for the promulgation of their message. Those few sects which succeeded in prohibiting the use of music have been comparatively short-lived. George Rapp's ministry, although Separatist in many ways, was generally founded upon the Lutheran style of worship, including the unison singing of chorales by the assembled congregation. After the Harmonists' arrival in America, music began to claim a greater importance in the life of the Society. Gradually, under the direction of Dr. Mueller, the musical life expanded so that in the last several years before the Schism of 1832 Harmonist musicians were holding bi-weekly concerts, performing opera overtures and excerpts from major oratorios and drawing listeners from Pittsburgh and beyond. The Harmonist orchestra and chorus under Mueller far surpassed all other musical endeavor in the region.

Broadly speaking, Harmonist music may be divided into three categories:

- (1) religious or instructional music, including the music for corporate and private worship and the music used in the school;
- (2) social or concert music, including the instrumental pieces, the solo songs, and the choral and choral-orchestral works presented on social occasions; and

(3) civic, including the music of the town watchmen who would cry the hours throughout the night and that of the brass players who would announce the daytime hours, welcome important visitors to the town, and call the Society together in case of emergency or other special circumstances.

The music of the third category was transmitted solely by an oral tradition. It is therefore not appropriate to this discussion which is based upon the surviving Harmonist musical manuscripts.

Religious and Instructional Music

As a religious community, the Harmonists' first use of music was to uplift and to instruct the members and to assist them in worship. Professor Richard D. Wetzel of Ohio University has done a fine piece of work examining what he calls "Harmonist Hymnody."¹ Wetzel has determined that the Harmonists were familiar with Gerhard Teersteegen's Geistliches Blumen-Gaertlein, an important seventeenth-century collection of chorale texts and religious poetry which contains Teersteegen's personal "Erklaerung" or statement of faith. This *Erklaerung*, and therefore presumably the remainder of the book, was well-known in the Society. Many Harmonists copied it into their own Bibles or song books. Over a dozen copies of Teersteegen's book have survived in the Old Economy archives.² Two other standard German collections of chorale texts may be found in large quantities in the

¹In Wetzel, Frontier Musicians, pp. 37-70, 223-38.

²Indexed as pP .9, .15, .38, and .68.

Harmonist archives. They are the Kleine Davidisches Psalterspiel³ and the Wuerttembergisches Gesangbuch.⁴ In many of these last, the title pages have been excised and replaced with the words "Harmonisches Gesangbuch" written inside the cover. While none of the volumes listed here contain music for the texts, these Gesangbuecher represent the link that existed in the early years between Rapp's community and the musical traditions of the German Lutheran church.

There are also in the archives seventy-six manuscript Gesangbuecher, handwritten volumes of song and chorale texts,⁵ again containing no music. These books, which date from 1801 to 1889, are especially significant because they were among the very few items of personal and private property held by individual members of the Society. Each book reflects something of the personality of its possessor. No two volumes are precisely alike, although similarities of content exist among volumes which date from a common period.

Wetzel⁶ calls these "manuscript hymnbooks" and, while one might be tempted to conclude that they were written out to supplement the printed volumes mentioned above, the lack of consistency among these books would make their use in community worship cumbersome at best. Generally overlooked has been the fact that the Harmonists who owned

³Eighteen copies, indexed as pP .35, .36, .40, .55.

⁴Thirty-eight copies, indexed as pP .16, .17, .19, .20, .21, .24, .25, .26, .27, .28, .30, .34, .41, .46, .50, .54, .58, .66, .67.

⁵pM .1 - pM .19.

⁶Wetzel, Frontier Musicians, p. 39ff.

these books were school-aged children when they began collecting the texts. I suspect that Mueller used the manuscript Gesangbuecher as a tool in the Harmonist school. By having his pupils write down the texts of songs they sang in school, Mueller was teaching them reading and writing, the moral and ethical content of the texts themselves, and the graphic art of Fraktur, in both penmanship and illumination. There is no firm evidence that the books were ever used for corporate worship. After their task as teaching devices had been fulfilled, the manuscript books served for the private devotional use of their possessors. That members kept and continued to add to their personal copies long after the Society had adopted a printed Gesangbuch for congregational use supports this view.

The Harmonisches Gesangbuch

Correspondence between Frederick Rapp and Heinrich Ebner, a printer of Allentown, Pennsylvania, shows that the plans for a printed Society songbook were completed by January 1819. The book, a collection of Harmonist song texts compiled and edited by Frederick Rapp and Dr. Mueller, would regularize singing in the Society and would render forever unnecessary the practice of "lining out." Again, as in the case of the manuscript songbooks, one must avoid the temptation to characterize the Harmonisches Gesangbuch [HGB] as a "hymnbook." Wetzel, in his substantial work on HGB⁷, repeatedly uses the terms "hymn" and

⁷Ibid., pp. 46-69.

"chorale" to describe the contents of the songbook. This creates a false impression of the nature and utility of HGB.

Only through careful examination of the entire corpus of Harmonist musical manuscripts can one identify the music used for the songs in HGB. Once identified, the music shows the Harmonists' characteristic eclecticism. Far from limiting themselves to songs which fit the chorale or hymn-like model of Lutheran tradition, the editors ranged widely in their choices. Clearly, for them "Gesangbuch" meant "songbook" rather than "hymnbook," but, probably because HGB contains strophic texts with no music and therefore bears a superficial resemblance to the Davidisches Psalterspiel and the Wuerttembergisches Gesangbuch, the music archivists at Old Economy listed HGB as a "psalter." This classification has influenced the research of previous scholars, including Arndt, Wetzell, and Kring, and kept the full importance of HGB from coming to light.

The Gesangbuch was first printed in 1820. In 1821 it was enlarged through the addition of an appendix containing 117 more song texts. The volume was enlarged again in 1827 when it underwent a complete revision and reprinting. An exhaustive search of the musical manuscripts at Old Economy has revealed that HGB was not limited to songs of any one type or character. Rather, it contains the texts for essentially all the Society's vocal music--solo as well as choral--in current use when the book was prepared for the printer. Songs for the church are indeed present, but so are songs for the school and for the workplace, gay songs as well as solemn ones, including pieces

borrowed directly from the secular works of popular composers.

The editors showed a particular fondness for Mozart in their borrowings. From The Magic Flute they selected the duet between Pamina and Papageno in act one, "Bei Maennern welche Liebe fuehlen" complete with coloratura passagework, to provide the melody for the so-called "hymn," "Bei Bruedern welche Treu' beweisen." From act two of the same opera they lifted without alteration Sarastro's aria "In diesen heil'gen Hallen." The pool of Mozart's solo songs was also tapped, yielding for the Gesangbuch "Wie sanft, wie ruhig" (K. 473) and "Komm lieber Mai" (K. 596), the latter sung to the text "Im Lenz ist nun geboren."

Mozart was not the only composer whose secular works were borrowed and adapted for use in HGB. Johann Andreas Amon (1763-1825) contributed the music for "Dort wo sanfte Milde," which, judging from the number of its appearances in the archives, became a favorite song of the Harmonists. Johann Friedrich Reichardt (1752-1814) provided the music for another important "hymn," "Bunt sind schon die Waelder." In all, at least one-quarter of the melodies called for in the original edition of HGB do not conform to the style of the standard Lutheran chorale. While the practice of making contrafacta from secular songs was hardly foreign to German protestants--it had the authority of Martin Luther himself--in HGB, Mueller and Rapp went far beyond established standards for church music. In their preface to the songbook, the editors enunciated their persuasion and policy, namely that "any wholesome text found in books or songs is proper material to use in

coming to know the Name of the Lord."⁸

The original version of HGB was completed in March, 1820.⁹ It contains 254 song texts divided into twenty-four categories. The first twenty-three categories carry titles such as "Fest-Lieder" (Festival Songs), "Von der Auferstehung" (On the Resurrection), "Vom Glauben" (On Faith), and "Fruehlings-Lieder" (Spring Songs), each category containing between one and fifteen song texts. The largest section by far, however, is the final one, entitled simply "Anhang" (Appendix). The Anhang contains fifty-eight songs. Based upon his observation that "many of these texts are also found in the manuscript hymnbooks," Wetzels concludes¹⁰ that the Anhang was the most used section of the book. In concurring with this conclusion, I wish to suggest that the Anhang received greater use than the rest of HGB because it, like the manuscript Gesangbuecher, was specifically intended for use in the Harmonist school. The Anhang texts themselves deal with topics traditionally associated with the carefree time of childhood--the beauty of nature, the joy of awaking each morning, brotherhood, the quest for wisdom. Furthermore, the editors announce in the preface to HGB that the Anhang is dedicated to the young for their use in singing and in

⁸Alles, was zur Ermahnung und Erbauung durch gesunde Worte in Buechern und Liedern vorgetragen wird, ist eine Materie, die man benutzt, den Namen des Herrn zu bekennen. . . .

⁹Arndt, Indiana Decade, 2:34-35.

¹⁰Wetzels, Frontier Musicians, pp. 48-49.

the study of music.¹¹

It was undoubtedly songs from the Anhang that Duke Bernhard heard in May, 1826, when he visited Economy:

Finally Mr. Rapp again took us into the factory building, for, he said, the girls had especially requested me to visit them that I might hear them sing. While they rest from their work they gather in one of the working rooms, sixty to seventy of them, to sing spiritual and other songs. They have their own songbook */italics added/* He */George Rapp/* sits down among them and the girls begin the singing which sounds very lovely. It was naturally symphonious and exceedingly well arranged. The girls sang four songs, first spiritual and at last, upon Mr. Rapp's request, songs of a gay nature. */italics added/* With real emotion did I witness this interesting scene.¹²

Likewise these Anhang pieces are probably the ones referred to in George Rapp's diary entry for April 13, 1823:

In the evening around six music began to play in the upper story of house number two and all people gathered there uncalled, and I was very cheerful and happy for the oldest men and women sat in the hall to the right and left and there was a discussion about the beginning of Harmonie. And the young people sang several songs from the /Harmonisches Gesangbuch/.¹³

A fair number of the pieces originally placed in the Anhang, or children's section, of HGB came to be distributed throughout the "adult" section in the 1827 revision. This seeming inconsistency makes sense if one accepts the idea that the Anhang was used with the school-aged

¹¹Der Anhang ist fuer die Jugend zum Singen und zur Musik gewidmet.

¹²Arndt, Rapp's Harmony Society, pp. 347-48; trans. by Arndt.

¹³Arndt, Indiana Decade, 2:564; trans. by Arndt.

children. The children in the Harmonist school in 1818-1819, when the original HGB was framed and laid out, had grown to young adulthood--ages fifteen to twenty-one--nine years later when the book was revised. It would appear that they simply took with them into adulthood some of their favorite songs.

Social Use of Music in the Harmonie

When dealing with a community devoted to achieving the "temporal and eternal felicity" of its members through religious enlightenment, it is not surprising to find an overlap of religious and instructional music with social and concert music. That the Harmonists permitted their musical life to extend far beyond religious functionalism sets them apart from most religious utopians. For all of their one century of existence they maintained a warm acceptance of worldly music. Jacob Henrici, after he had become the titular head of the Society, was once criticized by an outsider for the Harmonists' use of "music of the street." He reportedly echoed Martin Luther's sentiment, responding that the Devil should not own all the good tunes.

Among the collection of instrumental music at Old Economy are abundant waltzes, marches, and quadrilles. Here is another example of the eclectic principle so characteristic of the Harmonists: they did not approve of dancing, yet their early band repertoire was largely dance music; furthermore, what was not dance music in the repertoire were their dozens of military marches, but as a pacifistic Society they formally eschewed all things military, preferring to suffer fines

rather than serve in the militia; they even prohibited the Harmonist men from wearing mustaches because of the obvious association with current military fashion. John Duss, trustee of the Society from 1890 to 1903 and himself its most flamboyant musician, described in an interview his perception of Harmonist feelings about music:

They had no patience with the slow, solemn tread of the sort of music which to them was representative of what they regarded as head hanging or downcast Christianity, in other words, Hypocrisy. . . . There are a number of Minuets by Mozart, Beethoven, Pleyel; waltzes by Mozart, also others by Haydn, etc. But most of the music is of the ordinary type. The great number of pieces of dance music therefore can only be credited to the leaning away from the stately, the dignified, the majestic, toward the lively and whatsoever was in lighter vein.¹⁴

This intensely anti-parochial approach to music was a sword which cut both ways. It allowed a cloistered community to accept the music of the "World," and it also permitted them to include their most sacred pieces on public concerts. In determining the place of social music in the Harmonie, one must always infer the purpose behind a performance, for in instrumental and vocal areas alike Harmonist repertoires for the closed religious festival and for the public concert were nearly identical.

Reconstructing the concert activity of the Harmonists is a task of varying difficulty. For the period of March 9, 1828 to November 6, 1831, Dr. Mueller kept a memorandum book in which he recorded

¹⁴Quoted in Ross F. Lockbridge, The Labyrinth of New Harmony. (New Harmony: New Harmony Memorial Commission, 1941), p. 82.

details of every performance. By comparison, records of musical activity by any sort during the first two decades of the Harmonie are meagre. The reports of travellers who visited the Harmonists and occasional references in the business or social correspondence of the Society's leaders provide the best sources of information. Beyond those first hand sources, only circumstantial evidence is available, based in large part upon the dating of manuscript parts and the analysis of scribal handwriting.

The Early Years: Harmony (1805-1814)

Chief among the early reports of travellers is that of John Melish. Melish and his friend Dr. Cleaver of Philadelphia, visited Harmony, Pennsylvania, in August, 1811. After a long day of touring the village, its fields and industries, the two men attended an evening worship service. At the conclusion of the service, which Melish found extremely affecting, the guests were invited to remain at the church for a little entertainment provided by the "band" in their honor:

The various instruments--three violins and a bass /i.e., probably a violoncello/, a clarinet /sic/, a flute, and two french horns--were then assembled before the pulpit, and on these the band of musicians entertained us with a great variety of airs. Most were of the solemn kind and some of them accompanied by vocal music.¹⁵

Doubtless Christoph Mueller, who had been the visitors' guide at least part of the day, had arranged the concert for his guests.

¹⁵Melish, Travels 1806-1811, 2:73.

It is Mueller whose hand is apparent in all of Harmonist musical performance before the Schism. He had the ability to inspire and to instill in his musicians the desire for improvement. He seems, as well, to have had a personal drive to develop a musical life for the Society which would compare with that of New York and Philadelphia; but music in the Harmonie continued to be merely a leisure time activity.¹⁶ During the early years at Harmony, Pennsylvania, there were scarcely any leisure hours for Society members. While the Harmonists were starving and penniless, it is unlikely that concert music could be afforded. Later records show regular expenditures for replacement strings for violins, 'cellos, guitars, and pianos, for bassoon and clarinet reeds. If the Harmonist band needed to replace broken violin strings when the Society was wealthy but did not when it was poor, one must infer that the instruments did not see much use in the early days.

George Rapp enjoyed listening to music, of this there is no doubt, but he seems not to have had particularly strong feelings about the need for developing skillful performers. At his encouragement the workers in the field would sing to lighten their task and the girls in the factory sang during their breaks from work. In such ways Rapp

¹⁶It remained so until the accession of John Duss to his self-designed, band-master's throne in the 1890s. For the almost incredible story of Duss and his skyrocket career as a conductor--including his annual transformation of Madison Square Garden into "Venice," complete with canals, floating gondolas for the audience, "Manned by real Venetian boatmen," the Bridge of Sighs, San Marco, and the orchestra and chorus of the Metropolitan Opera House--see Wetzell, Frontier Musicians, pp. 103-137, and Duss, Harmonists, pp. 364-386.

sought to keep his congregation cheerful. He knew how to exploit music to heighten feelings of community.

If Rapp was not much concerned with the quality of performance, the opposite was true of Christoph Mueller. As the self-appointed overseer of Harmonist music, Mueller seems to have considered it his calling to upgrade the standards of music in the Society. Not only was he constantly instructing his singers and players, but as he became aware of the kind of performances being done in the metropolitan centers of America he sought to find ways to emulate these within the Harmonie.

Although Mueller's goals themselves were not inherently antagonistic to Rapp's views on music, they carried an implied endorsement of the secular life which might be seen as an indictment of Society doctrine. For his vision to take shape Mueller needed to procure the enthusiastic support of George Rapp. Whether he tried a direct approach to the patriarch on this matter or not is, and is likely to remain, problematic; but Mueller knew that Rapp was not one easily swayed by argument or the opinions of others, even those of his closest friends and supporters.

The sequence of events which eventually led to the realization of Mueller's dream--regular public performances in Harmonie comparable to those current in eastern cities--may have been simply fortuitous, but circumstantial evidence points to a guiding hand from about 1814 to the final acceptance of Mueller's plan in 1828. I believe the guiding hand was Mueller's, that he was a very patient man and a very

clever strategist who was able gradually to manuever around Father Rapp's resistance. He accomplished this by involving intimately in the musical process two members of Rapp's family--first Frederick and later Gertrude--who were not only more approachable and impressionable than Rapp himself, but who were the only two Harmonists with direct and regular access to the ear of the patriarch. Through analysis of evidence found in examining the musical manuscripts, receipts and letters of the Society, travellers' accounts, and Harmonist legend, it has been possible to construct the following scenario.¹⁷

For most of the period at Harmony, Pennsylvania (1805-1814), Mueller lacked the basic tool of a musician--a keyboard instrument. No piano or organ was owned by the Society; singing in church was in unison and generally without the aid of instruments. One partbook (AAL), believed to date from before 1816, contains bass lines to the chorales and other songs for church. This may suggest that the

¹⁷It should be reiterated at this point that this study focuses upon the vocal music of Harmonie. The analyses, suppositions, and constructs which follow are, therefore, primarily applicable to the development of a vocal or vocal-instrumental repertoire and practice. At the present stage of this research it is not possible to draw comparable conclusions regarding the early instrumental music. However, in general, I believe it is safe to assert that the two kinds of music and musical performance developed along parallel paths, perhaps with the instrumental variety running a few years ahead. The band and orchestral music had the advantage of lacking words and therefore did not face the same prejudices as did the vocal; it had less resistance to overcome. For that reason the characteristic waltzes and marches of the Harmonist band were acceptable to the leadership long before the same status was afforded to art song.

violoncello heard by Melish in 1811 was used a few years later to accompany singing in church, but the basic tradition of "hymn" singing was unaccompanied, founded upon a pattern established in Wuerttemberg when the faithful gathered at one another's homes to hear George Rapp speak. It would be very many years before a piano accompaniment was de rigueur in the Harmonist church.

The lack of a piano, of course, placed a practical ceiling upon the development of vocal music, particularly solo song, at Harmony. That Mueller took steps to remedy the situation comes down in Harmonist legend. John Duss recalls an anecdote of the early days: "One of the young men even made a piano, which was later sold, but Frederick soon saw to it that several handsome pianos . . . were purchased."¹⁸ Duss is unable to provide a date for this homemade piano or an assessment of its worth, but one gathers from the story that it was sold as soon as a proper instrument could be purchased. A receipt for the purchase of large quantities of piano wire in July 1814 adds credence to the legend and provides a probably date for the construction of this first Harmonist piano. If Mueller were involved in the construction of the instrument, a project which certainly lasted for several months and which coincided precisely with the fever-ridden migration to Indiana, that might shed some light, light of an unflattering quality, upon his motives for ignoring George Rapp's urgent pleas that the doctor hasten to New Harmony. In his letter of November 8, 1814, Rapp writes

¹⁸Duss, Harmonists, p. 65.

Frederick of the fever:

I cannot do a thing anymore, if Christoph does not come the people will die through the winter. . . .

Who all died already I cannot write, do not want to know myself.¹⁹

A second letter, dispatched December 14, contains the following pathetic postscript:

On December 6 the last boats arrived. Jos. Vayhinger just died, now the family is dissolved, except for two smallest children. Christoph writes and always speaks of peace, there is no danger, and meanwhile the people die away. If he had immediately mounted a horse and been here in 14 days all would have been well and he would be back with you by /for/ Christmas, but now it is scarcely worth it for those who are dangerously ill will die before someone would come. Steinhauer wants his children to be told that the brother and mother have died. I leave it to you.²⁰

Whether Mueller's new piano was completed in time for that final Christmas at Harmony will never be known.

The Middle Years: New Harmony (1815-1824)

No further indication of the existence of a piano can be found before the summer of 1816, about a year after the last Harmonists had completed the move to Indiana. It was during July of that year that Mueller began composing. The simple songs that he wrote during this period all became favorites with the Society, but most importantly the construction of these pieces demonstrates that they were written at and

¹⁹Arndt, Indiana Decade, 1:69-70.

²⁰Ibid., 1:78.

intended to be performed with the keyboard. In fact, even the melody lines are more idiomatic for the piano than for the voice. Example 1 shows Mueller's first composition, "Durch zerfallne Kirchen Fenster."

Also during the summer of 1816, Frederick Rapp initiated a procedure to purchase a good piano for the Society's musicians. On August 17, he wrote to the Society's agent in Pittsburgh, David Shields:

Our Doctor miller says that he hath tryed Mr. Rossenbaums forte Piano, and found /them/ very good and if you can get them examined by some of you friend I am no ways in a great haste but whish /wish/ to get a good one.²¹

Shields passed the information on to Charles Rosenbaum, who replied directly to Frederick on October 12:

I have heard through Mr. Schields that you are still interested in buying a piano forte; but because Mr. Schields could not tell me anything definite about it, and because I have a very suitable instrument for you, I thought it would be best to write to you myself. The veneer of the instrument is not of mahagony /sic/ but throughout of a beautiful nutbrown wood which proves attractive to everyone. Above all, however, it is very well made and has a very strong tone. If you have not yet bought another instrument, and if you should like to have one from me, I can serve you with the above instrument or with another very soon, if you will write me about this soon. The price is \$300. . . . My greetings to Mr. Dr. Mueller,²²

Frederick Rapp to David Shields, January 6, 1817:

I recd. not long since a Letter from Mr. C. Rossenbaum of Pittsb. informing that he has a forte Piano ready for me,

²¹Ibid., 1:244. The spelling is Frederick Rapp's.

²²Ibid., 1:258.

Example 1: "Durch zerfallne Kirchen Fenster:

J. C. Mueller's first composition

Durch zer-fall-ne Kir-chen-fen-ster, faellt so tief der
 grau-sig wan-dein die Ge-spen-ster, ueb-er mo-dern

Mon-den-schein; Dump-fe Glocken-toe-ne schal-len,
 des Ge-bein.

von dem ho-hen Thurm her-ab; und des Strau-ches

Blaet-ter wal-len, lis-peind auf be-moos-tes Grab.

expecting an answer whether I would have it, I shall write to day that I which /wish/ him not to send it before Spring as it is dangerous to forward it at this Season of the year.²³

David Shields to Frederick Rapp, February 28, 1817:

When at Pittsburgh a few days ago, I called on Mr. Rosenbaum, who shewed me the Pianna intended for you; it is a very handsome piece of workmanship, but as to its excellence of tone, I am not Sufficiently a judge to say any thing. It will be sent with your other goods about 1st of April.²⁴

The purchase of the piano was an important step for Harmonist music. Not only did it enable the development of a solo song and choral repertoire, but it demonstrated the acceptance by Frederick and, at least tacitly, by George Rapp of the validity of Mueller's needs. Questions crucial to the future role of concert music in the Society were raised by the acquisition: once the instrument arrived, who should use it and where should it be placed? If it were located in the church, the piano could be used as an aid to worship, and thereby benefit the entire congregation. In the school it could assist in the teaching of music as an adjunct to lessons in language, literature, and morals. The eventual choice of placement was a strange one, but one which had a surprisingly positive effect upon Mueller's plan: the piano was located in the Vaterhaus, in George Rapp's parlor. In this location it was useless for worship or for the school; it could be used for no other purpose than social music--small recitals of

²³Ibid., 1:292.

²⁴Ibid., 1:310-11.

chamber music, songs and piano solos. This marked, in fact, the first major victory for Mueller's concert ideal in the battle for supremacy over the Harmonists' regular, purely functional, style of music performance.

Shortly after the piano arrived and was set in place, Mueller presented Frederick with a book (AHS) of piano parts and texts to the Harmonist songs, including the several new pieces Mueller himself had composed. The presentation label reads "Arien und Gesaenge der Harmonie, pro F. R. July 1817" (Arias and Songs of the Harmonie, for Frederick Rapp, July 1817). The actual date of the presentation is questionable. Mueller, in anticipation of the arrival of a "real" piano, had begun copying pieces into this book a year earlier, at the time of the first correspondence regarding purchasing the instrument.²⁵ Frederick, however, was not at New Harmony in July 1817, having left on a five-month business trip the third week of June. He did not take the book with him, for Mueller continued to add pieces to it through October. It is certainly possible that the book was presented to Frederick as soon as the instrument was set in place or, at least, before he left on the trip--before Frederick left in the middle of June, Mueller had already completed the first forty-four songs in the book--but the discrepancy remains between the date on the presentation label and the fact of Frederick's absence.

²⁵Mueller's habit of dating the items in his manuscripts, while perhaps indicating a certain amount of conceit, is the answer to a researcher's prayer.

The presence of the piano in Rapp's house and the appearance of this first piano book of "Arien und Gesaenge" leads one inevitably to conclude that a singer or singers were involved regularly in a gathering at Mr. Rapp's parlor. Furthermore, the violoncello book (AAL) mentioned earlier contains the same pieces, in almost the identical order, as Frederick's book. These are the conditions which set up the first regular series of concerts, referred to by Elias Fordham, who visited New Harmony in May 1818: "They are great musicians, and many of them study music as a Science. Once a week they have a concert at Mr. Rapp's, to which I am invited."²⁶

Having reached this level of success in his quest, Mueller turned his attention to another facet of the plan, the task of involving greater numbers of Harmonists in the musical process. It was at this point and, I believe, in this connection, that the plans for the Harmonisches Gesangbuch, discussed above, were laid. Planned as a compilation of the texts to the Society's entire vocal repertoire, the book, when placed in the hands of every Harmonist, would pave the way for full participation by the members--whether as performers or as interested listeners--in the greater musical life Mueller foresaw. (Again it should be stressed that HGB was not a hymnbook, but a volume with multiple functions.)

Concurrent with this move to involve the individuals more intimately in the musical process comes the first report of instruments

²⁶Arndt, Indiana Decade, 1:515.

being used to accompany singing in the church. It was Ferdinand Ernst²⁷ who made this report based upon his visit to New Harmony in July 1819. Unfortunately, he neither identifies nor gives the number of instruments he observed. Still his observation shows that Mueller was continuing to work toward improving the standards of performance in the Society.

The next step for Mueller involved the child Gertrude, granddaughter of George Rapp. She was thirteen years old in February 1822, when Father Rapp was persuaded that she should be taught to sing and to play the piano. This latter decision broke new ground. Playing any instrument had been exclusively a male prerogative in the Harmonie. Except for Gertrude it remained so; no other women of the Society ever were taught to play instruments.

During 1822, Mueller presented Gertrude with three carefully copied, handsome volumes of pieces: Oden und Fest-Gesaenge fuer Gertrud Rapp, in Musik gesetzt von J. C. Mueller (Odes and Festival Songs for Gertrude Rapp, set to music by J. C. Mueller), Eine Sammlung Verschiedener Arien und Gesaengen fuer Gertrud Rapp (A Collection of Various Arias and Songs. . . .), and Choral-Buch fuer Gertrud Rapp (Chorale Book. . . .).²⁸

In these volumes Mueller wrote out simplified versions of the pieces in Frederick's book, with the addition of several newer works. The simplifications consist of abbreviating passage work and eliminating

²⁷Ibid., 1:746.

²⁸AGM, AHW, and AIZ, respectively.

interior parts or rearranging them to suit a smaller hand. The differences between the arrangements of the same pieces for Frederick and for Gertrude preclude any two-piano performances. That Gertrude used the books for study is clear from the presence of fingerings in some of the pieces.

Late in 1823, probably for Gertrude's fifteenth birthday, Mueller presented her with a beautifully hand-copied volume (AEL) containing Die Farben, a cycle of seven songs by Friedrich Franz Hurka (1762-1805). These songs, composed in 1796, are the earliest examples of secular vocal music in the Harmonist library. As its title suggests, the cycle consists of poems in praise of various colors. Where Mueller found the work is uncertain, but it had enjoyed a moderate popularity in Germany in the years immediately preceding the Harmonist migration.

Something of the relationship between Mueller and Gertrude may be seen in the fact that Mueller, who obviously copied the work from a printed source, preferred to present his student the volume copied in his own hand than to give her the published version. Mueller's many hours of effort and painstaking care are plainly evident in the transcription of these pieces; he even copied one song twice, the second time transposed into a lower key so that Gertrude could sing it more comfortably. Yet this loving gesture may have had a hidden motivation and significance. Up to that time, Harmonist vocal music had been confined to hymns and other sacred songs, or songs of an educational nature. Die Farben was a departure from this norm. The possibility existed that George Rapp might judge these pieces to be

too secular for the Harmonie. By presenting the manuscript copy, the product of so much loving care, Mueller may have sought to prejudice Rapp in favor of the art songs, thereby opening a new realm of vocal music to the Harmonists. The future of social music in the Society turned upon this matter.

Rapp accepted Die Farben and for the first time the Harmonists were hearing vocal music totally without religious or didactic overtones--unabashed concert music. This obscure song cycle, a birthday present for a fifteen-year-old girl, ushered in an era in which vocal music could be presented as art, without extra-musical requirements. When persuasive argument was ineffectual, George Rapp's grandfatherly pride in the accomplishments of his granddaughter became the instrument which finally broke down the last resistance to Mueller's grand plan. Within the next year, the last at New Harmony, the nature of music making in the Society changed significantly, notably through the creation of a female vocal quartet, and the addition of several English sentimental songs to the vocal repertoire:

Braham: "All's Well" ("Deserted by the waning moon")
 Moore: "A Canadian Boat Song" ("Faintly as tolls the
 echoing chime")
 Smith: "The Welch Harper" ("Over the sunny hills I stray")
 /Anon/: "The Wand'ring Boys of Switzerland" ("Our cot was
 sheltered in a wood").

William and Robert Owen, who purchased New Harmony from the Society, were at Father Rapp's house in December 1824. They report:

/After supper/ in an adjoining room music commenced and we

heard a concert of vocal and instrumental music until 9 o'clock. There were twelve or fourteen singers and a pianoforte, two violins and two flutes, and a bass /i.e., violoncello/. Gertrude Rapp sang and played.²⁹

Almost as important as the report itself is the order in which the items are presented in the report: it is the first time that vocal music is given pre-eminence. That indicates that finally vocal music performance was beginning to attain a level of importance comparable to that of instrumental music.

The "Professional" Years: Economy before the Schism (1825-1832)

Once again, at a critical point in the musical development of the Society, George Rapp decided to move. The migration back to Pennsylvania interrupted, but did not terminate, Mueller's project. After a period of readjustment to living in the wilderness, Mueller's musical band resumed activity. Duke Bernhard, visiting in May 1826, writes:

We spent the evening . . . with Mr. Rapp. He collected the musical members of the society, to entertain us with music. Miss Gertraud played upon the piano, and three of the girls sang; the other instruments were violins, a violincello /sic/ and two flutes; The music was really not so good as we had heard . . . at Bethlehem /i.e., with the Moravians/, but gave us much entertainment. Mr. Bonnhorst also delighted us with his fine performance on the violin. The music was incidentally directed by a German physician, named Mueller, who belongs to the community, and also has charge of the school. . . .

/The next evening/ we ate a very good dinner at Mr. Rapp's house, and the musical members of the society were heard doing their best, at this occasion in front of the house. The orchestra consisted of twelve persons and really played very

²⁹Quoted in Wetzel, Frontier Musicians, p. 28.

well; I especially liked two "beagles" [i.e., bugles].³⁰

The presence of Carl von Bonnhorst at the concert noted above introduces the era of "professional" music and musical coaching at Economy and the final realization of Mueller's dream.

Bonnhorst wrote to the Harmonists in April 1826, offering to compose for the orchestra. The offer was eagerly accepted by Mueller. The "several beautiful pieces" Bonnhorst proposed ran, over the next few years, to nearly fifty marches, waltzes and quadrilles, works which became staples of the orchestral repertoire. He also wrote one vocal piece, "Heilig sei dein Nam," for chorus and string quartet, based upon a text from HGB. Bonnhorst's version seems to have supplanted the original melody for a while, but when Henrici collected the Harmonist "hymns" into a single volume (AHV) many years later, it was the old version that he selected.

Bonnhorst was a legal counselor to the Society and he frequently visited, occasionally coming on Sunday with his musical friends from Pittsburgh and staying to perform with Mueller's orchestra. It was probably Bonnhorst, himself a musical amateur, who in this way provided the link between the Society's musicians and the world of truly professional music by introducing them to William Cummings Peters.

Whereas Mueller seems not to have paid Bonnhorst for his compositions, the relationship with Peters was clearly a professional one.

³⁰Quoted in Arndt, Rapp's Harmonie Society, pp. 346-48; trans. by Arndt.

Beginning in the summer of 1827, Peters made regular visits to Economy. He was familiar with concert activity in the large cities and he was able to help Dr. Mueller fill the gaps in the Harmonist repertoire. Opera and oratorio overtures and excerpts--pieces commonly found on programs in the East--begin to appear in the part books. These pieces are substantially larger than the average march or waltz that had been the core of the repertoire to this point. Among the works arranged by Peters for the orchestra are:

Arne: Overture to Artaxerxes
 Weber: March, Volkslied and Overture to Der Freischuetz
 Méhul: Overture to Two Blind Men of Toledo
 Clifton: Overture to Enterprise
 Mozart: Overture to The Marriage of Figaro
 Martini: Overture to Henry IV
 Kreutzer: Overture to Lodoiska
 Rossini: March and Overture to Tancredi
 Ware: Overture to The Enchanted Harp
 Handel: Overture to Messiah
 Rossini: Overture to La Gazza Ladra
 Sterkel: Symphony in D
 Pleyel: Symphony in D and Symphony in E flat

Peters also wrote for the Society a two movement Symphony in D, which Wetzel points out was probably the first "symphony" written west of the Alleghenies.³¹ In addition to composing and arranging pieces for the Harmonist "band," Peters appears to have spent part of his time at Economy teaching Mueller's players, supplementing the doctor's admittedly home-grown instrumental methods.

Dr. Mueller himself was an eager student. Peters instructed

³¹Wetzel, Frontier Musicians, p. 85.

him in techniques of composing and arranging. One of the techniques Peters taught was that of orchestrating from a printed keyboard reduction. Although its limitations are obvious, this method was in large part responsible for the dissemination of orchestral works in the United States during most of the nineteenth century. Much of the large-scale orchestral and choral-orchestral repertoire performed in that time was reorchestrated from piano reductions. Obviously, the system was a faulty one at best, but it possessed the real and practical advantage of ensuring that works would be scored for the players at hand. However, using this method, even the most musically sophisticated "re-arranger" was at the mercy of the piano transcription. In the case of the Harmonists, a comparison of a composer's original orchestration and Mueller's version of the same piece often shows major alterations due simply to a slavish obedience to the pianistic nature of the reduction. Of course, special colors and textures created by the voicings in the original are invariably sacrificed in the process.

Just such a comparison was the key to unraveling a mystery surrounding a major work in the Harmonist archives. J. H. Rolle's oratorio Lazarus is one of very few large-scale works which the Harmonists possessed in full score. The manuscript is in an unidentified hand and until recently nothing has been known for certain about its origin or date of acquisition. It could not be established when or if the Harmonists performed the oratorio.

In the course of this study it was found that a previously unattributed Easter chorus, "Preis dem Erwecker," which was popular

with Mueller's group, is an excerpt from the Rolle oratorio. A side-by-side comparison of the two versions of this chorus--one from the full score of the oratorio, the other the Peters-Mueller arrangement of the excerpt--reveals discrepancies of so great a magnitude that one may conclude that the original was not in Mueller's possession when the arrangement was made.³²

The opening bars of the two versions of "Preis dem Erwecker" are given in Example 2. Notice in particular that:

1. the antiphonal exchange between the flutes and oboes in the original is totally lacking in the arrangement;
2. the horn part of the original (which probably was not shown in the published piano reduction) serves as a foil to the continuous dotted rhythms in the other voices; in the arrangement, the horns simply ape the dotted figure;
3. the harmonic structure is weakened in the arrangement through the elimination of the tonic pedal.

In January 1828, Mueller suggested to Frederick and George Rapp that three more months of association with Peters would raise the orchestra to a skill level "where it could continue independently."³³ Mueller's suggestion was taken and Peters continued to work with the orchestra through March. In that month Peters and Mueller decided that the orchestra and chorus were ready to undertake a regular series of public concerts. What had been casual musical entertainments on

³²The oratorio manuscript was probably part of a gift of music made to the Society in 1838, long after the Schism had destroyed the Harmonist orchestra. For more on this gift, see Wetzels, Frontier Musicians, p. 33.

³³Cited in Arndt and Wetzels, "Harmonist Musicians," p. 137.

Example 2a: "Preis dem Erwecker," original orchestration

The musical score is arranged in a system of staves. The instruments and voices are listed on the left, and the corresponding musical notation is on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

Horns

Timp.

Flutes

Oboes

Violins

Viola

S

A

T

B

Bass

Preis dem Erwecker, preis, Preis dem Erwecker, preis, preis,

Example 2b: "Preis dem Erwecker," Mueller-Peters reorchestration

Score for "Preis dem Erwecker," Mueller-Peters reorchestration. The score includes staves for Horns, Timp., Flute, Clar. I, Clar. II, Violin, "Viola", S (Soprano), A (Alto), T (Tenor), B (Bass), Bass, and Piano. The vocal parts (S, A, T, B) have lyrics: "Preis dem Erwecker, preis, Preis dem Erwecker, preis, preis,".

Sundays were transformed into formal bi-weekly performances, complete with printed programs. The program of the first of these concerts, held March 8, 1828, illustrates the standard of music attained. The following is from Mueller's Memorandum Book (MMB):

1. No. 8 Der Harmonie March
2. No. 130 March of Stuttgart
/These first two were familiar pieces, having been in the "old" repertoire since at least 1822. The titles bear obvious connections to the Society, the Harmonie having begun in the villages surrounding Stuttgart./
3. No. 272 Overture to Enterprise
4. No. 267 Latours Overture
/Both overtures were arranged by Peters. A comparison of the lengths of the first four pieces provides a simple means to demonstrate the magnitude of the change that had been effected in the repertoire: Harmonie March is twenty-four measures long; March of Stuttgart is thirty-two measures long; each of the overtures is well over one hundred measures long./
5. No. 215 Walz 21 of von Bonnhorst
6. No. 215 Funny Waltz
7. On request--Califs Overture
/i.e., Boieldieu: Overture to Calif de Bagdad, arranged by Peters./
7. No. 229 Quadrille 34 of von Bonnhorst

Sung in the concert were:

Who, who can express

/Psalm 106, composer anonymous, arranged by Mueller./

Dein Leben Herr zeigt uns die Pflicht

/composed by Peters as a greeting to Mueller./

Two weeks later the group performed the overtures to The Marriage of Figaro and Artaxerxes, works by Steiner, Pleyel, Vogler, an excerpt from Weber's Freischuetz, three pieces by Bonnhorst, a Te Deum by Knecht, "Hark the Vesper Hymn" (also known as "Jubilate") by Stevenson, and "Die Schoepfung" (certainly not the Haydn oratorio, although

several excerpts from that work did enter the repertoire beginning later that same year. This is, rather, an odd piece "Aus der Urnacht riess sich" in which speaking alternates with singing.) Peters' tenure at Economy ended with this concert. As a farewell gesture he joined in the playing of the Bonnhorst selections, apparently performing the solo parts on clarinet.

Even though he was no longer in residence at Economy, Peters continued to send Mueller arrangements and compositions. Having trained Mueller as an arranger, he also sent piano scores for the doctor to orchestrate. The final page of MMB contains a record of items received from Peters beginning in the summer of 1830 and continuing for slightly over one year. The record, characteristic of Mueller's notes, is highly cryptic. It is unfortunate that in their translation of MMB Arndt and Wetzel chose not to decipher this list, for when clarified it yields valuable information regarding the extent of Rapp's commitment to Mueller's endeavor, based upon the amount of money he was willing to spend to purchase new music. Figure 1 is an annotated, deciphered, translation of the expenditures listed on the final page of MMB.³⁴ The list shows that over this one-year period the Rapps paid out a sizeable sum--\$43.41--for the purchase of purely "concert" music. All these works are large-scale, lengthy pieces which have no intrinsic tie to the Harmonie. It is important to note that the works were not bought to begin a collection, but rather that they were purchased as

³⁴cf., *ibid.*, p. 412.

Figure 1. Music purchased from W. C. Peters during the year, July, 1830 to July, 1831, as listed in Mueller's Memorandum Book

[number in the repertoire]	[composer]	[title]	[amount paid]
No. 309	Rossini	Overture to <u>Tancredi</u>	\$7.00
[Purchase of an orchestration by Peters, dated July 11, 1830, and a printed piano score. First performance, November 28, 1830, "with piano accompaniment"]			
No. 310	Haydn	Dr. Haydn's Waltz	2.52
[Purchase of a printed piano score, later orchestrated by Mueller. No record of a performance has been found.]			
No. 313	Peters	Symphony in D	7.50
[Purchase of an original work, composed and arranged by Peters and dedicated to the Harmonist "band." First performance, March 27, 1831.]			
No. 314	[Anon]	Overture to Caravanne	6.75!! trop! [too much!]
[Purchase of an orchestration (\$6.37½) and a piano score (\$.37). Mueller's comment would indicate that he thought the price high. The piano part is in a different key from the orchestration. First performance, April 17, 1831.]			
No. 315	Kotzwara	Sonata in C	7.37
[Purchase of an orchestration by Peters; no piano score has been found. First performance, June 13, 1831.]			
-----	-----	"Overtures and Melodien"	10.25
[Purchase of the following three piano scores, later orchestrated by Mueller:			
No. 316	Haydn	Overture in D	
First performance, June 5, 1831.			
No. 317	Fodor	Overture in C	
First performance, August 21, 1831.			
No. 318	Mozart	Melodien Walz	
First performance, August 21, 1831.]			
No. 319	Peters	Pittsburgh March	2.02
[Purchase of an original work orchestrated by Peters for the Harmonist band; two printed piano scores exist, but are probably from a later date (no date is given on the scores). First performance, August 24, 1831.]			

additions to an already substantial performing library of over 300 instrumental works; these purchases, in fact, represent the very zenith of Mueller's career.

During this same year, in September 1830, Mueller was permitted to augment his orchestra by purchasing two piccolos and two four-keyed flutes, at a combined cost of \$45.00. In all, including violin, viola, and 'cello strings, bassoon and clarinet reeds, guitar and piano wire, Mueller spent about \$200 on musical supplies during this single year.

Things were not well within the Society, however. The triumph of musical sophistication coincided with and perhaps contributed to a period of skepticism within the Harmonie. George Rapp was beset with challenges to his leadership. Perhaps feeling that he had been manipulated and constantly fearing the erosion of his authority, Rapp went through phases of intense self-assertiveness. He cancelled the concerts for January 12, February 8, February 22, March 8, and March 22, 1829, directing that the musicians spend Sunday evenings in their "Companies," at their regular craft. Rapp did permit them to rehearse during these months, however, and the musicians did perform at the annual Harmoniefest in February.

The concerts resumed in April 1829, and continued, although with gradually decreasing frequency, for slightly over two years. In the midst of this time Mueller became ever more critical of his own efforts and those of his musicians. He even considered abandoning the concerts and giving up music altogether. Peters, hearing of Mueller's despondency from Gertrude, attempted to tease him out of his depression

by threatening in a letter to Gertrude: "Tell him if he gives up music I shall skin him alive, stuff him, and put him in the Museum."³⁵ However, in June 1831, the decision was taken away from Mueller: a nine-week concert moratorium was declared. In MMB Mueller records the justification being that the musicians were needed in the fields, "not to mention other excuses!"³⁶ Then, after only two more concerts--August 21 and 24--came the event which, for practical purposes, spelled the destruction of Mueller's dream:³⁷

The 19th of September 1831 the music room, without my knowledge, was locked; and when I inquired, they told me that music shall be entirely terminated for a complete month. . . .

J.C. Mr.

Rapp had been under severe strain. Count Leon and his retinue were in residence at Economy and they were beginning to undermine Rapp's authority. In his anxiety to regain control of the community and seeking to demonstrate that he still had the power to dictate the details of Harmonist life, Rapp closed down Mueller's musical enterprise without warning. It was a petty gesture and it lent weight to the assertions that Rapp was an autocrat and a despot and it gave credence to the rumor that he was losing touch with reality. It almost certainly cost Rapp Mueller's support in the battle with Leon

³⁵Quoted in Wetzel, Frontier Musicians, p. 84.

³⁶Arndt and Wetzel, "Harmonist Musicians," p. 406.

³⁷Ibid., p. 408; trans. L. S. Spear.

and, thereby, had consequences which reached far into the future of the Society.

Meanwhile, while the musicians were thus under Rapp's interdict, Mueller had the opportunity to attend a chamber music concert played by the members of Leon's party. A quintet of instruments--violin, flute, clarinet, horn and violoncello--played "everything with taste, finesse, and feeling."³⁸

On November 6, 1831, Mueller's musicians were again allowed to perform. Supplemented by three of Leon's instrumentalists, they gave what was to be the final concert of Mueller's "Harmonie Musik-Bande." In MMB, Mueller's remarks show him to be uncomfortable with the contrast between his players and the sophisticated musical amateurs of Leon's entourage.

Apparently Mueller, unable himself to get a reasonable response from Rapp, asked W. C. Peters to make the journey to Economy to speak with the patriarch. After several blank pages, some records of expenditures, and a list of pieces practiced but not performed, Mueller records the results in these final lines:³⁹

Economy, November 23 § Wednesday, 1831

When Mr. Peters took his parting leave from this etc.
When all Musical Practice was at a Stand and stoped.

J.C.M.

³⁸Ibid., p. 407; trans. L. S. Spear.

³⁹Ibid., p. 412.

In the Schism which followed, Mueller was forced to leave all the music he had copied, the printed piano scores he had used to make orchestral arrangements, and, worst of all, the flute and violin he had brought with him from Germany.

Chapter IV

HARMONIST VOCAL MUSIC AND ITS PERFORMANCE

Large and rapid changes took place in the nature of Harmonist musical performance, particularly during the years between 1815 and 1833, and these changes are reflected in the archival material at Old Economy. Out of a sense of economy or frugality, perhaps, the musicians of later periods frequently used the empty spaces in manuscript volumes of their predecessors; thus, a volume containing primarily works from the late 1820s, in Mueller's hand, might easily also contain pieces from a much later period which have completely different performance requirements. Unfortunately, a change of handwriting or repertoire does not always signify a different period. Many partbooks were divided into sections and used for more than one repertoire or more than one instrument during the same time period. The situation has made dealing with the manuscripts on a volume-by-volume basis unfruitful. In his catalogue of the music archives,¹ Wetzel tried by annotations to each volume to present an overview of the content of the entire collection, but the lack of internal consistency within the manuscripts themselves severely limits the usefulness of this catalogue.

My approach to this problem has been to move through the manuscript corpus movement-by-movement, collecting data on every piece

¹Wetzel, Frontier Musicians, pp. 239-85.

within each volume. The resulting list has been made into a comprehensive catalogue and multiple cross-index of the collection. Some questions that seemed moot before the advent of this new manuscript catalogue are finally beginning to yield under the pressure of this powerful tactical device. For example, a sizeable number of the pieces in the collection are unattributed--the scribe either did not know or chose not to write down the composer's name. A smaller, but still sizeable, number carry no title either. By using the thematic cross-index to find melodic synonymies, we have begun to identify the titles, composers, and, in some cases, the sources of a vast number of unattributed or anonymous pieces. Using the new catalogue and index as a resource, we have also begun to make progress in the following directions:

- (1) determining the number and variety of singers and players available at any given time;
- (2) ascertaining the exact performance requirements for each piece in the repertoire;
- (3) fixing the date of arrival in the repertoire of each work in the manuscript corpus; and
- (4) discovering the exact place of music within the Harmonist educational curriculum.

Each of these is a multifaceted problem. Discussion of such matters in the past has been very limited and of necessity almost totally hypothetical. Through the application of this new tool, it has been possible to move from the level of the purely hypothetical to what might be characterized as a level of enlightened inference.

The Chorales: Oral Traditions, Corrections, and "Furbelows"

In his book The Harmonists and elsewhere, John Duss does not always provide a reliable source of information; his "personal history" of the Harmonists is suspect in many of its details. Material dealing with the early periods of Harmonie, anything before Duss's birth in 1860, is almost entirely based upon local legend and it is rife with exaggeration. Once having learned to distrust the obviously exaggerated or self-serving accounts in Duss, however, one may still find much of value.

One story he provides, having the suggestion of truth to it, has been generally accepted without substantiation:

In the early days . . . when Dr. Mueller assumed musical leadership, he had some of the members hum the tunes /of hymns they recalled from Germany/ which he in turn transcribed to paper. The results at times were astonishing. Later, Henrici corrected some of the glaring vagaries. One Sunday Baker /Romelius Baker, who succeeded George Rapp as worship leader/ chose one of the revised hymns. Henrici and Gertrude played it in the new way, while the congregation, having no written music before them, sang it the old way. Confusion--then Baker turned to the organ loft, shouted in his Swabian dialect:

"Hei, Jakob, was machst den du?"

Jacob arose and in purest High German politely explained, "You see, Romeli, these hymns are not properly arranged; this one, for instance, I even had to put into correct time." (He used the German word "Takt," which also stands for "step.")

"Ei, was," retorted Romeli, "What do we know about takt--play it the way we are accustomed."

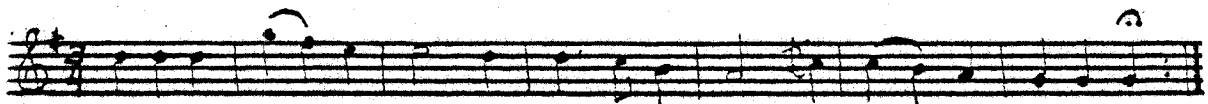
The title of the hymn was "And entire nations still are marching, in night and darkness around about." Henrici, who had a fine sense of humor, at once took his pencil and added, "aber nicht im Takt" (but not in step).²

²Duss, Harmonists, p. 161.

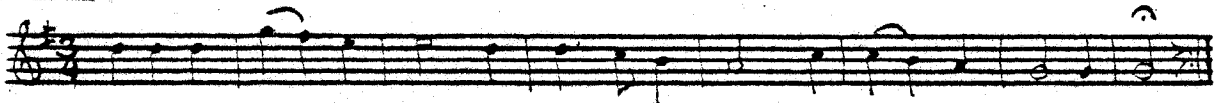
Duss's story may be factual, but upon scrutiny one finds it does not illustrate the point he set out to prove, namely that Henrici had to correct primitivisms in hymns gathered by Mueller from some sort of oral tradition. In fact, the hymn referred to in the story, "Noch tappen ganze Nationen," is from a much later period than is implied. Of the six copies of it in the manuscript corpus, not one can be dated from before the Schism. Both the early version with its rhythmic anomaly and the "corrected" version appear in Henrici's own hand. The anomaly itself is a rather minor one which, in performance, would affect only the repeat of the final phrases. Example 3 shows the "primitive" version and the "corrected" version. Sad to say, Henrici's fabled annotation does not appear in any of the extant copies of this piece.

Example 3a, 3b "Noch tappen ganze Nationen," final phrase

3a: Mueller's "primitive" version



3b: Henrici's "corrected" version



It still may be that Mueller built an early "hymn" repertoire based upon oral traditions, but no firm evidence has come to light which supports that theory. On the contrary, there is ample evidence that Mueller used several eighteenth century chorale books, still present in the archives, some of which contain only melodies, and others melodies and bass lines, or melodies and bass lines with figures. When he wrote the chorale book for Gertrude Rapp (AIZ and AJA), begun in 1822 and added to through 1828, Mueller used the conventions of the printed chorale books--melody in the soprano clef with figured bass--which were generally foreign to his writing and were almost totally outside the experience of the other Harmonist musicians.

The evidence does support the contention that Henrici altered several Harmonist vocal pieces after Mueller had left the Society. Such pieces are "Hier liegt der Schoenste" and "Aus meines Herzens Grunde." Both appear in their early forms in volumes Mueller made for Gertrude (AGM and AIZ-AJA, respectively). In "Hier liegt . . ."

(Example 4) Henrici's version eliminates some rhythmic awkwardness found in Mueller's version by changing the meter of the first section. Henrici also added a horn part in his novel numerical tablature (discussed below). Both versions are awkward enough to warrant the suspicion that they were transcribed from memory, without access to a printed source.

The chorale "Aus meines Herzens Grunde" (see appendix A) exists in triple and duple versions, but in this case, both Mueller's triple form and Henrici's duple form appear to have been copied from printed

Example 4: "Hier liegt"

Mueller's version

Musical score for Mueller's version of "Hier liegt". The score is written for piano and features three systems of staves. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The second system consists of two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The third system consists of two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Henrici's version

Musical score for Henrici's version of "Hier liegt". The score is written for piano and features three systems of staves. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The second system consists of two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The third system consists of two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. Above the first staff, there are fingerings: 1 3 5 | 1-5 | 7-5 | 5-6- | 5-0 | 5 5 5 | 5-5 6 | 5-#4 2 | 1-0. Above the second staff, there are fingerings: 3-1 | 1-1- | 1-1- | 1-2 | 3 5 | 1-1- | 7 1 5- | 5-0 | 5-5 5. Above the third staff, there are fingerings: 5-6- | 5-5 3 | 2-2 | 7--0 | 3-2 3 2 | 7-1- | 1 7 5.

sources. No crudities of harmony or rhythm were corrected by Henrici when he wrote out his version; on the contrary, his version is not as strong or as interesting as Mueller's.

One singular practice of Mueller's seems to have appealed to and been accepted by Henrici. That is the practice of ornamenting at the keyboard during fermatas in chorales, as shown in Example 5.

The origin of this practice is obscure, but it most certainly was an imported device, not one developed in the Harmonie. Again the use of soprano clef and bass figures leads one to surmise that Mueller copied the pieces from a printed source.

Example 5: "Es ist des Heil"



Regardless of its source, however, the notation is particularly interesting for what it shows about the performance of chorales, especially the significance of the fermata, not only in the Harmonie but, if the source were indeed a printed one, generally at the beginning of the nineteenth century. That the practice was not limited to the Harmonists' early days is demonstrated by Duss:

. . . as to the ordinary hymns, they added grace notes and turns and furbelows, and speeded up the tempo until both dignity and Hypocrisy were non est.³

Henrici's Tablature

Among the improvements Henrici undertook to make is one that is most peculiar. In the midst of the musical refinement and sophistication that Mueller had worked so patiently to develop, Henrici designed and taught a tablature system which would seem to cater to the musical illiterate. The tablature uses the numerals from one through seven for the diatonic scale degrees. Successive octaves are heightened to show their relationship to each other. A three octave scale in any key would appear thus:

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1

Standard signs are used for sharps and flats and symbols for rhythmic values are also borrowed from standard notation:

³Quoted in Hilda Adam Kring, The Harmonists: A Folk-Cultural Approach, American Theological Library Association Monograph Series, no. 3 (Metuchen, N. J.: Scarecrow Press, 1973), p. 131.

1 = ♩; 1̄ = ♩; 1̄̄ = ♩; 1- = ♩; 1-- = ♩; 1--- = 0; 1· = ♩; 1̄· = ♩

Rests are indicated by the number zero. The origin of the system is unclear, but that Henrici introduced it to the Harmonists is certain. The question one must ask is what purpose did it serve among musicians who were literate to such an extent that they could play the overture to The Marriage of Figaro from standard notation?

When Henrici walked into Economy on July 1, 1826, he entered a world nearing its height of musical sophistication. All of Mueller's singers and players read music. Yet by January 1834, less than two years after the Schism, a considerable proportion of the performing repertoire had been transcribed into Henrici's tablature. Over the following fifty years, with music now under Henrici's leadership, the numeral notation became the principal means of transcribing vocal music. For the Harmonie Fest in 1878, Henrici used the new device of the hectograph to make multiple copies of two Harmonist "odes"--"Schoen bist du Harmonie" and "Es blinken so freundlich die Sterne"--transcribed in the tablature. As the purpose of the hectograph was to make "one hundred copies," it seems obvious that Henrici duplicated the pieces with the intention of providing every Harmonist a copy for the festival. It follows, then, that enough of the Harmonists could sing from Henrici's notation by that date to make the venture worthwhile. I have determined, however, that the tablature system, when Henrici first introduced it, was not intended for use with voices.

Jonathon Lenz was the first hornist in Mueller's "band." He read standard notation and was a competent scribe. The evidence indicates

that, upon the acquisition of a bass viol (about 1830), Mueller asked Lenz to take up the new instrument. Presumably, the second hornist, Christian Wohlgemuth, moved up to fill the vacancy and another player was trained to play second horn. It is almost exactly at this time, after 1830 but before the Schism, that Henrici's notation makes its debut. That appearance is in horn parts.

The application of the system to the situation is obvious. The lack of rhythmic complexity and the low incidence of accidentals in the horn parts make the system practicable. Instead of a key signature, Henrici indicates the number of the crook to be used. Rather than bother the novice player with information he does not need, e.g., intervalic relationships between notes, Henrici shows only what is necessary: a number indicating the degree of the scale to be played.

Apparently having had success with the horn players, Henrici expanded the system. After the Schism, to rebuild the music program he needed to find new singers and players. He began to use the notation with other instruments and with voices. He even wrote some full scores using the tablature. For obvious reasons, string part writing proved unsatisfactory, particularly in the case of double stops; but beginning singers could use the tablature at least as easily as they could conventional notation. The appendix shows many examples of four-part vocal pieces which, after the Schism, were transcribed in the numeral tablature. One advantage that the system has over conventional notation in vocal music is that it saves space. On the same size page normally used to write a single vocal line with text underlaid, Henrici

could transcribe the text and all four parts using his tablature.

Henrici continued to look for improvements in notation. At least two other notational experiments show up in the manuscripts, including one very complicated system which shows only the successive intervals of a melody. This method of intervalic notation seems to have met with as little acceptance as did that of Hermannus Contractus, similarly designed in the eleventh century.

Identifying composers

The Harmonists were often not very concerned that the composers of the works they performed receive credit. Of the more than 15,000 manuscript parts examined in this project, only 2983 carried any indication of the composers' names; of those, well over 500 were parts to the Bonnhorst waltzes, marches and quadrilles. Some researchers have suggested that this demonstrates a kind of communal modesty in practice. More likely it simply showed a lack of concern for posterity. Christoph Mueller, who did more transcribing of music than any other Harmonist, seldom missed an opportunity to identify the pieces he himself had composed, or those of Peters or Bonnhorst, yet Mozart and Haydn and a vast number of other composers often go anonymous.

In some cases it is possible that Mueller was unaware of the name of the composer. For example, nowhere does he indicate that "Bei Brueder welche Treu' beweisen," mentioned in chapter III, is by Mozart. Wetzel located what he thought was Mueller's source for this work when he found in the collection a printed copy of the same music under the

title A Song to the Memory of Mozart, "composed" by D. Thompson, published by G. Willig of Philadelphia.⁴ The copy has Mueller's handwriting on it and it was used in arranging one of the several Harmonist versions of "Bei Brueder" However, Harmonist use of the piece pre-dates the printed copy. This was one of the few pieces that crossed the Atlantic with the Society; it is in the earliest volume of the collection (AET), but even there it is not attributed to Mozart. There is no evidence that Mueller ever knew it to be from The Magic Flute; he may have accepted the D. Thompson attribution.

In analyzing the collection, one must be familiar with the music performed in the nineteenth century, both in church and in the concert hall. Not only are many pieces unattributed, but some of the attributions which are present in the manuscripts are erroneous. In the case of the piece "Wie sie so sanft ruhn," the Harmonist copyists--not in this case Mueller--were mistaken in both the composer's and the poet's names. Carl Graun and Friedrich Klopstock are credited with the piece, when actually it was written by Christian Gottlob Neefe (1748-1798) to a poem of C. A. Stockmann.

Furthermore, the titles and texts of the pieces as adapted by the Harmonists are sometimes much different from those of their sources. Whereas it is simple enough to identify "Sei uns guetig" as the chorus "Sei uns gnaedig" from Haydn's The Seasons, the text "Singet, lobet, und preisst den Herrn" is an effective masquerade for the rowdy drinking

⁴Wetzel, Frontier Musicians, p. 69.

chorus "Juhhe, juhhe, der Wein ist da" from the same oratorio.

A related problem is the use of a single text with two or more musical settings. Friedrich Gottlieb Klopstock's poem Der Auferstehung ("Auferstehn, ja auferstehn wirst du") was set by many composers at the turn of the century. Three settings--one by Christmann, one by Knecht, and one which, while anonymous in all its appearances, has been determined to be by Carl Graun--were popular with the Harmonists. As all three were in the repertoire at the same time, the chance of confusion among the three was probably, and still remains, great.

Performing Forces

The size and variety of Mueller's ensembles steadily grew, but until much more work is done with the instrumental manuscript corpus, it will continue to be impossible to determine the exact size of the groups at any particular date. One confounding factor is that the musical groups were not discrete entities. Considerable overlap existed among the band, orchestra, and chorus. The table in Figure 2 shows what is known about ensemble size from objective sources (visitor's reports, purchase receipts, scores, and Mueller's lists).

Only two lists (see Figure 2, December 1828 and March 1829), each of which names twenty-three singers in Mueller's chorus, provide any clear evidence of the total number of vocalists at his disposal. Undoubtedly, some musicians were both vocalists and instrumentalists. Regularly when singers are indicated, some of the instruments are absent.

Figure 2. Documentation of Ensemble Size

date	type of evidence	VIOLIN	VIOLA	VOLONCELLO	DOUBLE BASS	PICCOLO	FLUTE	CLARINET	BASSOON	HORN	TRUMPET	KEYED BUGLE	TROMBONE	DRUM	PIANO	SOPRANO	ALTO	TENOR	BASS
1805 Mueller brought from Germany		1					1												
1811 Melish		3		1			1			2							--some--		
1814-15 receipts for piano wire															1				
1817 letters & receipts															1				
Dec. 1824 MacDonald							----8 to 10 winds-----												
Dec. 1824 Owen		2		1			1								1		-12 to 14-		
Apr. 1826 letter to Bonnhorst		2		1			2	2	2	2	2	-	2	-	1				
May 1826 letter about new piano															1				
May 1826 Duke Bernhard																			
a. at factory																			60-70 girls
b. inside concert		2		1			2								1				
c. outside concert		----twelve instruments(incl. 2 "beagles")																	
Feb. 1828 receipt		2	1																
Dec. 1828 Mueller's list for vocal performance		2	1	1	-	-	-	-	-	1	2	-	-	-	-	-	8	7	4 4

	BASS	TENOR	ALTO	SOPRANO	PIANO	DRUM	TROMBONE	KEYED BUGLE	TRUMPET	HORN	BASSOON	CLARINET	FLUTE	PICCOLO	DOUBLE BASS	VIOLONCELLO	VIOLA	VIOLIN
Mar. 1829 Mueller's list for vocal performance	5	4	8	6	-	-	-	-	-	2	1	-	-	-	-	1	1	2
Apr. 1829 "Preis dem Erwecker" parts	---	some---	1	1	1	1	1	-	-	2	-	2	1	-	-	-	1	1
July 1830 "Overt. to <u>Tancredi</u> " score	-	-	1	-	-	1	-	2	1	2	2	2	2	-	-	1	1	2
Feb. 1831 "Herr unser Herrscher" parts	---	some---	1	-	-	-	-	-	-	2	2	2	-	-	1	1	1	2
Apr. 1831 "Liebet den Ewigen" score	---	some---	1	-	-	-	-	-	-	2	1	2	2	-	1*(1)	1*	1*	2*

* These parts end at the first entrance of the voices.

It seems probable that the flutists were also singers; flute parts rarely appear in a vocal piece and, when they do in "Liebet den Ewigen" (April 1831), the part ends with the entrance of the voices. Perhaps the same condition held for other players (e.g., trumpet, bugle, and drum); certainly the piece "Gesang Walz" (See Appendix B, p. 181) shows that they could sing. Following a fourteen measure introduction, all parts, except the drum, indicate that the player sing the text "Singet und spielet dem Herren zur Ehr."⁵ The string players continue to play chords while singing, but the winds, of course, put their instruments down.

A comment written by Mueller after the August 31, 1828 concert substantiates the players' vocal abilities, but also indicates that the vocal and instrumental groups were clearly distinguished from each other, at least in Mueller's mind: "Instead of the Singing Company, the instrumentalists took over the singing and today gave a splendid audition."⁶

A comparison of music performed in 1832 (during and after the Schism) with that performed a year earlier shows how badly the music program was devastated. In February 1831, Mueller performed "Herr unser Herrscher" (see Appendix B, p. 158) with parts for one each of first and second violin, viola, violoncello, and double bass, two clarinets, two bassoons, two horns, piano, and four-part chorus. Only

⁵Sing and play to the honor of the Lord.

⁶Arndt and Wetzel, "Harmonist Music," p. 150; trans. L. S. Spear.

one year later, for the Harmonie Fest, February 1832, the major piece on the program was "Einst versiegt der Strom des Bornes" (see Appendix B, p. 62). The parts are: viola, one bassoon, one horn, piano, and three-part chorus. Furthermore, the vocal parts and texts are cued into the appropriate instrumental parts to enable the players to sing when necessary.

The Viola in the Harmonie Band

In his letter of April 1826 to Bonnhorst, Mueller describes his "band." He lists two violins and a 'cello, but no viola. A "Tenor" was finally purchased for Mueller's organization in February 1828. In December 1828 and March 1829, Mueller made lists of his performers for the vocal music; he included Burghard Schnabel as violist. Were it not for the presence of parts marked "viola" dated from before 1828, the situation would not require any interpretation.

All the viola parts are written in the treble clef, almost all of them an octave higher than sounding.⁷ Many of the parts marked "viola" also carry the indication "third violin." In many of the "viola" parts the range does not exceed that of a violin--it does not go below g; but several pieces exist with viola parts that would require a true viola (albeit one reading a transposing treble clef). Some of these parts, however, while existing in score, were never copied into the viola part book.⁸

⁷In the appendix, all parts marked "viola" have been transcribed at concert pitch using the alto clef.

⁸e.g., "Herr unser Herrscher."

Burghard Schnabel, the only named violist, began his string playing career as a violinist. He also played guitar and piano. He inherited Mueller's old first violin book (ABB) when Mueller made a new one for himself (AAM). When Mueller wanted a "viola" sound, I believe he wrote a third violin part, using the transposing treble clef to avoid ledger lines. Schnabel became so used to playing these low, pseudo-viola parts on his violin that, when the real viola arrived in 1828, he simply ignored the bottom string of the new instrument and continued to play in the way he had been--equating the top three strings of the viola with the bottom three strings of his violin.

Even after the real viola was in use, many parts for the instrument never make use of the C string, and many more parts make only scant use of that string and, even then, only open. "Rousseaus Dream" (see Appendix B, p. 145) is an example of a piece arranged by Peters after the arrival of the real viola, in which the bottom string of the instrument is never required.

As Schnabel became more familiar with the instrument, the viola parts became more daring, expanding the use of the bottom string to include f sharp, and eventually d and e as well, but from the general avoidance of the lower pitches, it seems that he never was completely comfortable with the larger instrument.

Antiphonal Performance

It is generally accepted that Mueller used antiphonal singing in some of the vocal music. The Harmonist convention of seating men

and women separately, on opposite sides of the aisle in the church, is ideally suited to the dialogue type of piece Mueller seems to have enjoyed; but were the seating arrangements the foundation for the musical practice or merely a happy coincidence?

The earliest description of antiphonal performance comes in a letter from the child Helena Reichert in New Harmony to her father John Reichert, who was on a business trip for the Society to Philadelphia. The letter is dated March 14, 1823:

At the last Harmonie Festival /February 15/, each one among us was very happy. . . . You should have seen how beautiful and glorious and how solemn it looked when we were all together in our new church. . . . You would have seen and heard much that is new. Many lovely songs were sung, and it was beautifully divided, singing by both sexes, their own melodies interchangeably.⁹

The indication from this letter that antiphony was new to the Harmonists in 1823 is puzzling; as early as August 1817, Mueller, in Frederick's piano book (AHS) divides pieces--"Geheimnisvoll o Herr" and "Hinauf mein Geist"--giving phrases to "Maegdlein" (girls), "Knaben" (boys), and "Alle." It is also puzzling that no indication of antiphonal performance is given in the texts of these pieces found in HGB.

This lack of agreement between the manuscript music and the printed texts is only one element in a web of inconsistency which surrounds the evidence for antiphonal performance. If, for instance,

⁹Arndt, Indiana Decade, 2:552.

the terms "Maegdlein" and "Knaben" truly refer to children, why do they appear in parts for tenors and basses? Also, why do they appear in instrumental parts?

It has been suggested that the terms actually refer to adults; that they were used metaphorically, as was the term "Kinder" (children) in George Rapp's hymn text "Kinder seid nun alle munter" (Children now all be cheerful). It has been noted that, especially in celibate Harmonie, all people are "children of God." It has also been suggested that the terms did not refer to performance at all, but rather to textual content as in the dialogue piece "Zions Frohlocken und Babylons Klage" (Zion's Rejoicing and Babylon's Complaint) which has alternate verses for "Zion" and "Babylon."

Now, with the research tool provided by the computer-generated index, it has become possible to examine all the versions of each piece in the collection that contains antiphonal indications in any of its appearances. With the aid of this tactical device a pattern has emerged in the way Mueller used the terms "Maegdlein" and "Knaben." The following explication, while inferential, is built around this pattern and seems to agree with all the evidence and resolve the inconsistencies.

Using singing in his teaching at the Harmonist school, Mueller accidentally began the process of antiphonal singing when he taught his students "Bei Bruedern welche Treu' beweisen." This work, as noted earlier, was adapted from Pamina and Pagageno's duet in The Magic Flute, and was brought from Germany by the first group of Harmonist émigrés. It was, therefore, available and it seems to have been

used with the very first group of children taught music in the Harmonie. In this duet the two characters sing first in alternation and then together. Simply by assigning Pamina's part to the girls and Papageno's part (up an octave, of course) to the boys, Mueller stumbled onto antiphony. From there it was an easy step to assign answering phrases in other songs to the boys and the girls. It is a device appealing to children still today.

Helena Reichert's letter, then, does not describe the first use of antiphonal singing in the Society, but rather its first use with the adults. By the date of her letter, March 1823, Mueller would have already been teaching school-aged children for eighteen years. Many of his students, familiar with the device of singing in answering phrases, would have grown to adulthood. It is logical that they would carry over the practice, much as a slightly later group of children would carry songs from the Anhang of the original HGB over into the "adult section" of the revised version of the songbook.

Even after the first adult use of antiphonal singing, Mueller regularly used "Maegdlein" and "Knaben" as indications for antiphonal singing, continuing the practice even when it referred to older singers. What this suggests is not entirely clear, but one must remember that most of the singers in Mueller's chorus had been pupils of his. Many of them were Gertrude's age, thirty or more years younger than Mueller. It may be simply that he continued to think of his former pupils in a fatherly way, referring to them as boys and girls. Very significant in this connection is a change in terminology that came after Mueller

left the Society. Henrici, who inherited the position of musical leadership, seems to have preferred the terms "Maenner" (men) and "Weiber" (women). Henrici was himself, of course, a generation younger than Mueller.

The appearance of the antiphonal indications in instrumental parts seems to be purely cautionary, not implying any division among the instruments. The use of the terms in lower voice parts may have had two different meanings. At least some of the time it also appears to have been only cautionary, showing the singer which group of children was to sing the melody line in those works where children and adults were mixed. However, between 1822 and 1829, there is evidence of the possibility that Mueller had two full vocal quartets--Soprano, Alto, Tenor, Bass--one entirely male and the other entirely female. The female "bass" parts, although notated in the bass clef, are high enough that they are within the range of a moderately low second alto. Entire part books for the female group exist in the archives, but the evidence for male sopranos and altos comes only from Mueller's list of performers (in AFB and AFD) in the mixed chorus, where he shows Felix Wolf and Sylvester Gayer--both well over twenty years old--as sopranos, and Jacob Stahl and "Lemox" as altos. From a checklist (in AFE) showing which part books were in use, we know that books for the male altos and sopranos existed at one time. Unfortunately, they are not currently in the archives.

Dating the Manuscripts

Over the first three decades of the Harmonie, the Society's musical literature was continually changing. Pieces entered the repertoire, were dropped, and then reappeared in another form. Such a work is "And are ye sure the news is true" which first appears as an unaccompanied vocal trio, later was made into a theme and variations for three violins, and still later was orchestrated for two violins, flute, clarinet, trumpet, and bassoon. Thus this piece and others, e.g., Gertrude's song cycle Die Farben, add to the complexity of the manuscript part books by each having various independent "lives."

Fortunately it is possible to determine the oldest volumes in the collection. From physical evidence, handwriting, the use of conventions which quickly dropped out of favor, e.g., soprano clef, and from Mueller's considerate habit of dating his work, it is clear that two volumes (AEM and AET) date from before the emigration. Each is a relatively small book--together they comprise only forty pieces, most of which are one page or less in length--but combined they contain several of the most important works in the collection, works which continued in the repertoire over a long period and which, judging from the number of appearances in Harmonist part books, were among the most popular in the corpus.

After these early pieces there is a gap of over ten years during which no new vocal music seems to have entered the performing literature. Then with the acquisition of a piano, vocal music begins

to appear again. Figure 3 is a table of the dates various works entered the Harmonist repertoire. It also shows how great a portion of the repertoire was included in HGB.

Figure 3. Harmonist Vocal Music Listed According to Date of Arrival in the Repertoire

			location in volume 2: <u>Appendix</u>
<u>Pre-1805</u>	<u>first line</u>	<u>composer</u>	
	Ach wie schallt's dorten so lieblich	Hering	B:63
	Du haellstst uns dennoch		C:208
***	Bei Brueder welche Treu' beweisen	Mozart	B:111
	Ich will dich lieben meine Staerke		C:250
	Zu Sions Hoehen hin	Schubart	B:165
	Ich sah im Garten hold und schoen		C:248
*	In diesen heil'gen Hallen	Mozart	
*	Dort wo sanfte Milde	Amon	
	Dass ich als zarter Knabe (zartes Maegdlein)	Sulzer	B:179
	Meine Laura nenne mir (Laura huelle kein geweihter)	Christmann	B:18
	Ein Laemmlein trank von frischem	Schubart	B:163
	Hallelujah Gott sei hoch gepreisst		C:233
***	Nicht eine Welt		
*	Meine Seele sehnet sich		
<u>July to December 1816</u>			
*	Wo ist wohl der Schoenste		
*	Durch zerfallne Kirchen Fenster	Mueller	
*	Wie praechtig von bunten	Mueller	
*	So gluecklich so vergnuegt wie ich		
*	Es blueht ein Bluemlein	Mueller	
	Schoenstes Bluemlein auf der Weise		C:308
*	Was ist dieses fuer ein Feuer		
*	Kennst du das Land		
*	Der Fluren gruen		
*	Wie sanft, wie ruhig (Was fuer ein Wind)	Mozart	
*	In froher Eintract		
*	Drei Worte nenn' ich		

(July to December 1816--continued)

*** Schoen ist zwar	Mueller
* Gold schreit die ganze Welt	
* Truebe aus westlichem Duft	
* Bunt sind schon die Waelder	Mueller
* Der junge Sommer weicht	Mueller
* Kommt schauet an den Blick	
* Was soll deine Schoenheit kroenen	
* Schoenster du kannst mich nicht hassen	

January to June 1817

* Gott der du alle Welten traegest		
* Nun liebster Salomon		
* Schwing dich mein Geist (Unsel'ger Blick)		
* Freut euch ihr Kinder		
* Kinder sucht euch schoen zu schmuecken		
* Herr fuehre mich mit Engelstreue	Mueller	C:284
Nah an Elysions		
* Wir beten an du ew'ge Gute		
(Preis sei der Herr der ew'gen Guete)		
* Heilig sei dein Nam in allen Welten		
* Die Menschenlieb (Die wahre Treu)	Mueller	C:237
* Der Herr ist in den Hoehen		
* Du ruhige Stille		
* Gott der du auf dem ew'gen Thron		
* Steh still mein Geist und merke		
* Alles lebt und schwebt		
* Wann der Lenz in allen Thaelern		
* In dem woelbend gruenen Schatten		
* Willkommen fruehe Morgensonn'		
Wie lieblich glaenzt das Morgenroth		C:352
O bewunderungswuerdige Welt		C:289
* Welche Symphonien		
* Schon so fruehe		
* Gott will ich soll		C:230
* Wann Weisheit schoen		
Ein Taeublein klein		C:213
* Es faerbet sich die Wiese gruen		

July to December 1817

* Fuer mich bestrahlt die Sonne		
(In einer duerren Wueste)		
* Ehrerbietigkeit		
Ich will aus der Huetten gehen		C:249
* Mir blueht ein Paradies	Mueller	
*** Du hoher schwarzer Tannenwald		

(July to December 1817--continued)

Ich besteige einen nahegelegnen Huegel	C:245
* Geheimniss voll o Herr	
* Wie herrlich gruent und blueht	
* Welt und Eitelkeitem Brosem	
* Hinauf mein Geist	
* Geh hin in deine stille Kammer	
* O du allerschoenste Liebe	
* Das Alter bringet dir Verdruss	
* Erheb dich armer Geist	
* Gottes Wahrheit triumphfieret	
* Lass mich bei der Liebe schw hoeren	
* Die Wahrheit ist das naechsten Liebe	
* Edle Freundschaft	
* Muss ich jetzt die Schoenheit meiden	
* Hoch ueber Erd und Zeit	
* Ich geh in Wald	
* Den Weisen wird allhier	
* Schmueckt das Fest mit Wintergruen	
* O du holde suesse Knabe	
* Sehet wie die klaren Sterne	
* Schweigt ihr ernsten Glocken	
* In des Ostens fernen Lande	
* Wo sprudelt deine heil'ge Quelle	
* O Nacht und o du feierliche Stille	Eckensperger
* Senke dich von Purpur Wolken	
* Hirten aus der goldnen Zeiten	
Eil dort heran	C:210
Wie wird des Grabes Nacht	C:353
Schlaf wohl du Himmels Knabe	C:306

January to June 1818

* In duftigen Schatten	
* Am stillen Pfad	
* Hier stund Sophia die Luefte	
* Lass mich allein	
* Die Schoepfung (Als todt und schweigend)	
*** Nun da Schnee	
Unsre Wiesen	C:328
* Der Greis des Silberhaares	
*** Seht Gespielen seht die Flur	
Laesst ab vom Stamm	C:264
* Es ist gewaehrt das sehnende Verlangen	
*** Der schoene Maienmond began	
* Hueell in deinen Schattenmantel	
*** Wie des Lenzen milde Luefte	
In my cottage (In meinem Hause nah am Wald)	C:254

July to December 1818

- * Auf du priesterlichs Geschlecht
Wann krieg ich das Kleid C:333
Als Bethlehems Gassen C:190
- ** Was willt du die Schoepfungen lehren
- * Wo sprudelt deine heil'ge Quelle (revision) Mueller

January to June 1819

- ** Zeuch mich (Liebe die du mich)
Eins ist Noth C:214
Vater unser C:330

July to December 1819

(None)

January to December 1820

- *** Herr ich bin dein
- * Wir gehen ins Freie
- ** Natur ist wieder heiter nun
- * Die ihr am Abend
- * Wenn mein Geist
- * Edle Tugend
- * Ich hoer von goldnen Saiten
- * Golgatha meiner Andacht
- * Im vertrauten Kreis der Brueder
- * In den Hoehen in den Tiefen
- * O Sophia mein Licht und Lebens Pforte
- * Taeuscht mich der suesse Wahn
- * Vater deine Gunst
- * Stille Ahndung
- * Die Truebsals Zeit
- * Ich schau im Geist
- * O Harmonie voll Toene
- * Oft kommt ein Lichtes Fuerst
- * Die ernstlich Nacht

January to June 1821

- * Schoen ist mein Geliebter attrib. to Rapp
- * Heil'ge Freundschaft
- * Ist dann hienieder nichts von Dauer
- * Hoeher als der Wall der Welten
- ** Die Nacht die heilige
- * O wie verderblich
- * Ich fuehle das in mir

(January to June 1821--continued)

* Schon bluehet und duftet		
*** Der Lenz hat nun gebahren (geboren)	Mozart	
Freude schoene Goetterfunken	Reichardt(?)	B:152
*** O Freude wie bluehet		
* Wohl bluhe im Thale		
*** Willkommen o seliger Abend		

July to December 1821

Ruhest und rastest du	Mueller	B:125
* Brueder liebt was gut und schoen	Mueller	
* Des Lebens letzte Stunde		
* Wo ist die Jugendzeit	Mueller	
* Nur Wahrheit	Mueller	
* O suesse Ruh der Himmels		
* Staub den Gott gebildet		
* O wer wills mit mir wagen		
*** Es reizet die Menschen		
* Im stillen Thal da stund Sophia		
Elis und Elide (Wie sing ichs holder)	Mozart	B:109
Gute Nacht, gute Nacht, es ist vollbracht	Mueller	B:116
Ich fuehle so nach (nah) der Begeisterung	Mueller	B:118

January to June 1822

Wem toenet heut der Feierklang	Mueller	B:137
Sei mir gegruesst Asyl	Mueller(?)	B:130
Zions Tochter hoere		C:359
* Ein Bluemlein auf der Wiese (revision)	Mueller	
Bei den Stroemen		C:202

July to December 1822

Herzliebster Jesu		C:241
Der Schall von Lobgesang	Mueller	B:126
Bringet Jehovah ihr Goettersoehn'		C:203
Gott der Goetter		C:227
Warum empoeeren die Nationen sich		C:335

January to June 1823

Schoen bist du Harmonie	Mueller	B:128
Seid beglueckt ihr Guten	Mueller	B:134
Nicht blos fuer diese Unterwelt		C:285

July to December 1823

Die Farben:	Zartes Weiss	Hurka	B:76
	Dir gebuehren	Hurka	B:70
	Vor allen Farben	Hurka	B:75
	Der gelben Farbe	Hurka	B:72
	Singt roth und blau	Hurka	B:74
	Schwarz der Nacht	Hurka	B:73
	Farbe die Cytherens	Hurka	B:71
Was ward nicht (Lob der Strohs)		Fischer	B:24
Over the sunny hills (The Welch Harper)		Smith	B:174

January to June 1824

** So tritt hervor o Freund (revision)	arr. Mueller
** Ich denke dein	

July to December 1824

And God said, "Let the waters" (Bird Song)	Haydn (<u>Creation</u>)	B:48
Most beautiful appear	Haydn (<u>Creation</u>)	B:51
And God created Man / In native worth	Haydn (<u>Creation</u>)	B:54
Of stars the fairest	Haydn (<u>Creation</u>)	B:52
Our cot was sheltered (Wandering Boys of Switzerland)		C:300
Forget me not	Mozart	B:100
Mein Schiff ruht endlich wieder	Matthison	B:96
Deserted by the waning moon (All's Well)	Braham	B:11
Faintly as tolls (Canadian Boat Song)	Moore	B:98

January to June 1825

Gegruesset seist du holdseliger Tag		C:224
Du Gott bist ueber alles		C:207
Auf will ich von Suenden stehen	Knecht	B:81
Es kann schon nicht alles		C:219
Auld lang syne		C:198
And are ye sure the news is true (vocal trio)		C:193
Umkraenzet mit Rosen	Wolter	B:187
Ach sieh ihn dulden, bluthen, sterben	Knecht	B:77
Wir Kinder	Mozart	B:110
Sei mir gegruesst du holde		C:313
Gegruesset seist du uns		C:225
Zu Sions Hoehen hin (revision)	Schubart-Mueller	B:165
Dass ich als zartes Maedchen (revision)	Sulzer-Mueller	B:179
No wanton gales (Cottage in the Grove)	Hook	B:68

July to December 1825

See ye swains	Rossini(?)	B:157
Has sorrow thy young days	Stevenson	B:178
Ihr verwoehnten Erdensoehne	Mueller	B:120

January to December 1826

Hier liegt der Schoenste (Klage und Trost)		C:242
Mag auch die Liebe meinen (weinen)		C:278
Die Weisheit will uns weiden		C:344
Ihr Welt-Bewohner (Zions Frohlocken und Babylons Klage)		C:252

January to June 1827

Wer hat die tiefe Heimlichkeiten		C:346
Am Grabe noch	Knecht	B:79
Staerk uns Mittler	Knecht	B:93
*** So schoen wie mein Geliebter ist		C:322

July to December 1827

Sieh dort im erblassten Mondeslicht (Der Roemische Hauptmann am Grabe Jesu)		C:316
*** Triumph, triumph, des Herrn gesalbter sieget	Mueller	
O 'tis love (C'est l'amour)	Reeve	B:150
Must I leave thee, Paradise	Ring	B:153
Faintly as tolls (revision)	Moore-Peters	B:98
O schoene Harmonie	Peters	B:143
Wie der Hirsch schreit	Garbett-Peters(?)	B:26
Dein Leben Herr zeigt uns die Pflicht	Peters	B:142
A hermit who dwells (The Pilgrim of Love)	Bishop	B:9
Freut euch o ihr Frommen	Handel	B:34
O Jesu du mein Gnadenthron	Mueller(?)	B:123

January to June 1828

*** Du meiner Augenlicht	Mueller	
*** Du auserwaehlte Schaar		
Jesu gib uns deine Fuelle		C:260
Aus der Urnacht riess sich		C:200
When shall we three meet again (Edle Liebe sei gepreisen)		C:209
Children of the heavenly King		C:204
Hark the vesper hymn (Jubilate)	Stevenson	B:176
Who, who, who, can express (Wer, wer, wer kann erzaehlen)		C:348
Wem toenet heut der Feierklang (revision)	Mueller	B:137

(January to June 1828--continued)

When wand'ring far (Sweet Home)	Parry	B:141
(*) Heilig sei dein Nam in allen Welten	Bonnhorst	B:10
Hin is alle meine Kraft (Schwanengesang)	Haydn	B:56

July to December 1828

Jehovah, Jehovah, deinem Namen		C:258
The heavens are telling	Haydn (<u>Creation</u>)	B:49

January to June 1829

Der Fruehling (cantata)	Cherubini	B:15
Preise Jerusalem den Herrn		C:301
Preis dem Erwecker preis	Rolle-Mueller	B:154
Wohl dem der nicht wandelt (Psalm I)	Schade	B:161
Komm heil'ger Geist		C:262

July to December 1829

Ich harrete mit Geduld	Handel	B:36
He gave them hailstones for rain	Handel (<u>Israel in Egypt</u>)	B:38
Heilig, heilig, heilig (Sanctus)	Mozart (<u>Requiem</u>)	B:104
Was gleicht wohl auf Erden	Weber (<u>Freischuetz</u>)	B:184

January to June 1830

Lob sei Gott		C:270
Sei mir gegruesst o Tag	Mueller	B:132
Cease, o cease	Handel	B:33
Herr Gott, dich loben wir	Knecht	B:88
Am Grabe noch (revision)		B:79
Troestet mein Volk (Comfort ye)	Handel (<u>Messiah</u>)	B:41
Heut ists Sonntag	Maurer	B:97
Benedeiet (Benedictus)	Mozart (<u>Requiem</u>)	B:102

July to December 1830

If life's pleasures charm thee		C:251
Gleich und gleich gesellt sich gern	André	B:3
Ende gut, alles gut		C:215
Alles was Odem hat	Reichardt	B:151
Vergiss mein nicht o guter	Mozart	B:107
Hier schlaeft es o wie suess	Mueller	B:117

January to June 1831

Sei mir gegruesst o Tag (revision)	Mueller	B:132
Vom Himmel schwebst du o Harmonie	Mueller(?)	B:136
Herr unser Herrscher	Schade	B:158

July to December 1831

'Mid pleasures and palaces (Home Sweet Home)	Bishop	B:8
Deserted by the waning moon (revision)	Braham-Peters	B:11
Our Father	Denman	B:22
That love's a tyrant	Parry	B:140

January to February 1832

Einst versiegt der Strom des Bornes	Henrici(?)	B:62
-------------------------------------	------------	------

Wetzel¹⁰ provides the incipits of the melodies used in HGB.

As the figure above shows, however, the majority of new pieces that entered the repertoire after January 1822, were not included in HGB.

In order to aid further research on Harmonist vocal music the appendices in volume two have been prepared. Appendices B and C provide:

- (1) a complete list of every vocal piece which is believed to belong to the pre-1832 repertoire, excluding those pieces solely found in association with HGB;
- (2) the location in the manuscript collection of every instrumental or vocal part, every score, and any other reference to each of these pieces; and
- (3) the incipit of each of these parts.

¹⁰Wetzel, Frontier Musicians, pp. 223-238.

Chapter V

SUMMARY AND CONCLUSIONS

George Rapp's non-conforming religious views caused him to separate from the Lutheran church. Together with several hundred disciples he left his homeland of Wuerttemberg and relocated in America, seeking the sanctified way of life in accord with the Holy Scriptures. Rapp kept his community isolated on a social and cultural level, but economically it found itself in the mainstream of American life.

The musical life of Rapp's Harmony Society went through various stages, reaching a peak at the end of the Society's first quarter-century in the U. S. By that time the Harmonists were musically sophisticated, offering concerts comparable to those in major American cultural centers. Initially however, Harmonist music was simply a functional adjunct to worship and education. The mechanics of this development from simple unison hymn singing to a full scale concert life are fascinating and slightly mysterious. In this study I have made use of computer technology to complement traditional research methods and classic inductive logic to begin the unravelling process.

Under the direction of the Society's physician and schoolmaster, Johann Christoph Mueller, music gradually began to take on a greater importance. Mueller found ways to introduce the idea of music as a social medium in the Society's life; to do so, he had to circumvent Rapp's distrust of worldly activities and desire to maintain the

cultural isolation of his congregation. As Mueller was the Society's schoolmaster, it is not surprising to find his musical interests expressed in the school curriculum. From the beginning, pupils learned religious and didactic songs; they used the song texts for exercises in penmanship, gathering them into elegant manuscript volumes. After students graduated from Mueller's school at age twelve, many of them continued their interest in singing. Mueller developed vocal ensembles for these older children. They sang at their work in the fields and the factories of the Society.

In the sphere of instrumental music Mueller had an advantage. Several members of the Society had instruments which they brought with them from Germany. John Melish, describing his visit to Harmony in 1811, lists the eight instruments the Harmonists possessed at that time: three violins, one flute, one clarinet, two horns, and one violoncello.¹ He is careful not to imply that the number of players equalled the number of instruments; we know independently that two of the instruments, the flute and one of the violins, belonged to Mueller. Melish also tells us that the state of vocal music was less developed than that of instrumental music.²

The transformation of the informal band of players and singers into the polished orchestra and chorus of 1830 resulted from Mueller's ambition and constant effort combined with four other factors. First,

¹Melish, Travels, 2:73.

²Ibid.

and most important for development of vocal music, in 1817 the Society purchased a piano. This opened the door into performance of song literature. Second, in 1819, Mueller and Frederick Rapp collected the texts to all the songs of the Society and had them printed as the Harmonisches Gesangbuch. This step not only eased the practical problems of singing in the Society, but the expenditure of time, effort and money made to publish HGB had a legitimizing effect for it carried with it the implied blessing of George Rapp upon the pursuit of the vocal art. Third, George Rapp's young granddaughter Gertrude wanted to learn to play piano and to sing (it seems she was a born performer) and Rapp indulged her in this desire. Her performances were designed to impress Rapp's distinguished visitors and guests with the cultural attainments of the Society; Rapp's pride in his granddaughter subverted his own isolationist ideals and opened the way for secular song. Finally, Mueller convinced Rapp of the need to hire a professional musician--composer--arranger and instrumental methods teacher, W. C. Peters--to coach and coax the Harmonist players and to expand and improve the performing repertoire. At the high point of his career, Mueller was directing a chorus of twenty-three voices and an orchestra built along Classic lines--strings, doubled winds (although lacking oboes), keyboard, and percussion. The works they performed included movements from Handel's Messiah, Mozart's Requiem, Haydn's Seasons, and Beethoven's Christ on the Mount of Olives.

When musical endeavor was at its highest point in the Harmonie, Rapp's Society split. In 1832 about one-third of the members seceded.

Mueller and many of the other musicians were among the departing group. In this way, Rapp proclaimed, the congregation underwent a "purification," purging itself of worldly members. The Society's musical life was purified in the same way, returning to its original, internal and private, functions. Partly by design, but largely through necessity, the period of Harmonist concert life ended.

Epilogue

In examining the music of a little-known and virtually isolated culture, one longs to find something new of significant nature, heretofore overlooked by society. Unfortunately, that longing is seldom fulfilled. It seems that most unperformed music deserves its fate. I believe that the compositions of Harmonist musicians will not be joyously proclaimed. The works composed by Johann Christoph Mueller are mediocre and pedestrian pieces written in imitation of the Classic style, but with an extremely limited harmonic vocabulary. They possess neither the compositional skill and appeal of Moravian works nor the interesting peculiarities of the music of Ephrata or the Shakers.

What is unique and even fascinating about the music of the Harmonie is this: it brought what might be called cosmopolitan music to the American frontier. The almost compulsive eclecticism that characterized Rapp's Society in the area of economics showed itself briefly in the Society's music. For one decade the Harmonists took whatever they could use from the music of the outside world. It may seem natural that sacred works of European composers were known and performed in the

Harmonie, but, when viewed against the frontier environment of the Society, the performance of oratorio excerpts begins to look more remarkable. More surprising still is the presence of symphonies and overtures in the instrumental repertoire and of English language secular songs in the vocal repertoire. Far from limiting themselves to works that suited their special religious beliefs, the musicians under Mueller sought to find the best of European and American compositions. For a short time these Christian communists, living in the forests outside of Pittsburgh, had a level of musical sophistication that rivalled that of Boston, Philadelphia or New York.³ For about five years (ca. 1827-1832)

³By way of comparison, it is instructional to see what was programmed at a typical concert in New York during this period. "On April 20, 1824, the New York Choral Society gave its first grand performance at St. George's Church, Beekman Street. The programme was--

First Part

Overture	Jomelli
Air: Comfort ye my people	Handel
Chorus: O God, when thou appearest	Mozart
Air: Thou didst not leave	Handel
Chorus: Lift up your heads	Handel
Duetto: Hear my prayer	Kent
Air: Oh had I Jubal's lyre	Handel
Hallelujah Chorus	Beethoven

Part Second

Overture from the Occasional Oratorio	Handel
Recitative and Air	Handel
Chorus: To thee, Cherubim	Handel
Solo and chorus: Thou art the King of Glory	Handel
Air: Let the bright Seraphim	Handel
Chorus: Sing unto the Lord	Handel

This is, considering the state of musical culture in New York at the time, truly an admirable programme. . . ." Frederick Louis Ritter, Music in America (New York: Charles Scribner's Sons, 1883), pp. 136-37.

Rapp suspended the doctrine of cultural isolationism and allowed Mueller to develop a "worldly" musical life within the Society.

The final analysis may show that the major significance of Harmonist music lay outside the Harmonie itself, with the many Americans who were directly or indirectly influenced by Mueller's concerts. Though it is still difficult to assess, at this point, I suspect that Mueller's groups and performances accelerated the spread of musical culture in the United States by whetting the appetite of provincial Americans for concert music. If this can be proved, we might be forced to conclude that Dr. Mueller and his Harmonist "Musik-Bande" deserve at least a small place in the history of music in America.

BIBLIOGRAPHY

- Andrews, Edward D. The Gift to be Simple. New York: J. J. Augustin, 1940..
- Annals of the Congress of the United States: the Debates and Proceedings in the Congress of the United States. Washington: Gales and Seaton, 1852. Vol. 15: Ninth Congress.
- Arndt, Karl J. R. George Rapp's Harmony Society, 1785-1847. Rev. ed. Rutherford, N. J.: Fairleigh Dickinson University Press, 1972.
- _____. George Rapp's Successors and Material Heirs, 1847-1916. Rutherford, N. J.: Fairleigh Dickinson University Press, 1971.
- _____, ed. A Documentary History of the Indiana Decade of the Harmony Society, 1814-1824. 2 vols. Indianapolis: Indiana Historical Society, 1975, 1978.
- _____. and Wetzel, Richard D. "Harmonist Music and Pittsburgh Musicians in Early Economy." Western Pennsylvania Historical Magazine 54, 2 (April 1971): 125-57; 3 (July 1971): 284-311; 4 (October 1971): 391-413.
- Baedeker, Karl. Southern Germany and Austria, including Hungary and Transylvania. Leipsic: Karl Baedeker, Publisher, 1887.
- Bestor, Arthur. Backwoods Utopias: The Sectarian Origins and the Owenite Phase of Communitarian Socialism in America, 1663-1829. 2d ed. Philadelphia: University of Pennsylvania Press, 1970.
- Beaver County Courthouse. "Last Will of J. Christopher Miller." Will book B. Beaver, Pennsylvania.
- Byron Don Juan.
- Chase, Gilbert. America's Music: from the Pilgrims to the Present. 2d ed., rev. New York: McGraw-Hill Book Company, 1966.
- Dean, Thomas. Journal of Thomas Dean: A Voyage to Indiana in 1817, edited by John Candee Dean. Indianapolis: By the Editor, 1918; Deansboro, N. Y.: Town of Marshall Bicentennial Committee, 1976.

- Duss, John S. The Harmonists: A Personal History. Harrisburg: Pennsylvania Book Service, 1943; Ambridge, Pa.: Harmonie Associates, 1970.
- Hinds, William Alfred. American Communities: Brief Sketches of Economy, Zoar, Bethel, Aurora, Icaria, the Shakers, Oneida, Wallingford, and the Brotherhood of the New Life. Oneida, N. Y.: Office of the American Socialist, 1878.
- Knoedler, Christiana F. "Old Economy, (A 19th Century Utopia)." In Old Economy-Ambridge Sesqui-Centennial Historical Booklet, edited by Rev. Norman C. Young. Ambridge, Pa.: Sesqui-Centennial Committee, 1974.
- Kring, Hilda Adam. The Harmonists: A Folk-Cultural Approach. American Theological Library Association Monograph Series, no. 3. Metuchen, N. J.: Scarecrow Press, 1973.
- Lockbridge, Ross F. The Labyrinth of New Harmony. New Harmony, Indiana: New Harmony Memorial Commission, 1941.
- Melish, John. Travels in the United States of America in the Years 1806-1811. 2 vols., Philadelphia, 1812.
- Putzgers, F. W. Historischer Schul-Atlas zur alten, mittleren und neuen Geschichte. Edited by Alfred Baldamus. Leipzig: Velhagen und Klasing, 1893.
- Reibel, Daniel B. A Manual for Guides, Docents, Hostesses, and Volunteers of Old Economy. Ambridge, Pa.: Harmonie Associates, 1970.
- Ritter, Frederick Louis. Music in America. New York: Charles Scribner's Sons, 1883.
- Sonneck, O. G. Early Concert-Life in America (1731-1800). Leipzig: Breitkopf und Haertel, 1907.
- Webber, Everett. Escape to Utopia. New York: Hastings House Publishers, 1959.
- Wetzel, Richard D. Frontier Musicians on the Connoquenessing, Wabash, and Ohio. Athens, Ohio: Ohio University Press, 1976.
- _____. The Music of George Rapp's Harmony Society, 1805-1906. Doctoral Dissertation, University of Pittsburgh, 1970.

VOCAL MUSIC IN
THE HARMONIST SOCIETY: 1804-1832

A thesis submitted to the
Division of Graduate Studies
of the University of Cincinnati
in partial fulfillment of the
requirements for the degree of
DOCTOR OF MUSICAL ARTS in CHORAL CONDUCTING
in the College-Conservatory of Music

1979

Volume II: APPENDIX

by

Lee Seaman Spear

A.B., Oberlin College, 1968

APPENDICES

CONTENTS

		<u>Page</u>
A.	SYMBOLS AND ABBREVIATIONS USED BY JOHANN CHRISTOPH MUELLER	1
B.	HARMONIST VOCAL MUSIC (PRE-1832); COMPOSER KNOWN	2
André, A.	Gleich und gleich gesellt sich gern	3
Auberlin, H.	Gott des Himmels und der Erden	5
Beethoven, L.	Halleluja (<u>Christ on the Mount of Olives</u>)	6
Bishop, H.	'Mid pleasures and palaces ("Home Sweet Home")	8
_____	A Hermit who dwells ("Pilgrim of Love")	9
Bonnhorst, C.	Heilig sei dein Nam	10
Braham, John	Deserted by the waning moon ("All's Well")	11
_____	When thy bosom heaves a sigh	12
Bullock	Robin Adair	14
Cherubini, L.	<u>Der Fruehling</u>	15
Christmann, J.F.	Auferstehn, ja auferstehn	17
_____	Laura huelle kein gewelter	18
_____	Lobsinge Gott, erhebe ihn	20
Cimarosa, D.	O dolce e caro instante	21
Denman, Henry	Our Father	22
Dreefe, Adam	Seelen Braeutigam	23
Fischer, G. W.	Was ward nicht ("Lob der Strohs")	24
Flor, Christian	Dein Blut, der edle Saft	25
Garbett	Wie der Hirsch schreiet	26
Gastorius	Was Gott thut, das ist wohlgethan	28
Gerhard, P.	Ein Laemmlein geht und traegt die Schuld	29
Graun, C. H.	Auferstehn, ja auferstehn	30
_____	Gott wollen wir loben	31
Handel, G. F.	Angels ever bright and fair (<u>Theodora</u>)	32
_____	Cease, o cease (<u>Acis and Galatea</u>)	33
_____	Freut euch, o ihr Frommen	34
_____	Ich harrte mit Geduld	36
_____	He gave them hailstones (<u>Israel in Egypt</u>)	38
_____	<u>Messiah:</u> And the glory	39
	Behold a virgin	40
	Comfort ye	41
	Dann wird erfuehlt	42
	Darum dass seine Seele	43

	Ehre sei Gott	44
	Ist Gott fuer uns	45
	O had I Jubal's lyre	46
Haydn, F. J.	Andachts Fittich	47
	<u>Creation:</u> And God said, Let the waters	48
	The heavens are telling	49
	Most beautiful appear	51
	Of stars the fairest	52
	The marv'lous work	53
	And God created Man/In native worth	54
	Du bists dem Ruhm und Ehre	55
	Hin ist alle mein Kraft	56
	<u>Seasons:</u> Ewiger, maechtiger, guetiger Gott	58
	Komm, holder Lenz/Ernahet sich/	
	Frohloeket ja	59
	Sei uns guetig milder Himmel	60
	Singet, lobet und preis dem Herrn	
	("Juhhe! der Wein ist da")	61
Henrici, J.	Einst versiegt der Strom des Bornes	62
Hering, K. G.	Ach wie schallt's dorten	63
Hermann	Aus meines Herzens Grunde	64
	Ich bin ein Glied	65
Hook	Die Liebe windt ("Rise, Cynthia, rise")	67
	No wanton gales ("The Cottage in the Grove")	68
Horrer	Preis ihm, er schuf	69
Hurka, F. F.	<u>Die Farben:</u> Dir gebuehren meine	70
	Farbe die Cytherens	71
	Der gelben Farbe bin ich hold	72
	Schwarz der Nacht	73
	Singt roth und blau und gelb	74
	Vor allen Farben	75
	Zartes Weiss	76
Knecht, J.H., arr.	Ach sieh ihn dulden, bluthen, sterben	77
	Am Grabe noch, noch in der Zeit	79
	Auf will ich	81
	Auferstehn, ja auferstehn	82
	Du Gott bist Herr aller Herr	83
	Freude, Freude, alle wir	84
	Herr, dir ist niemand zu vergleichen	86
	Herr Gott dich loben wir	88
	Mein erst Gefuehl	90
	Mein Heiland nimmt die Suender an	91
	Nun danket alle Gott	92
	Staerk uns Mittler	93
	Womit soll ich	95
Matthison	Mein Schiff ruht endlich wieder	96
Maurer	Heut ist's Sonntag	97
Moore, Th.	Faintly as tolls ("The Canadian Boat Song")	98

Mozart, W. A.	Das deutsche A B C	99
_____	Forget me not	100
_____	Ich moechte wohl der Kaiser sein	101
_____	<u>Requiem</u> : Benedeiet ("Benedictus")	102
_____	Heiliger Erbarme ("Requiem aeternam")	103
_____	Heilig ("Sanctus")	104
_____	Sweet good morning	105
_____	Sweet good night	106
_____	Vergiss mein nicht, o guter	107
_____	Was spinnst du ("Kleine Spinnerin")	108
_____	Wie sing ichs holder (<u>Elise und Elide</u>)	109
_____	Wir Kinder	110
_____	<u>Die Zauberfloete</u> : Bei Brueder ("Bei Maennern")	111
	Koennte jeder guter Mann	113
	Der Vogelfaenger bin ich, ja	114
	Wie herrlich, wie lieblich	
	ertoent	115
Mueller, J. C.	Gute Nacht, gute Nacht, es ist vollbracht	116
_____	Hier schlaeft es, o wie suess	117
_____	Ich fuehle so nah der Begeisterung Gluth	118
_____	Ihr verwoehnten Erdensoehne schweigt	120
_____	Die Menschenlieb ist Trieb	122
_____	O Jesu, du mein Gnadenthron	123
_____	Ruhest und rastest du	125
_____	Der Schall von Lobgesang	126
_____	Schoen bist du Harmonie	128
_____	Sei mir gegruesst, Asyl	130
_____	Sei mir gegruesst, o Tag	132
_____	Seid beglueckt ihr Guten	134
_____ (?)	Vom Himmel schwebst du, o Harmonie	136
_____	Wem toenet heut der Feierklang	137
Neeffe, C. G.	Wie sie so sanft ruhn	139
Parry, J.	That love's a tyrant	140
_____	When wand'ring far ("Sweet Home")	141
Peters, W. C.	Dein Leben, Herr, zeigt uns die Pflicht	142
_____	O schoene Harmonie	143
_____	Rousseau's Dream	145
_____	Wer Kind will sein	147
Pucitti	Strike the Cymbal ("The Conquest of Goliah by David")	148
Reeve, G. W.	O 'tis love ("C'est l'amour")	150
Reichardt, J. F.	Alles was Odem hat	151
_____ (?)	Freude, schoener Goetterfunken	152
Ring, M. P.	Must I leave thee, Paradise ("Eve's Lamenta- tion")	153
Rolle, J. H.	Preis dem Erwecker, preis (<u>Lazarus</u>)	154
Romberg, A.	Herr Gott, dich loben wir	156

Rossini(?)	See ye swains	157
Schade, J. G.	Herr unser Herrscher	158
_____	Liebet den Ewigen	159
_____	Wohl dem der nicht wandelt	161
Schubart, C.F.D.	Ein Laemmlein trank von frischem	163
_____	Wer ist der Braut des Lammes gleich	164
_____	Zu Sions Hoehen hin	165
Schulz, J.A.P.	Seht den Himmel	166
_____	Warum sind der Thraenen	167
Schuster, J.(?)	Wie schoen ist unsers Koenigsbraut	169
Selnecer, D. N.	Nun lasst uns Gott dem Herrn	171
Shaw, O.	This world is all a fleeting show ("There's Nothing True But Heaven")	172
_____	Were not the sinful Mary's tears	173
Smith, Th.	Over the sunny hills ("The Welch Harper")	174
Speratus, P.	Es ist das Heil uns kommen her	175
Stevenson, J.A.	Hark the Vesper Hymn	176
_____	Has sorrow thy young days	178
Sulzer, S.	Dass ich als zarter Knabe	179
Walter(?)	Abend wirds des Tages	180
Watter(?)	Gesang Walz	181
Weber, K. M.	Es blinken so freundlich die Sterne	182
_____	Im Wald, im Wald, wo rings umher	183
_____	Was gleicht wohl auf Erden (<u>Freischuetz</u>)	184
Wiesenthal(?)	Summer's eve is gone and passed <u>/sic/</u> ("Harper's Song")	186
Wolter(?)	Umkraenzet mit Rosen die Scheidel	187
C. HARMONIST VOCAL MUSIC (PRE-1832): UNATTRIBUTED		188
1. German language		
	Ach hoer das suesser Lallen	189
	Als Bethlehems Gassen	192
	Angesicht empor	194
	Auf, auf, ihr Brueder und seid stark	195
	Auf diesen Tag hab ich	196
	Auf Seelen Gott zu ruehmen	197
	Aus der Urnacht riess sich ("Schoepfung")	200
	Aus tiefer Noth ruf ich zu dir	201
	Bei den Stroemen	202
	Bringet Jehova ihr Goetter Soehne	203
	Dein Heil o Christ	206
	Du Gott bist ueber alles	207
	Du haelltest uns dennoch	208
	Edle Liebe sei gepreisen	209

Eil doch heran	210
Eile aus der Sterbes Noth	211
Ein Taeublein klein	213
Eins ist Noth	214
Ende gut, alles gut	215
Erhoeuen will ich dich	216
Es glaenzet der Christen	217
Es ist noch eine Ruh vorhanden	218
Es kann schon nicht alles so bleiben	219
Es lebe das Maedchen	220
Es zog einmal am Mondenschein	221
Fahre fort	222
Freut euch des Lebens bald	223
Gegruesset seist du holdseliger Tag	224
Gegruesset seist du uns	225
Gesegnet sei der da kommt	226
Gott der Goetter	227
Gott ist gegenwaertig	228
Gott lob mein Jesus hat gesiegt	229
Gott will, ich soll	230
Das Grab ist tief und stille	231
Gute Nacht, gute Nacht, unser Tagwerk	232
Halleluja, Gott sei hoch gepreisst	233
Hallelujah, dorten an dem glaesern	234
Heil Preiensa	235
Herr dir	236
Der Herr ist den Hoehen	237
Herr Jesu Christ du hoechstes Gut	238
Herr Jesu Gnadensonne	239
Herrlich ist's im gruenen	240
Herzliebster Jesu was hast du	241
Hier liegt der Schoenste	242
Ich arm und blosser	244
Ich besteige einen nahegelegenen Huegel	245
Ich denk an euch	246
Ich hatt einmal ein Voegelein	247
Ich sah im Garten hold und schoen	248
Ich will aus der Huetten gehen	249
Ich will dich lieben, meine Staerke	250
Ihr Welt Bewohner	252
Im Grabe laessest du	253
In meinem Hause nah am Wald	254
Jauchzet ihr Himmel, Erde sei froehlich	257
Jehovah, deinem Namen	258
Jesu gib uns deine Fuelle	260
Komm heilger Geist	262
Laesst ab vom Stamm	264
Lass dich schneiden	265
Lasst uns ihr Brueder	266

Liebe die mich hat	267
Der lieben Sonnenlicht	268
Lob Gott ihr Christen	269
Lob sei Gott	270
Lobe den Herrn	271
Lobe den Herrn den maechtigen Koenig	272
Lobt Gott ihr Christen allzugleich	273
Luefte hauchen kuehl	276
Mache dich mein Geist bereit	277
Mag auch die Liebe weinen	278
Mein Armuth macht mich schreien	279
Mein edler Geist erhebe dich	280
Menschenliebe, Menschenmilde	282
Music du bist mein bester Freund	283
Nah an Elisions oestlichem Ufer	284
Nicht blos fuer diese Unterwelt	285
Nun danket all und bringet	286
Nun lasst uns den Leib begraben	287
Nun ruhen alle Waelder	288
O bewunderungswuerdige Welt	289
O Der fuer uns gebluetet hat	292
O du liebster Braeutigam	293
O Ewigkeit du Donnerwort	294
O Lamm Gottes unschuldig	295
O Lamm Gottes welches traegt	296
O wie selig seid ihr doch	299
Preise Jerusalem den Herrn	301
Ruhe ist das beste Gut	304
Ruhet wohl ihr Todtenbeine	305
Schlaf wohl du Himmelsknabe	306
Schoen ist's untrem freiem Himmel	307
Schoenstes Bluemlein auf der Wiese	308
Seht da ist euer Gott	310
Sei getreu bis in den Tod	311
Sei Lob und Ehr dem hoechsten Gut	312
Sei mir gegruesst du holde	313
Sei mir willkommen	314
Sei uns gegruesst du heilige Nacht	315
Sieh dort in erblassten Mondeslicht ("Der Roemische Hauptmann am Grabe Jesu")	316
Sieh hie bin ich Ehren-Koenig	318
So fuehrst du doch recht selig	321
So schoen wie mein Geliebter	322
Sollt es gleich bis weiten Scheinen	323
Suchst du die reichste Apotheke	325
Toene duester mein	326
Triumpf, des Herrn gesalbter sieget	327
Unser Wiesen gruenen wieder	328
Valet will ich dir geben	329

Vater unser	330
Vergiss mein nicht	331
Vors Braeutigams Augen schweben	332
Wann krieg ich das Kleid	333
Warten wird doch nicht	334
Warum empoeren die Nationen sich	335
Warum sollt ich mich dann	337
Was frage ich viel	338
Was ist der Mensch, halb Thier halb Engel	339
Was ist der Mensch, nicht Thier nicht Engel	340
Weg von Lustgesang und Reigen	341
Weisheit Licht glaenzt immerzu	342
Weisheit will uns weiden	344
Wenn Hoffnung nicht waer	345
Wer hat die tiefen Heimlichkeiten	346
Wer kann erzaehlen	348
Wer will nur Juenger Jesus sein	350
Wie lachet der Himmel	351
Wie lieblich glaenzt das Morgenroth	352
Wie wird des Grabes Nacht entweicht	353
Wir dienen einem Gnaedigen	355
Wir sind nur Pilger	356
Zion, Zion, trage Leide	357
Zions Tochter hoere	359

2. Non-German language

Adieu, my native shore	190
Ah que mon ame	191
And are ye sure the news is true	193
Auld lang syne	198
Children of the heav'nly king	204
Defend me Lord from shame	205
If life's pleasures charm thee	251
It is a good thing	256
Lord dismiss us with thy blessing	274
Lord of all power	275
O come let us sing	290
O sanctissima	297
O swiftly glides the bonny boat	298
Our cot was sheltered ("The Wandering Boys of Switzerland")	300
Remember me	303
Scots wha hae wei Wallace bled	309
Snows are dissolving ("Lapplaender Fruehlings- lied")	320
Sound the loud timbrel	324

APPENDIX A

SYMBOLS AND ABBREVIATIONS USED BY JOHANN CHRISTOPH MUELLER

Mueller, as the principal musical scribe of the Harmonists, developed a shorthand for certain recurring words or phrases which has proved confusing to people examining the manuscripts at Old Economy. The following list contains some of the most frequent of Mueller's symbols with their correct meanings.

JCM or Mr	=	Mueller
G. R.	=	Gertrude Rapp
C.v.Bonh	=	Carl von Bonnhorst
W. P.	=	William C. Peters
⊙	=	Sunday
☾	=	Monday
♂	=	Tuesday
♀	=	Wednesday
4	=	Thursday
♀	=	Friday
♄	=	Saturday
7br	=	September (<u>not</u> July)
8br	=	October (<u>not</u> August)
9br	=	November (<u>not</u> September)
Xbr	=	December
scrpt, scrpti	=	written down
recu	=	received
ψ	=	Psalm
8	=	8 (<u>not</u> 6)
V.M.	=	Vormittag (morning)
N.M.	=	Nachmittag (afternoon)

APPENDIX B

HARMONIST VOCAL MUSIC (PRE-1832); COMPOSER KNOWN

N.B.: For each example, every appearance of the work in the manuscript corpus is annotated and the incipit of each part is given. When the parts do not agree with each other, all versions are presented. The following codes are used in the column "Instrument/Voice:"

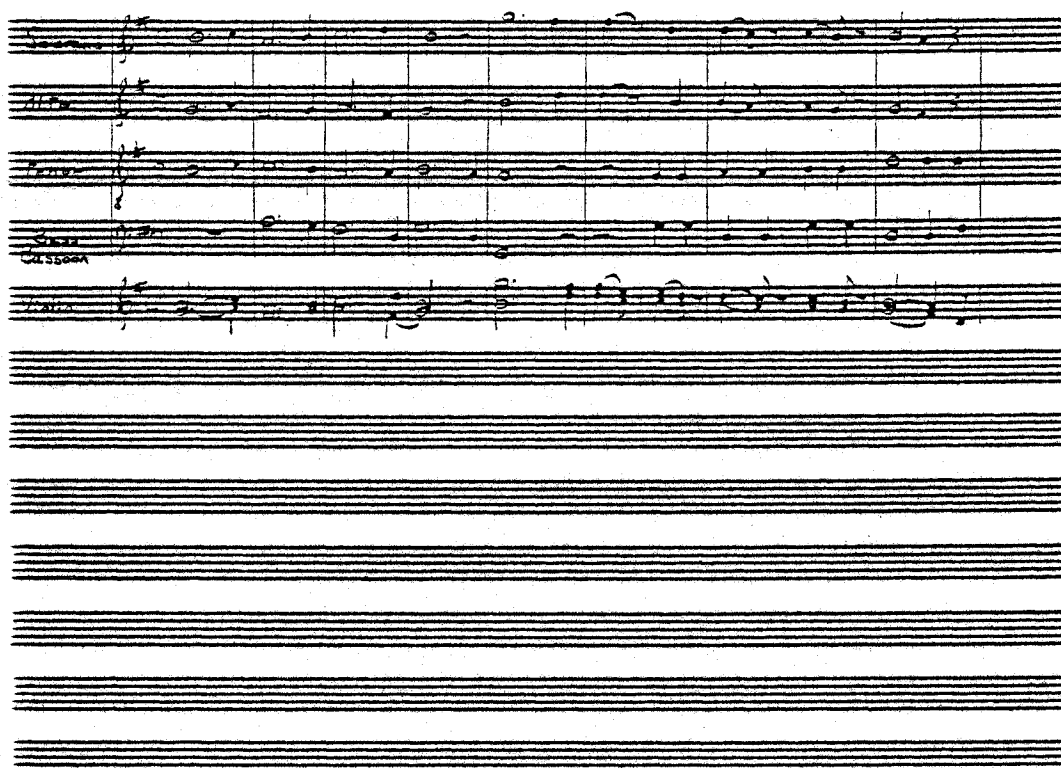
D = drum	O1 = oboe I
D5 = triangle	O2 = oboe II
F = flute	O5 = bassoon
FO = fife	PF = piano
F1 = flute I	PT = piano with text underlaid
F2 = flute II	P1 = piano-vocal
F3 = flute III	P2 = score a 2
F9 = piccolo	P3 = score a 3
G = guitar	P4 = score a 4
GS = guitar and voice	P5 = score a 5
H = horn	P6 = score a 6
H1 = horn I	P7 = score a 7
H2 = horn II	P8 = score a 8
H3 = alto horn	P9 = score a 9 or more
H4 = tenor horn	S = voice
H5 = bass horn	S1 = soprano I
H6 = tuba	S2 = soprano II
K = clarinet	S3 = alto I
K1 = clarinet I	S4 = alto II
K2 = clarinet II	S5 = tenor I
K3 = clarinet III	S6 = tenor II
M1 = trumpet I	S7 = bass I
M2 = trumpet II	S8 = bass II
M3 = bugle I	V = strings
M4 = bugle II	V1 = violin I
M5 = trombone	V2 = violin II
M6 = bombardon	V3 = viola
M9 = bugle I and II	V5 = violoncello
N1 = cornet I	V6 = bass
N2 = cornet II	V7 = 'cello and bass
	Z = zither

Title Gleich und gleich gesellt sich gern

Alternate title(s) Ende gut alles gut

Composer André, A.

Date 9/30 1830



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGV.OJ	S		
AGW.BS	S		
ABQ.AC	V1	003	JCM
ACY.BW	S2		
AFE.CC	P4	037	4S; JH
AGF.CO	S		
AGG.CH	S		
AGH.CO	S		
AGO.BL	S2	037	

Title Gleich und gleich gesellt sich gern

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGQ.BK	S7	037	
AGR.BK	S2	037	
AGX.BY	S7		
AFD.AZ	S		JCM
AGS.BK	S1	037	
AGU.BJ	S1		
AGT.BK	S5	037	
MMB.UX			mit pianoforte, 11/28 1830
MMB.ZK			
AFU.CI	05 w/text		

Title Gott des Himmels und der Erden

Alternate title(s) _____

Composer Aubertin, Heintz

Date _____

6
(A major)

00 12	3 4 5	1 7	6 5
00 55	1 4	3 4 5	6 5
00 32	1 2	1 2	3 2 7
00 17	6	5 6 7	1 2 5

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AIE.EF	P4	110	102, 132
ABK.CH			
AHP.FB	P2	151	110
AHT.CI	PF	055	
ACX.BT	S1		
AER.CS	PF		
AHV.OP	PT	075	21, M30
AIZ.AV	PF	022	JCM
AID.CW		075	21(6), C
AJA.BF	PT	032	JCM
AHJ.AT	PT	060	

Title Hallelujia

Alternate title(s) _____

Composer Beethoven

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFD.AF	P2		JCM
AFC.AQ	P5		JCM
AFC.AJ	P4	021	4S; JCM
AGF.CO	S3		
AGF.CE	S1		
AGG.BX	S		
AGH.CA	S2		
AGO.AV	S2	021	
AGO.AU	S7	021	

Title Hallelujah

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGR.AV	S2	021	
AGS.AU	S1	021	
AGT.AU	S3	021	
AGU.AU	S1	021	
AGV.CA	S1	021	JH
AGW.BH	S		Gert?
AGX.BV	S7	021	
AFB.AH	S9		JH
ACY.BE			
AFU.BX	05		
MMB.RI			Optime
MMB.VT			1/16 1831; Bene

Title Home sweet home

Alternate title(s) Mid pleasures and palaces

Composer Bishop

Date 1831

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAZ.ER	M3		
ACT.AD			
AD1.OV	N1	024	
AGN.30			
AJF.CU			
ABC.KV			No music
AFX.CO	S7	068	
AEN.AI	P1	009	pg. missing in film; JCM
AEJ.AY	G		incomplete
AEJ.AZ	OS		
AFV.CX	S7		JH

Title Pilgrim of love

Alternate title(s) _____

Composer Bishop, H.R.

Date 1827

MEASURE 9:

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ABA.P1	F1	009	JCM
ACR.AV	V7	009	A hermit who dwells-voice;
ADL.A1	P9	009	JCM
ACT.A1			w/ text

Title Heilig sei dein Nam in allen Welten

Alternate title(s) _____

Composer BonnhorstDate 1829

meas. 15: $\frac{4}{4}$

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFU.AB	S1		
AHA.CH	S1		
AFV.AT	S7		JH
AGT.AG	S1		JH
ABC.JR	V2		
ACY.AJ	S1		
AGI.BA	H1		
ACV.BF	S2		
AGN.BA	S	026	
AGZ.BR	S	039	
AHB.AX	S		
ADL.AU	P9		JCM
AGY.AO	S1		
NMB.FM			
NMB.FW			
NMB.HR			
ACV.AK			"Linden"

Title Deserted by the waning moon

Alternate title(s) All's well

Composer Braham

Date (9/29 1831) rev.: 1824

Introduction

[11] refers to measure number seventeen
Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACC.BY	PF		
AFX.AY	S	026	
AGJ.AE	P2		
AEN.AU	PF	022	JCM
AFV.CN	S		
APW.AZ	S2	025	P14
AFY.BA	S3	026	P14 x25
APZ.AZ	S1	025	P14

Title When thy bosom heaves a sigh

Alternate title(s) _____

Composer Braham

Date _____

Handwritten musical score for the piece "When thy bosom heaves a sigh" by Braham. The score is written on multiple staves, with various instruments and voices indicated by the labels on the left. The notation includes notes, rests, and other musical symbols. The score is divided into measures, with "measure 17:" marked at the top. The score includes various markings such as "etc.", "Song", "Solo", "Cues:", "Secundo", and "Trio ~". The score is written in a clear, legible hand.

Title: When thy bosom heaves a sigh

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AJF.CC	P2		
AAU.AA	F2		
AJF.BN	P2		for 3 flutes.
AAC.AJ	F	010	en G
AAC.AN	F		" "; higher than AAC.AK
AAC.BF	F	010	" "
AAC.CC	F3	010	
AAC.CF	F3	001	en G
ABC.GQ	F		A2
ACR.AZ	V7		JCM
ABC.KX	V		
AER.AA	P1		from the opera Narensky
ABO.AI	V		V1 & V2 (duett)
AIM.BB	PF		JH
MMB.EP			
MMB.WN			Gesungen von Gert. & Mr.

Title Robin AdairAlternate title(s) Friedlich und ruhig; Aileen ArconAndante affectuosoComposer Bullock

Converse

Date

Handwritten musical score for "Robin Adair" by Bullock. The score is written on ten staves. The first staff is for the vocal line, followed by piano accompaniment. The third staff has a tempo marking "Andante affectuoso". The sixth staff is labeled "Guitar". The seventh staff is labeled "Violoncello". The eighth staff is labeled "Violoncello". The ninth staff is labeled "Violoncello". The tenth staff is labeled "Violoncello".

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHM.AA	P2		
AAC.AI	F	009	Irish
AAC.BE		009	cut out
AAC.CS	F	009	Irish
AAJ.BY			
AAS.KV			
AAX.AX			
ABS.CH	H1		A 2
ADL.AX	P3		
AEJ.AW	GS		
ACU.AD	P3	001	
ACT.BC	GV		also in G
ABY.CH	F1	017	JCM
AAW.AP			secondo
AAZ.EQ	M9		

Title Fruehling, DerAlternate title(s) La PrimaveraSeht wie in jungerComposer L. CherubiniDate 2/22 1829; 1/14 1829; 2/20 1829

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGF.3H	S1		
ACY.AW	S2		
AFU.CA	S2		
AGF.3G	S5		part begins "Bei Cymbel"
AGH.3Q	S1		Angefangen zu lernen
AFB.AB	P9		Jan, 1829; JCM
ACV.AP	H2		JCM
AEI.AC	P1		
AFD.AA	P2		T.P. Verzeichnis der Musicanten; S1, 71; JCM

Title Fruentling, Der

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACE.AL	V3		
AFE.AA	P1	012	
AGG.AO	S		
AGV.OK	S		
AGO.AM	S1	013	
AGZ.CO	S1		
AGT.CA	S1	013	
AGW.AR	S1		Gert?
AGO.AM	S1	013	
AGR.AL	S1	013	
AGS.AM	S1		
AGU.AL	S		Begins with "Schon flieht"
AGX.AY	S		
MMB.KB			
MMB.KU			
MMB.MP			Nur den Isten Theil-fiel etwas in singen
MMB.XQ			
AHB.BY	SS		Begins with "Bei Cymbeln"

Title Auferstehn ja auferstehn

Alternate title(s) Wieder auch zu bluhn

Composer Christmann

Date 1793

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFY.AC	S5	003	P51
AGN.AB	S5	002	JCM
AFW.AC	S7	003	P51
AFX.AC	S7	003	
AFZ.AC	S1	002	P51
AJA.AQ	PT	017	JCM
AHP.CF	P2	057	132, 51
AGB.DD		102	51

Title Laura hießte kein geweihterAlternate title(s) Fantasia an LauraMeine Laura nenne mirComposer ChristmannDate pre-1805

Handwritten musical score for the first system, measures 1-11. The score is written on ten staves. The top staff is for the Voice, and the bottom staff is for the Piano. The music is in a single system, with measures 1-11. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score for the second system, measures 12-21. The score is written on ten staves. The top staff is for the Voice, and the bottom staff is for the Piano. The music is in a single system, with measures 12-21. The notation includes various musical symbols such as notes, rests, and bar lines. The first measure of this system is labeled "Measure 12".

Title Laica huelle keio geweihter

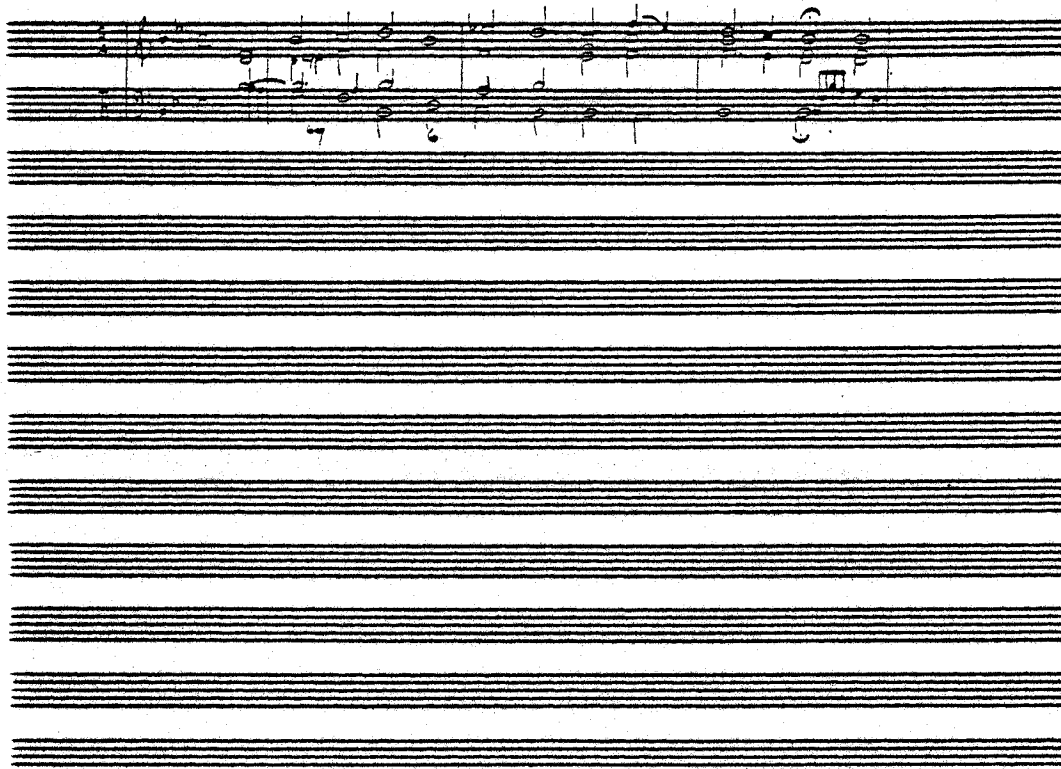
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGZ.AA	S	001	Cover ten. F Logina Hinger1827
AFD.AH	V1		JCM
AGR.BS	S2		
AAL.EP		091	
AGH.AO	S		
AGQ.BT	S7	043	
AGS.BT	S1		
AGT.BX	S5		
AGU.BG	S		
AGV.EC	S		
AGX.BE	S7		No music
AGY.AU	S		
AHA.AZ	S		
AHB.AR	S		
AFV.CJ	S7		Schiller; JH
AFX.AX	S7	025	
AFE.CK	P4	043	4S; JH
AGF.AX	S1		
AGN.AL	S	011	
AGO.BU	S2	011	
AAR.DS		091	
AFW.AX	S7	023	P25; JCM
AFY.AY	S5	024	P23; X23
AFZ.AY	S1	024	P23; JCM
AGG.AM	S		
MMB.BS			
MMB.DJ			
MMB.XA			
ABC.IF	V		
AAL.EN		091	
AAG.EM	H1	110	In C
AAI.AR	M1		
AET.AN	P1		JCM
AII.BL	P1		JCM

Title Lobsinge Gott erhebe ihn

Alternate title(s) _____

Composer Christmann

Date 1792



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AJA.AM	PT	013	JCM

Title O dolce e caro instante

Alternate title(s) _____

Composer Cimarosa

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AIL.AK	PI		Von oper "Gloria e carissimi", trio; JH & WCP?
ACC.BI	PF		

Title Our Father

Alternate title(s) _____

Composer Denman, HenryDate 9/29 1831

(measure 15)

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHA.BS	S	004	JH
AFE.CG	S7		
AHB.BF	S7		
AGF.AP	S7		
AGX.AV		029	No music
AGH.BG			No music
ACR.BA	V7		
AGZ.BG	S1		
ABC.KY	V	022	JCM
AGY.BI	S1		
AEN.AV	PT		
MMB.ES			
MMB.UZ			mit pf. und 1 violin; Gene

Title Seelen BraueridamAlternate title(s) Dir nach SeelenbrautComposer Dreefe, Adam

Date _____

Handwritten musical score for 'Seelen Braueridam'. The score is written on five staves. The first staff is labeled 'Piano' and contains a treble clef and a key signature of one sharp (F#). The second staff is labeled 'Bass' and contains a bass clef and a key signature of one sharp (F#). The third staff is labeled 'Piano' and contains a treble clef and a key signature of one sharp (F#). The fourth staff is labeled 'Piano' and contains a treble clef and a key signature of one sharp (F#). The fifth staff is labeled 'Piano' and contains a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations like '54' and '43' on the third staff.

5=

1	1	7	1	2	1	2	3	2	1	2
5	5	5	3 ^{ny}	5	3	5	5	5 ^{ny}	3	3
3	3	2	1	7	1	7	1	7	1	1
1	3	5	6	5	6	5 ^{ny}	3 ^{ny}	5	1	1

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ABK.FO			
ACX.CL			
AFC.AC	PF		
AFC.AO	PF		
AFX.OO	S7		
AHQ.AB	PF		
AIZ.AQ	PF	017	Kapellmeister zu Arnstadt in Thuringen, 1657; JCM
AHT.CO	PF	052	
AHT.CG	PF	052	alt. key
AHV.ES	PT	132	48, *M 69, AW 176
AIE.FN	P4	144	137, 145
AHP.OO	P2	102	144

Title Was ward nicht

Alternate title(s) Loe des Strons

Composer Fischer, G.W.

Date 9/17 1823

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEL.AH	P1		JCM
AFW.AU	S7	020	JCM
AFX.AU	S7	021	
AFY.AU	S5	020	
AFZ.AU	S1	020	JCM
ACT.CP			

Title Dein Blut der edle Saft

Alternate title(s) Auf meinen lieben Gott

Composer Christian Flor

Date 1692



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AJA.3H	PT	034	JCM

Title Wie der Hirsch schreiet

Alternate title(s) Gleich wie der

Psalm 42

Composer Garbett

Date 9/21 1827

etc. Measure 15: text begins

Soprano
First Voice
Second Voice
Third Voice
Fourth Voice
Piano
Sym.
Horn
unlabeled instrument
Violin
Bass
Bass
Bass
Bass
Bass

Title Wie der Hirsch schreiet

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAP.AU	V6		
AFU.CQ			
AAP.AL	V6		
AHB.AN	S3		w/ printed text
AGZ.AO	S5		
AHA.AS	S7		
AGF.BC			no music
AJF.BL	P2		
AGY.AO	S		w/ printed text d.; Gert?
AAG.EO	H2	113	a version in C
AAR.GW		167	
ADY.AO	P8		
AFU.BV	O5		w/text
AFV.BH	S7	019	JH
AFX.CR	S7	071	
AGG.BJ	S1		
AGH.BP	S		
AGW.CM	S		
AGZ.AR	S	014	
AHA.BM			no music
AAK.CJ		019	4 verses w/ text
ABC.IH	V3		
ABC.IJ	V3		
AFE.BY	P4	019	TASB; JH
AGN.AM	S		
AGO.AT	S2	019	
AGQ.AS	S7	019	
AGR.AT	S7	019	
AGT.AS	S5	019	
AGV.AQ	S		printed text sheet
FBC.AA	S1		
AFB.AE	P4		JH?
AGS.AS	S1	019	
AGU.AS	S1	019	
ACY.BB			
AFD.BE	P2		S1, V1; JCM
MMB.MN			Pfingstfest Ves.
MMB.TE			
MMB.WU			
MMC.AM			
AES.AL	P1		
AIG.BK	P4	041	
AAL.HY			no title

Title Was Gott thut das ist wohlgethan

Alternate title(s) _____

Composer GastoriusDate 1675

Call number	Instrument/Voice	Series number	Comments
AD1.AF	N1	006	
AHP.OL	P2	099	125
AHT.BU	PF	044	
AIE.EV	P4	126	123, 136
AJA.BW	PT	049	JCM
AAP.ET	V6		
ABK.FF			
ACX.EM			
AHV.SJ	PT	123	39, M78, AW 297
AIZ.BB	PF	028	JCM
AHJ.CX	P2	334	JH
AER.CY	PF	011	

Title Ein Lammlein geht und traegt die Schuld

Alternate title(s) _____

Composer Gerhard

Date 1666

Manuscript photo

The image shows a handwritten musical score on ten staves. The notation is in a historical style, likely from the 17th century. The first four staves contain the main melody, while the remaining six staves are empty. The text 'Manuscript photo' is written in the center of the page.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.FK			
AIY.AD	PF		
ACX.OA			
AHP.GY	P2	200	
AHT.DJ	PF	082	
AIE.AZ	P4	026	17,45
AIZ.BY	PF	051	
AJA.AL	PT	012	Berlin: JCM
AHV.EN	PT	127	43,M*18, AW 43
AHX.BF	PF	031	

Title Auferstehn, ja auferstehn

Alternate title(s) _____

Composer Graun/ poet-Klopstock

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHL.BU	P3	102	JCM
AHL.BV	P4		
AHW.EK	PT		
AGK.AH	PF w/ text		
ACX.HJ	P3	102	JCM
AFG.AF	P3		
FBA.AA	S2		
FBA.AB	S3		
AGQ.CI	S7	102	JCM

Title Gott wollen wir lobenAlternate title(s) Te DeumComposer Graun

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGH.AZ	S		
ACY.CS	V2		
AGF.CZ	S		
AGG.CS	S		
AGU.SP	S1		
AGV.CK	S1		
AGW.BZ	S1		Gert?
AFD.BF	P2		JCM
AGO.BR	S2	042	JH
AGO.BQ	S7	042	
AGS.BQ	S1	042	JCM
AGT.BQ	S	042	JH
ADA.AG	V2	096	
ACV.BX	H	092	

Title Angels ever bright and fair

Alternate title(s) _____

Composer Handel

Date _____

Handwritten musical score for "Angels ever bright and fair" by George Frideric Handel. The score is written on five staves. The first staff is labeled "Measure 6:" and the second staff is labeled "Measure 10:". The notation includes various musical symbols such as notes, rests, and bar lines. The staves are numbered 1 through 5 on the left side.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACY.BK			
AFD.AL	P2		
MMB.PH			

Title Cease o cease

Alternate title(s) Flocks shall leave the mountains (Acis and Galatea)

Composer [Handel]

Date 1830

Recitative Andante (meas. 12) (meas. 16)

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFB.AL	29		2/2/1830; JCM

Title Freut euch o ihr FrommenAlternate title(s) Psaln 31: Psalm 33Composer HandelDate 11/12 1827

Soprano 3 Solo:

Soprano solo continues for 26 measures.

Chorus vivace

see note*

see note*

(sic)

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGG.3H	S2		
AGW.3D			
AGZ.AW	S	019	Gert?
AGF.AK	S5		
ACV.AC	S1	034	
AFD.BK	P2		
AFE.3P	P2	034	JCM
AFE.AE	S		
AGH.3I	S		
AGO.3I	S2	034	

Title Freut euch o ihr Frommen

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGQ.3H	S1	034	
AGR.3H	S1	034	
AGS.3H	S1	034	
AGT.3H	S5	034	
AGV.AT	S	021	JCM
AGY.AX	S		
AFA.AS	P4		
AGB.AQ	No music		
MMB.UN			JH, in JCM's absence
AGU.3H	S	034	
ACZ.AB			begins at chorus "Dann das"
AHA.AB	S7		" " " " "
AHB.AU	S		" " " " "
FAU.AA	S		" " " " "
AEO.AA	P4		JH, in English "Rejoice..."
*AGI.AT	H in 3 flat		"Psalm Handel/ich harrete"
*ABC.KC	"Tenor" i.e. viola?		mit Geduld" sic

*Neither of these parts is titled "Freut euch. . . ." Both are labelled Psalm, and both indicate Handel as composer. Neither fits this work perfectly, but suggest that a different version of the piece existed at one time.

Title Ich harrete mit Geduld

Alternate title(s) I waited patiently; Psalm 40

Composer Handel.

Date 5/22 1831 7/25 1829

VERSE Treble and Bass (meas. 1) CHORUS Larg. (m. 48)

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGF.AL	S3	015	JH 5/22/31 Pf. vespare
AGH.BJ	S		
AGZ.AS	S3		
MMS.YO			
MMC.AJ			
AEQ.AB	P4	05	
AFU.BW	05		
AFU.CH	05		
AGG.BI	S1		
AGP.AO	S7		

Title Ich hatte mit Geduld

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHA.AT	S7		
ACV.AD	S1	020	
AFB.AF	P3		JH
AFD.BJ	P2		JCM
AFE.AH	P3		JH
AFH.AM	PT		JH
AFV.AB	S7		JH
AGO.AU	S1	020	
AGQ.AT	S7	020	
AGR.AU	S2	020	
AGS.AT	S1	020	
AGT.AT	S1	020	
AGU.AT	S1	020	
AGV.AS	S	020	
AGW.BC	S		Gert?
AGX.AN	S		
AGY.AV	S		
AHB.AS	S3		JH
ACY.BC			
MMB.CC			
MMB.FD			
MMB.NF			8/9/28
MMB.PE			2276729
MMB.TL			6/13/30
MMB.UE			JH, in JCM's absence

Title Israel in Egypt: He gave them hailstones

Alternate title(s) He gave them hailstones includes the following:

Moses and the children, The Lord shall reign, For the house of Pharon,
And Miriam the prophetess, Sing ye to the Lord

Composer Handel

Date 10/25 1829, 11/1 1829, 11/22 1829

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACV.AU	H		
ACY.BI			
AFD.AJ	P2		JCM
AFE.AM	S7	024	JH
AGG.CF	S1		
AGG.CM			
AGO.AX	S7	024	
AGT.AX	S5	024	
AGU.AX	S	024	
AGV.CF	S2		JH
AFB.AJ			JH
AFU.BY	O5		
AGF.CF	S1		
AGH.CD	S		
AGO.AY	S3	024	JH
AGR.AY	S4		
AGS.AX	S	024	
AGW.BJ	S		Gert?
AEI.BN	P1		JH
AFE.CT	P2, S7, V1		11/1 1829
MMB.OM			11/22 1829
MMB.OV			
MMB.WL			

Title Messiah: And the glory

Alternate title(s) _____

Composer Handel

Date _____

Handwritten musical score for "Messiah: And the glory". The score is written on multiple staves. The first staff is labeled "Soprano" and the second "piano". The third staff is labeled "Soprano" and the fourth "Soprano". The fifth staff is labeled "Bass". The score includes various musical notations, including notes, rests, and dynamic markings like "piano" and "etc".

Handwritten musical notation for Bass:

Bass 6 { 3 } ⑬ | 3 3 1 | 5. 7 3 | 66 6 7 / 1 - 3 |

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AIF.AC	S7		
AEI.AF	P1		
AAP.AG	V6		Und die Herrlichkeit

Title Messiah: Comfort ye my people: Every valley

Alternate title(s) Troestet mein Volk: Alle Thæler

Sei getreu: Troestet troestet Zion

Composer Handel

Date 4/22 1830

Location in Manuscript:

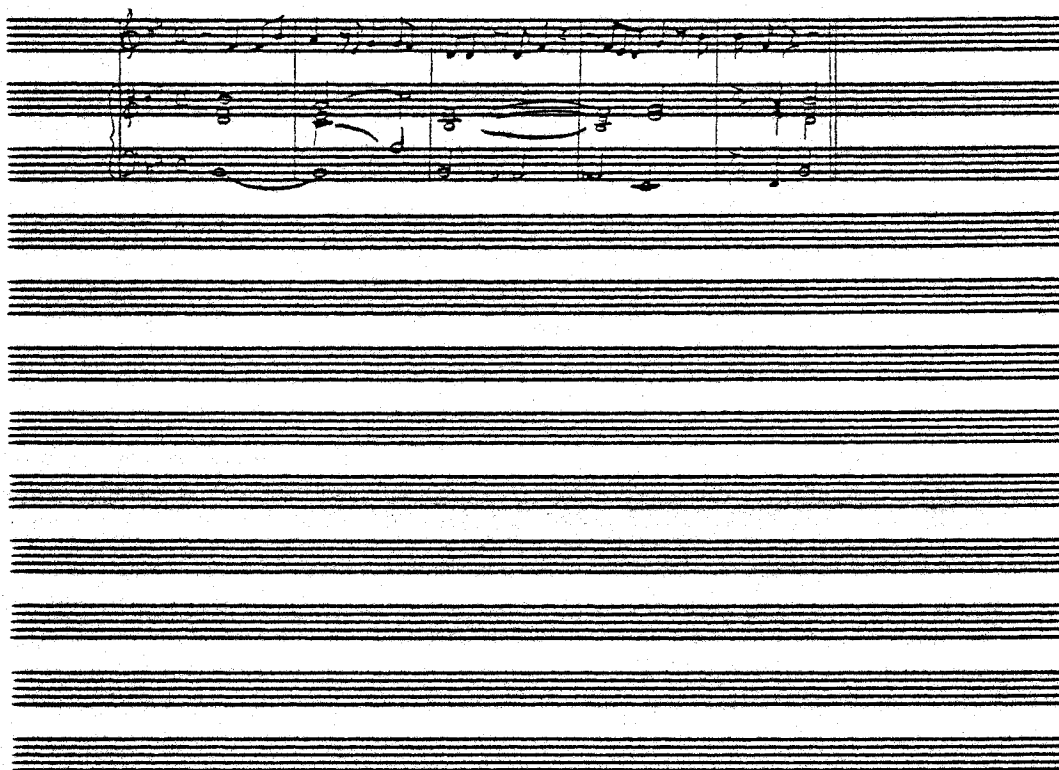
Call number	Instrument/Voice	Series number	Comments
AGF.DX	S		
AIF.AA	S5		
AEI.AE	P1		
AIL.AL	PT		
AAP.AE	V6		
AFU.CG	O5		
AFD.AT	P2		
ACV.CM	S		
AGO.BT	S1		
AFU.DG	S5		JH
AFE.DE	P1		JH
AGH.DO	S5		
AGO.CA	S		
AGS.CB	S		
AGT.CW	S		
AGV.EH	S		
AGW.CY	S		
AEI.AG	P1		
AGR.BR	S1		
AGG.OY	S		
MMB.YN			

Title Messiah: Dann wird erfuellt das Wort (recit)

Alternate title(s) _____

Composer Handel

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACD.AN	P1	049	

Title Messian: Darum dass seine Seele

Alternate title(s)

Composer Handel

Date _____

A handwritten musical score on ten staves. The first staff is labeled 'Violoncello' and contains a melodic line with various notes and rests. The second staff is labeled 'Piano' and contains a bass line with notes and rests. The notation is in a cursive, handwritten style. The score is written on a page with ten staves, and the music is concentrated in the first two staves.

Location in Manuscript:

Call number

Instrument/Voice

Series number

Comments

ACD. AM

P1

023

Title Messiah: Ehre sei GottAlternate title(s) Glory to GodComposer Handel

Date _____

Voice

Piano

Tenor 5 5. 6 1 0 | 4 5. 6 5 3 5 | 6 - | 5-0 0 |

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHC.AI	PF	SCHM 190	
AAP.AI	V6		
ACV.OO	S		
AEI.AK	P1		
AFU.OK	S7		
AGA.AB	S6	002	
AGH.DU	S5		JH

Title Messiah: Ist Gott fuer uns

Alternate title(s) (If God be for us)

Composer Handel

Date _____

23

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACD.A0	P1	052	P. 168

Title O had I Jubal's Lyre

Alternate title(s) _____

Composer Handel

Date _____

Handwritten musical score for "O had I Jubal's Lyre" by Handel. The score is written on two staves, with the top staff labeled "Voice" and the bottom staff labeled "Lute". The music is in G major (one sharp) and 3/4 time. The first system shows the beginning of the piece, and the second system is labeled "Measure 10:". The notation includes various musical symbols such as notes, rests, and bar lines.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACY.8H	P2		S1, VI; JCM
AFD.AK			
MMS.00			

Title Andachts Flittich

Alternate title(s) _____

Composer Haydn

Date _____

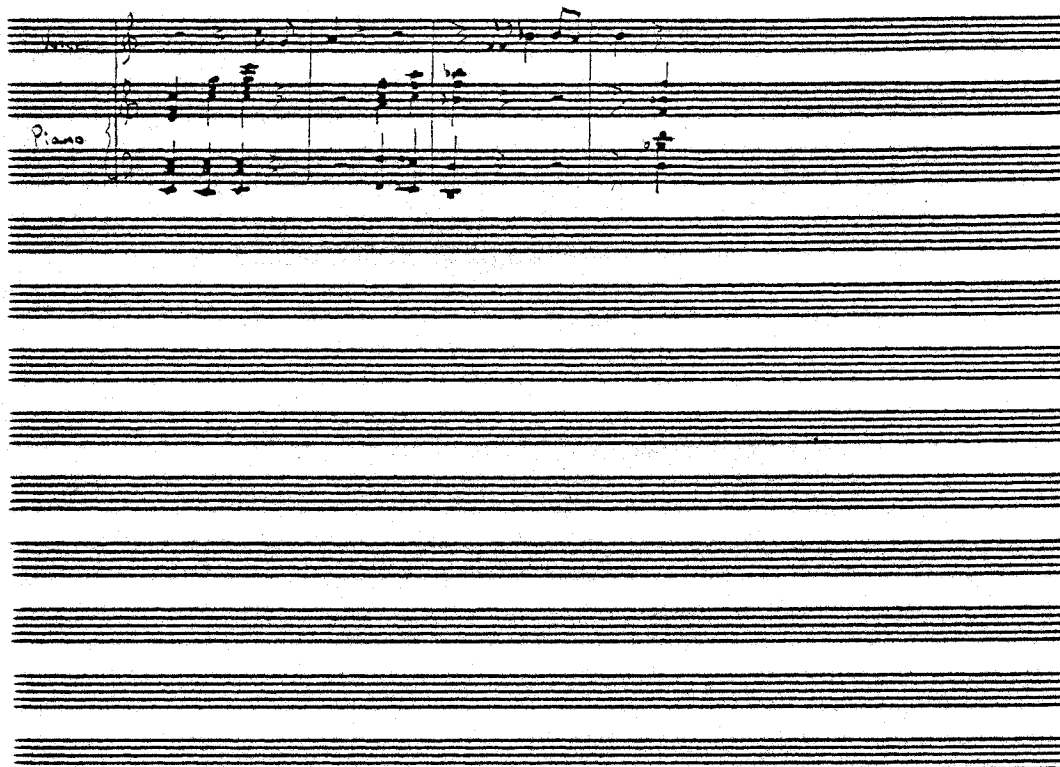
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACE.3E	V3		
AAN.3P	V1		
ABC.FD			
MMB.RD			Pessime
ACT.3R	GV		

Title Creation: And God said let the waters (recit.)

Alternate title(s) Bird song (aria)

Composer Haydn: arr. B. Carr Date 11/12 1824



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AES.AA	P1		JCM

Title Creation: Heavens are Telling

Alternate title(s) Himmel erzahlen

Psalms 19

Composer Haydn

Date 1828



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGF.AG	S5		
AGG.DE	S		
AGI.3C	H1		
AGY.3X	S		
AHA.CL	S		
ACV.3J	S2		
ACY.AX	V2		
AFA.AR	P4		
AFC.AM	P4		

Title Creation: Heavens are calling

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFD.AB	P2		JCM
AFU.SK	05		
AFV.AV	S7		JH
AGH.BN	S		
AGR.AF	S2	006	
AGU.AF	S	006	
AGV.BW	S		
AGX.AW	S7		
AGZ.CB	S		
AHB.BW	S		
ACV.AL	H		
AGO.AF	S7	006	
AGO.AF	S2	006	
AGT.AC	S3	006	
AGS.AF	S3	006	
AGW.AH	S1		Gert?
AFF.BU	P4	006	JH
AAM.JH	V1	279	JCM
ABC.CO	Y2		
ADJ.AP	P9		
AGF.EB	S		
AEI.BD	P1		
AEI.B1	P1		
AGS.EC	S		
AGV.CC	S		
AGX.CN	S7		
AHC.AM	P1		
AFU.DU	05		
ACD.AP	S	001	
MMB.GX			
MMB.IY			
MMB.KE			
MMB.LG			
MMB.KE			
MMB.SN			
MMB.ZI			

Title Creation: Most Beautiful appear

Alternate title(s) _____

Composer HaydnDate 11/22/1824

Handwritten musical score for Soprano and Bass. The Soprano part is on a single staff with a treble clef, starting with a key signature of one flat and a 4/4 time signature. The Bass part is on a single staff with a bass clef, also starting with a key signature of one flat and a 4/4 time signature. The music is handwritten and includes various notes, rests, and dynamic markings. The Soprano part is labeled 'Soprano' and the Bass part is labeled 'Basso'. The score is numbered 23 at the beginning of each part.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFV.CQ	S7		Incomplete
AFW.BK		035	Basso sic.; JCM
AFX.BK	S7	036	
AFY.BJ	S2	035	X 34; JCM
AFZ.BJ	S1	035	JCM
AES.AB	P1		JCM

Title Seating: Of stars the fairest

Alternate title(s) _____

Composer Mozart Date 12/14 1824

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFW.3J	S5	034	P27; JCM
AFX.3J	S5	035	
AFY.AX	S5	023	
AFZ.8I	S1 (5)	034	
AES.AO	P1		JCM

Title Creation: The marvelous work

Alternate title(s) Mit Staunen sieht

Composer Haydn

Date _____

Handwritten musical score for piano. The first system shows a treble and bass staff with a key signature of one flat and a 3/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The second system shows a single staff with a treble clef and a key signature of one flat, containing a sequence of notes and rests.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGF.EG	SS		
ABN.AZ	PF		JH; paired w/ Sei uns guetig

Title Creation: And God created man (recit.)

Alternate title(s) In native worth (aria)

Composer Haydn

Date 12/14 1824

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AES.AC	P1		JCM

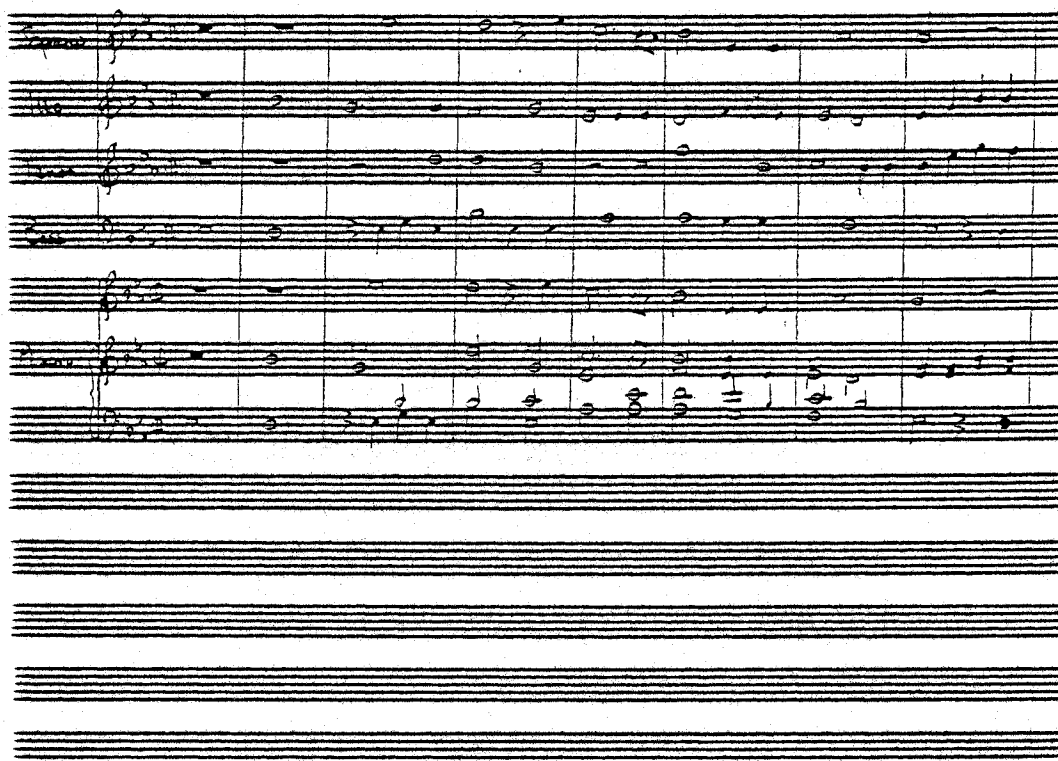
Title Du bist dem Ruhm und Ehre

Alternate title(s) Danklied von Haydn

Aus dem Danklied zu Gott

Composer Haydn

Date composed 1799



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGH.AM	S		
AGX.CC	S7		
AGF.CV	S		
AFV.CT	S1		
AHB.CA			
AGG.CP	S		
AFE.OK	P4		
ABQ.AJ	S5	006	4 S
MMB.WF			
AFC.AG	P7		

Title Wie ist alle meine Kraft

Alternate title(s) Schwanengesang der Greis

Composer Haydn

Date written 1799, published 1803
6/8 1828

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFV.AQ	S7		
AGF.AR	S5		
AGG.BP	S		
AGI.AY	S7		
AGN.AY	S	024	
AGR.AB	S2	002	
AGS.AB	S1	002	

Title Hin ist alle meine Kraft

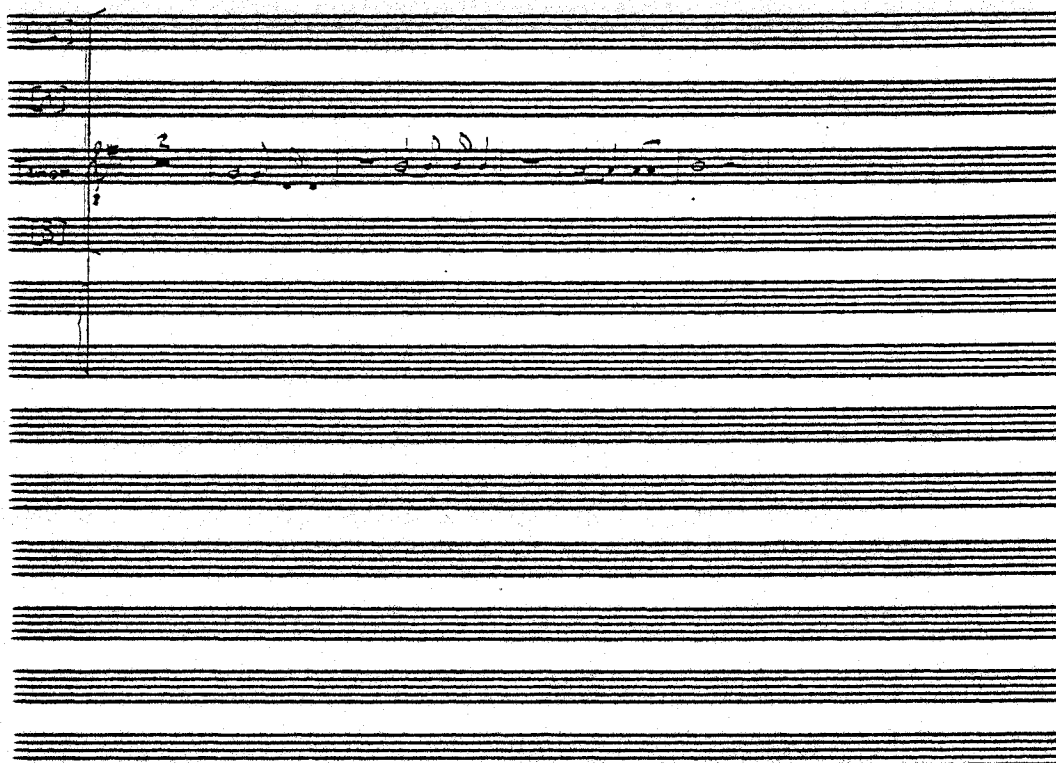
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHA.CE	S7		
AHB.B0	S		
ACD.A0		002	
AFJ.BG	05		
AGQ.AB	S2	002	
AGP.AC	S7		
AGJ.AB	S1		
AGX.AT	S7		
AGW.AG	S		
AGY.BQ	S		
ABQ.AG	V1		
ACV.AI	S1	006	JCM
AFD.AS	P		
ACV.BH	S2		JCM
ACY.AH			
AFA.AK	P		
AGH.CH	S		JH
AGT.AB	S5	002	
AGV.BR	S	044	JH
AGZ.BS	P2	039	
AGQ.AB	S7	002	
AFE.AG	P4	002	JH
MMB.DC			
MMB.GL			
MMB.MA			

Title Seasons: ewiger mächtiger gütiger Gott

Alternate title(s) _____

Composer Haydn

Date _____



Location in Manuscript:

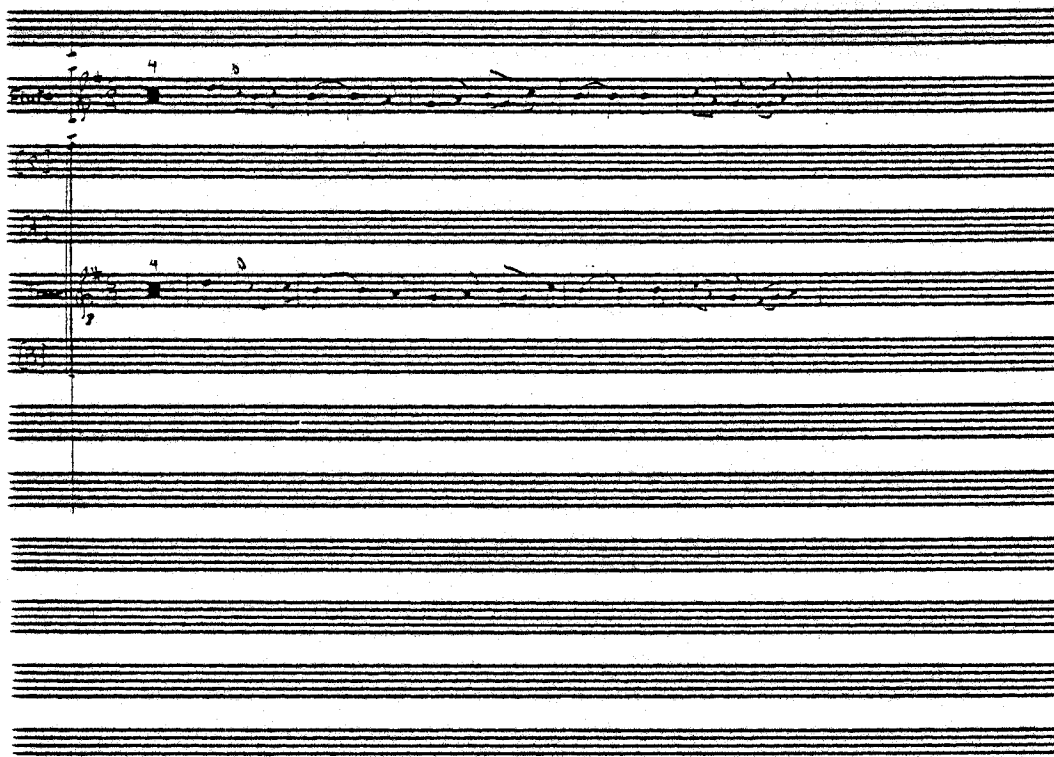
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGJ.AQ	S5		
AGL.AQ	S		

Title Seasons: Komm holder Lenz (incl. Ernahet sich and Frohlocket ja)

Alternate title(s) Chor des Landvolks im Fruen Jahr

Composer Haydn

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGL.AA	SS		
AGJ.AA	F1&2/Tenor		
AGL.AB			
AGL.AC	SS		

Title Seasons: Sei uns gütig milder Himmel

Alternate title(s) (Sei nun gnädig)

Composer Haydn

Date

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ABN.AZ	PF		JH; paired w/ Mit Staunen sient (Creation)
AGF.EF	SS		
AGV.EK	SI		

Title Seasons: Singet locket und preis den Herrn

Alternate title(s) (Jubel der Wein ist da)

Composer Haydn

Date _____

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGG.CL	SE		
ABQ.AH	VI	007	JCM
AFC.AE	P4		
AFE.OJ	P4		JH
AGF.OT	SI		

Title Einst versiegt der Strom des Bornes

Alternate title(s) _____

Composer (Hannici?)

Date H. Fest, 1832

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGH.CV	S		
AGG.DB	S1		
ACE.BH	V3		
AGM.BA	PF		
AGO.OS	S2	012	
AGO.CU	S7		
AGR.CM	S		
AGS.CT	S		
AGT.CO	S		
AGV.CL	S1		
AGW.CE	S		
ACV.CA	H		
ACV.AF	H		
ACV.ON	S		
AFU.CP	OS		
FAN.AA	H1		

Title Ach wie schallts dorten

Alternate title(s) Wachtaerschlag

Composer Hering

Date pre-1805

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFW.AH	S7	007	P2
AFX.AH	S7	008	
AFY.AH	S5	007	P2
AFZ.AH	S1	007	P2
AFV.CG	S7		
AET.AB	PT		
ACG.AM	M5	013	
AER.GO	PF	038	
MMB.CJ			
AHL.AX	P3		
AIW.AS	PT		
ACT.OH			

Title Aus meines Herzens Grunde

Alternate title(s) Komm Kinder lasst uns sehen

Gott will ich loben

Composer Hermann

Date _____

The image shows a handwritten musical score on ten staves. The first staff is labeled 'Piano' and contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style. The second staff continues the melody. The third staff is labeled 'Piano' and contains a bass clef, a key signature of one sharp, and a 4/4 time signature. The accompaniment is written in a simple, folk-like style. The fourth staff continues the accompaniment. The fifth staff is empty. The sixth staff is empty. The seventh staff is empty. The eighth staff is labeled 'Harpic version' and contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody is written in a simple, folk-like style. The ninth staff continues the melody. The tenth staff is empty.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
A10.3N		040	13(1), 371
A8K.3T			
ACX.3A			
AER.00	PF	016	JH
AIZ.30	PF	045	JCM
AJA.3Z	PT	052	JCM

Title Ich bin ein GliedAlternate title(s) Wann mein StündleinComposer HermannDate 1561

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGP.AM	S7		
AFA.AW	P4		
AFV.BF	S7	016	JH
AGH.BU	S2		
AFU.BS	05		
AGF.CA	S		
AGO.AQ	S2	016	S2 alto
AGO.AP	S7	016	
AGR.AQ	S2	016	
AGS.AP	S	016	

Title Ich bin ein Gitler

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGT.AP	S5	016	
AGU.AP	S1	016	
AGV.BZ	S1		JH
AJA.BY	PT	051	JCM
ACV.BN	S2		
AAP.CS	V6		
ABK.BK			
ACX.AX			
AHT.SD	PF	028	
AHV.SA	PT	028	10, HG 31
AID.SD		030	10(6)
ABC.MI	P4		vers. 4-5
AFE.AF	P4	029	JCM
AIZ.SC	PF	029	JCM
MMB.LK			
AHP.ER	P2	141	21
AIE.AA	P4	001	108,0,15,1---

Title Liebe windt

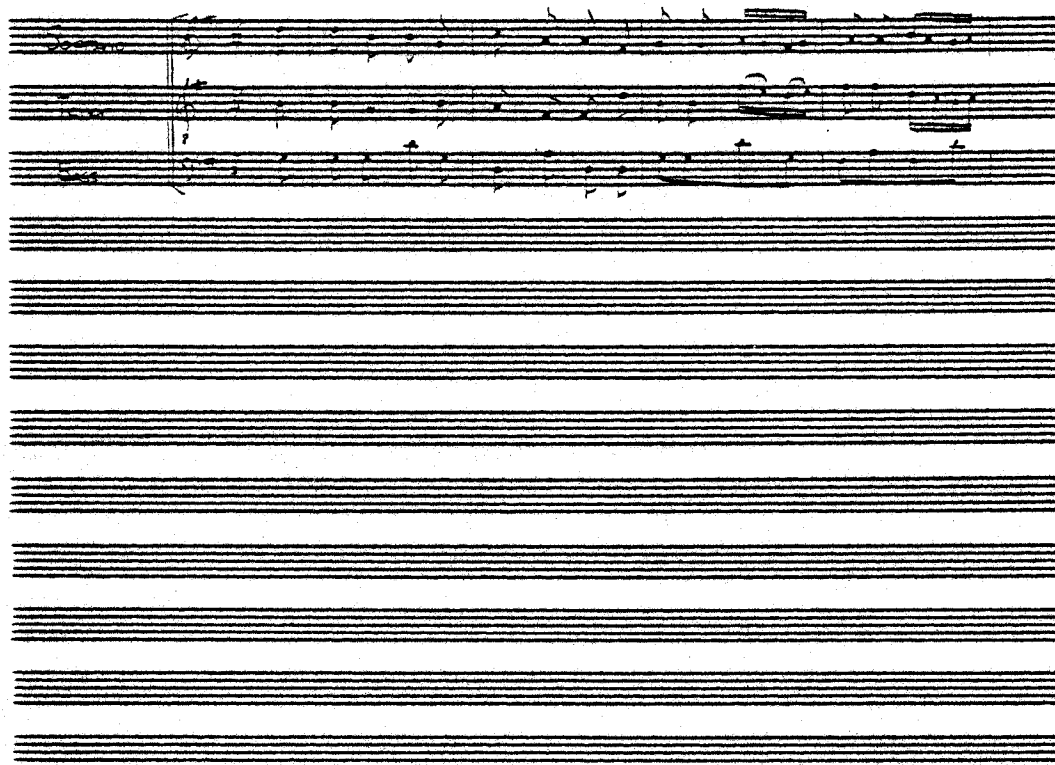
Alternate title(s) Rise Cynthia rise

Reveillee

Composer Hook York Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFU.AT	OS w/text		
AFW.BB	S7	027	P12; JCM
AFY.BC	S5	028	P12; X27
AGB.AH	PF w/text		
AHY.AB		002	
AFZ.BB	S1	027	P12
AFZ.CO			
AFV.CL	S7		JH
AGJ.AC	P2		2S, 2H, 2F
AFX.BA	S7	028	Incomplete
AJK.AW	PT		JCM
AEN.AK	PF w/text	001	JCM

Title No wanton galesAlternate title(s) Cottage in the groveComposer HookDate 6/17 1825

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFW.BY	S7	050	
AFX.BX	S7	050	JCM
AFY.BX	S5	050	JCM
AFZ.BY	S1	049	

Title Preis ihm er schuf

Alternate title(s) _____

Composer HornerDate 1817 c

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEI.AB	P1		JCM
ACV.BY	H		in Es
AFG.AA	P4		Auf das Reformationstfest; TASE
AGF.CY	S5		
ABQ.AK	S5		JCM
AEY.AA	P7	001	
AGV.CJ	S		C. V. Horner in Canstatt
AFE.DL	P5	001	4S; JH
ABQ.AL	V		Stimme f 2Vn, Posaunen oder Horn; JCM: V1 & V2

Title Die sequenzen meineAlternate title(s) Lob der rothen FarbeComposer Hurka, F.F.Date 1823

(measure 9)

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGV.OZ	S1		missing in film; in E-flat
AGX.CG	S7		
AFY.AO	S5	014	
AFZ.AO	S1	014	
AEL.AI	P1		JCM
AFE.OP	P3, PF, S1, S7	010	in E-flat
AFX.AO	S7	015	missing in film
AFW.AO	S7	014	
AGH.CS	S		

Title Farbe die Cytherens

Alternate title(s) Lob der violetten Farbe

Composer Hupka F. F.

Date 1823



Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFX.AS	S7	019	
AFY.AS	S5	018	
AFZ.AS	S1	018	JCM
AEL.AF	P1		JCM
AFW.AT	S7	019	JCM

Title Gelben Farbe bin ich hold

Alternate title(s) Lob der gelben Farbe

Composer Hurka, F. F.

Date 1823

Location in Manuscript:

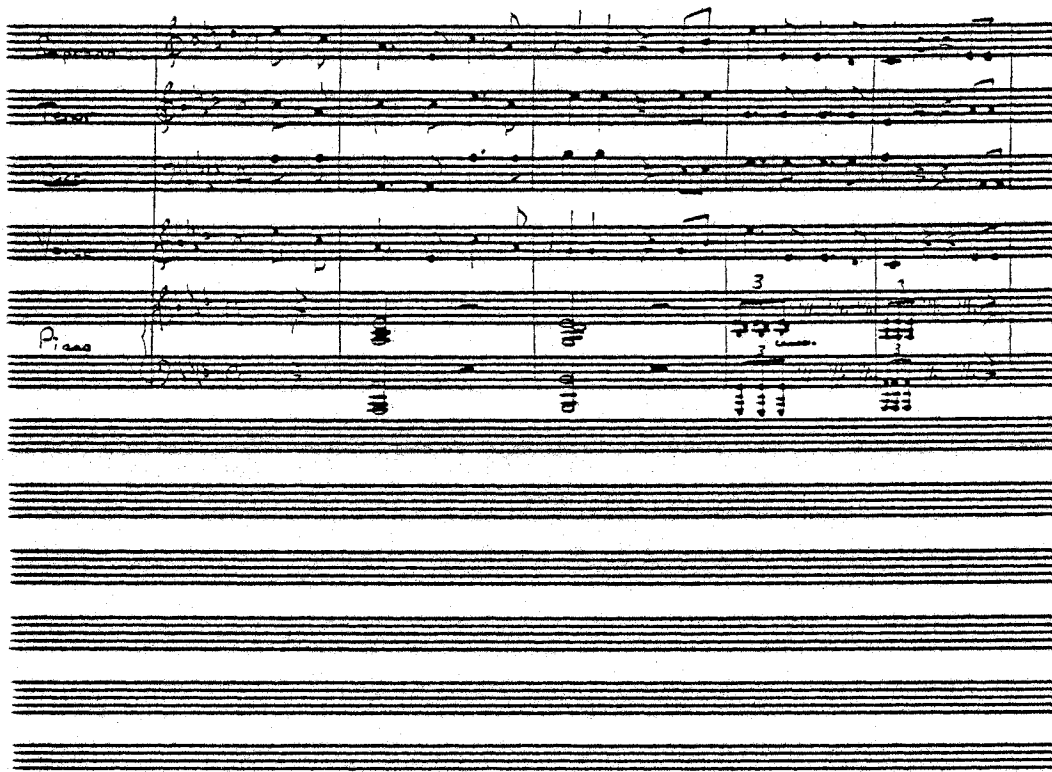
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFW.AQ	S7	016	JCM
AFX.AQ	S3	017	
AFY.AQ	S3	016	
AFZ.AQ	S1	016	JCM
AEL.AC	P1		JCM

Title Schwarz der Nacht

Alternate title(s) Lob der schwarzen Farbe

Composer Wuyka, S. S.

Date 1823



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFW.AS	S7	018	
AFX.AT	S7	020	
AFY.AT	S5	019	
AFZ.AT	S1	019	JCM
AEL.AE	P1		JCM

Title: Singt roth und blau und gelb

Alternate title(s) Lob der gruenen Farbe

Composer: Hucka, F. F.

Date: 1823

(measure 3)

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
APW.AR	S7	017	JCM
AFX.AR	S7	018	
AFY.AR	S5	017	
AFZ.AR	S1	017	JCM
AEL.AO	P1		JCM
ACT.CO			

Title Vor allen FarbenAlternate title(s) Los der blauen FarbeComposer HirkaDate 1823

(measure 9)

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEL.AB	P1		JCM
AFW.AP	S7	015	JCM
AFX.AP	S7	016	
AFY.AP	S5	015	
AFZ.AP	S1	015	JCM

Title Zartes WeissAlternate title(s) Loe der weissen FarbeWeissen FarbeComposer Murka, F.F. zu Altona Date 1823

Handwritten musical score for 'Zartes Weiss' by F.F. Murka, 1823. The score is written on ten staves. The first staff is for Soprano, followed by Alto, Tenor, Bass, Piano, Violin I, Violin II, Viola, and Cello/Double Bass. The music is in G major and 3/4 time. The piano part includes dynamic markings like 'p' and 'sf'. The violin parts have 'sf' markings. The cello part has 'sf' markings.

Location in Manuscript:

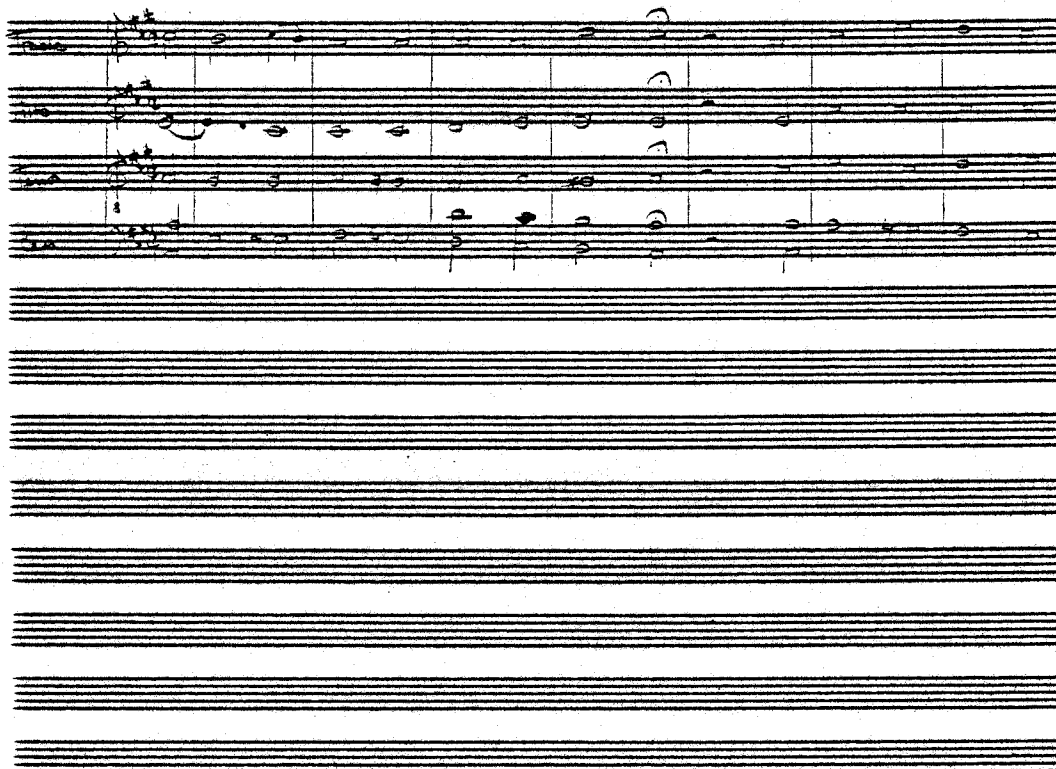
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACY.3D			
AEL.AA	P1		von die Farben 7 Lieder von C. Muechler pro G.Rapp; JC JCM
AFW.AN	S7	013	
AFX.AN	S7	014	
AFY.AN	S7	013	
AFZ.AN	S1	013	
AFB.AG	P6		P34
AFU.3J	05 w/text		Marie v. Murka; JCM
ABC.LY	V2		

Title: Ach sien ihn duiden bluthen sterben

Alternate title(s)

Composer: Knecht

Date: 1825; [1793]



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGG.AY	S		
AHB.3L	S		
AIE.FL	P4	142	133,0
AFA.AI	P4		
AGV.3P	S	041	
AHP.FE	P2	154	152
AJA.3J	PT	036	JCM
ACY.AO			
AFW.3S	S7	043	P220
AFX.3Q	S7	042	

Title Ach sieh ihn gulden bluthen sterben

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFY.3R	S5	043	P220
AFZ.30	S1	042	P220
AGN.AT	S	019	
AFV.AK	S7		
AHA.C3	S		
AGZ.30	S	037	
AGZ.3P	S5	037	

Title Am Grabe noch noch in der Zeit

Alternate title(s) _____

Composer Knecht

Date 1827: 3/24 1830

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACV.3A	H		
ACY.3V			
AEI.3D	P1		
AFE.3J	P4	031	4 S
AFU.3U	05		
AFV.3Z	S7		
AGF.3D	S		
AGG.3M	S1		
AGH.3M	S		
AGN.3G	S3	007	

Title Am Grabe noch noch in der Zeit

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGO.3F	S2	031	
AGQ.3E	S7	031	
AGR.3E	S2	031	
AGS.3E	S1	031	
AGT.3E	S5	031	
AGU.3D		031	
AGV.AA	S1	001	
AGW.3P	S		
AGZ.AM	S 7	010	
AHA.AB	S		
AHA.AC	S7		
AHB.AA	S3	001	
AFX.CG	S7	059	
AGF.CL	S		
AGW.3Y	S		
AGY.AA	S		
AFD.AR	P2		JCM
MMB.XM			

Title Auf will ich

Alternate title(s) _____

Composer Knecht [1792]Date 1825

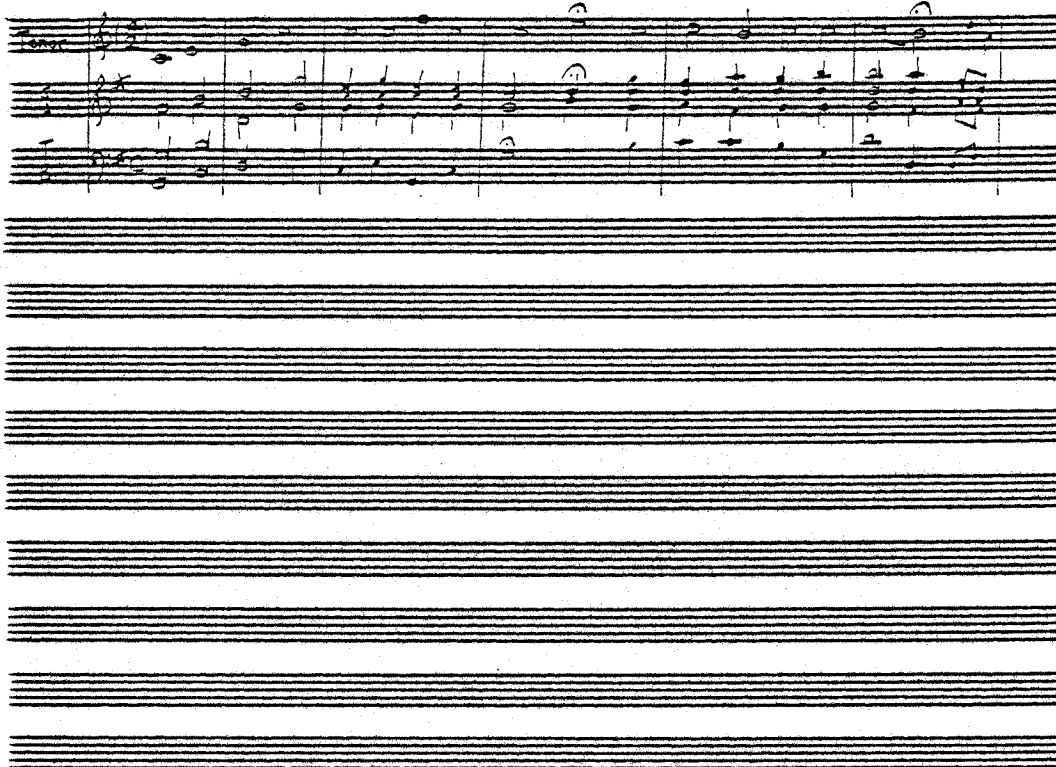
Handwritten musical score for 'Auf will ich' by Knecht (1792), dated 1825. The score is written on ten staves. The first staff is labeled 'Piano' and the second staff is labeled 'Tenor'. The notation includes various musical symbols such as notes, rests, and clefs.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHP.EQ	P2	130	11, 151, 41
AJA.AK	PT	011	JCM
AGN.AF	S5	006	JCM
AFY.BM	S5	038	p.31
AFZ.BL	S1	037	

Title Auferstehn ja auferstehn

Alternate title(s) _____

Composer KnechtDate 1793

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AIC.AB	P4	002	
AHP.AF	P2	006	50, 101, 7
AGB.DC		101	50
AJA.AP	PT	016	(letters, not numbers)
AGN.AA	S5		Geistliche 4st Arien und Lieder pro Tenor D., JCM

Title On Gott bist Herr aller Herr

Alternate title(s) _____

Composer KnechtDate 1792

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AJA.AW	PT	023	JCM

Title Frauda Frauda alla vir

Alternate title(s) _____

Composer KnechtDate 1792

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGS.AH	No music	008	
AGU.AH	No music	008	
AHP.FL	P2	161	42, 13, 47
AIO.CM		065	19, (2)
ABK.CX			
ACX.SM			
AFA.AT	P4		
AFE.SM	P4		

Title Freude Freude alle wir

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFU.AD	S7		
AFV.AX	S7		
AFW.AD	S7	004	P13; JCM
AFX.AD	S7	004	
AFY.AD	S5	004	P13
AGB.AU	S2		
AGH.BD	S(2)		
AGN.AE	S3	005	JCM
AGO.AH	S(2)	008	
AGP.AH	S7		
AGO.AH	S7	008	
AGR.AH	S2	008	
AGT.AJ	S2(?)	008	
AHV.CF	PT	065	19.M135
AFZ.AD	S1	004	P13; JCM
AJA.AA	PT	001	JCM
AJK.AY	PT		JCM
ACV.BM	S2		
AEQ.AV	P4		
AFD.AY	S(1)		JCM
MMB.II			
AGK.CI	S2	323	

Title Herr dir ist niemand zu vergleichen

Alternate title(s)

Composer Knecht

Date 1793



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACM.B0	H1	043	No title
AAJ.O0			
ADD.A8	K		
ACX.DK			
AIZ.BR	PF	044	JCM
AJA.AJ	PT in A	010	JCM
ABK.FL			
AHP.EV	P2	145	23
AIE.AW	P4	023	
AHV.EP	PT	129	4S, M143
ACC.AZ	PF	100	

Title Herr dir ist niemand zu vergleichen

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGD.AJ	P4		
AEK.AB			
AGD.AC	No music		
AGC.AL	" "		
AAP.AT	V6		
AFX.DO	S7		
AAP.AS	V6		

Title Herr Gott dich loben wir

Alternate title(s) _____

Composer KnechtDate 2/20 1830

3

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGO.3D	S2	029	
ACD.AR		003	
APV.3R	S7		JH
AGG.3K	S		
AGO.3C	S7	029	
AGR.3C	S2	029	
AGS.3C	S1	029	
AGT.3C	S2	029	
AGU.3B	S1	029	
AGW.3N	S		
AGX.3W	S7		
AGY.AP	S		

Title Herr Gott dich loben wir

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGZ.BM	S3	033	
ACX.AC	S7		
AFD.AQ	P2		JCM
AGV.AF	S	006	Nach Klopstock
AFE.BH	P4		JH
MMB.AV			
MMB.QZ			2/28/30; Gene
ABC.JG	V		
ACC.BR	P		
AFU.AG	Q5		
ABC.JN	V		
AHR.AK	P9		
AGF.CH	S		
AGH.CJ	S		
AGI.AW	H1		
AGN.AH	S3	007	74
AGZ.AN	S	011	
AHA.AN	S7		
AHB.AL	S7		JCM
AGJ.BO	F		
ACY.BU			
ABQ.AE	V1	004	JCM

Title Mein erst Gefuehl

Alternate title(s) _____

Composer KnechtDate 1793

Piano

Location in Manuscript:

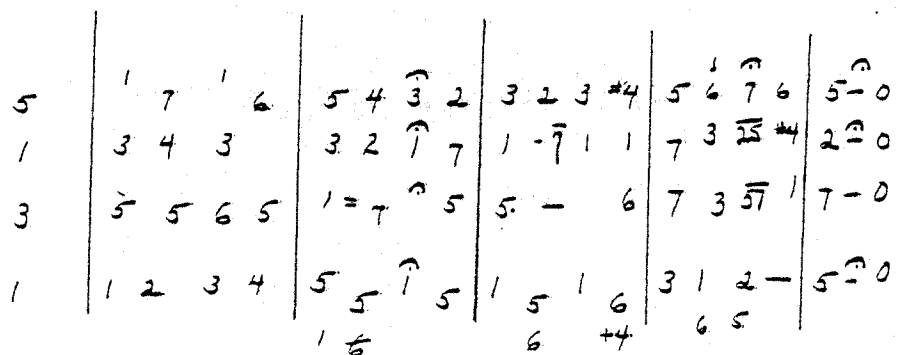
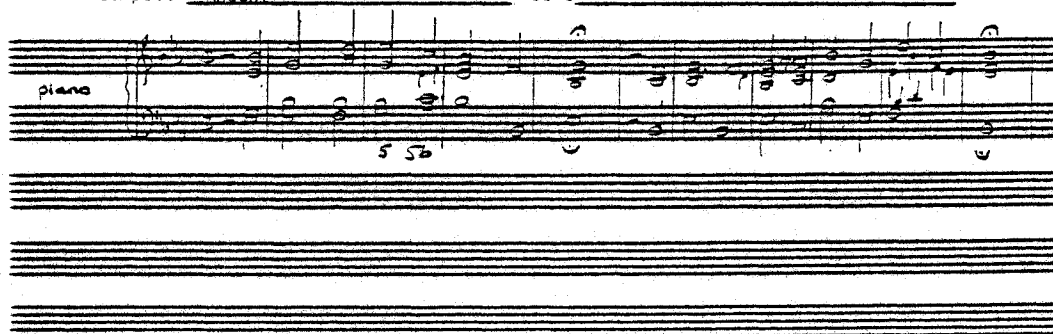
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AJA.AZ	PT	026	JCM

Title Mein Heiland nimmt die Sünder an

Alternate title(s) Mein Heiland nennt des Sünder an

Composer Knecht

Date 1795



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGB.CE		078	125-95
AHP.IV	P2	249	78, 125, 95, 90
AJA.3P	PT	042	JCM

Title Nun danket alle Gott

Alternate title(s) _____

Composer Knecht

Date _____

Handwritten musical score for 'Nun danket alle Gott'. The score is written on five staves. The first staff is for the vocal melody, and the second staff is for the piano accompaniment. The third staff is for the piano accompaniment, and the fourth and fifth staves are for the piano accompaniment. The word 'Piano' is written at the beginning of the third staff. The score is written in a handwritten style with various musical notations including notes, rests, and bar lines.

5=

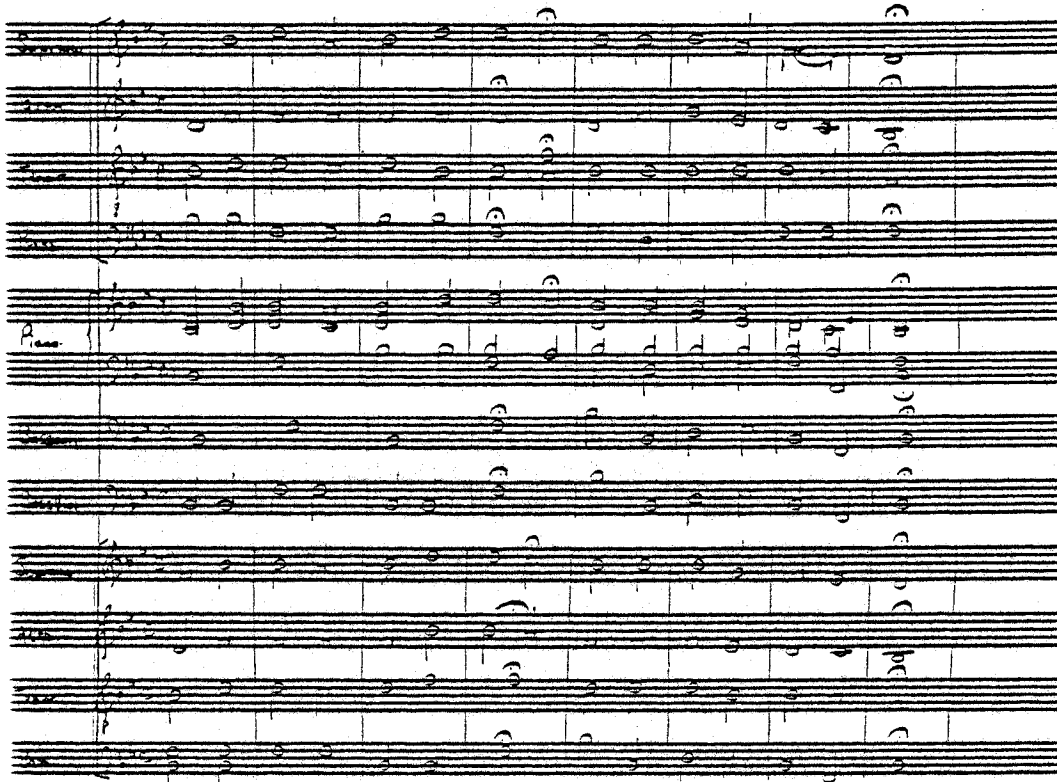
5	5 5 6 6	5	0 3	4 3 2 3
1	2 1 1 1	1	0 1	6 7 1 7 1
3	5 3 4 4	3	0 5	4 5 5 5
1	7 1 4 5	1	0 1	2 3 4 5 1

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AER.EI	PF	046	
AHP.OK	P2	098	123
AIE.ES	P4	123	122, 125
AJA.AU	PT	021	JCM

Title Stark uns Mittler

Alternate title(s) _____

Composer KnechtDate 1827Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title Stark und Mittler

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.AK			
AAJ.DR			
AAP.BC	V6		
ACV.BL	S		
ACX.EI			
ACY.AQ			
AEQ.AU	P4		
AFA.AU	P4		JH
AFE.BM	P4	007	TASB; JH
AFU.AC	S7		
AGB.AT	S2		JH
AGB.SP		064	84-93
AGD.AH			
AGD.AK	P4		4S
AGF.AZ	S		
AGG.BB	S		
AGH.AU	S		
AGO.AG	S	007	
AGP.AG	S7		
AGO.AG	S7	007	
AGR.AG	S2	007	
AGS.AG	S1	007	
AGT.AK	S	007	
AGU.AG	S1	007	
AGV.DU	S		
AGW.BE	S		Gert?
AGX.BS	S		
AGY.BY	S		
AGZ.CO	S		
AHA.AA	S7		
AHB.BX	S		cover: bass f. Sibylla Hinger
AHP.HD	P2	205	64, 93, 84, 75
AIE.AB	P4	002	114, 0,3
AJF.BM	P3		
AJA.AS	PT	019	JCM
AFV.AW	S7		JH
MMB.HS			
MMB.CO			
AFW.AJ	S7	009	P 84; JCM
AFX.AJ	S7	010	
AIZ.SH	PT	034	JCM
AFZ.AJ	S1	005	P 84
AAL.GQ			Choral
AFY.AJ	S5	009	P84
AGV.BX	S		
AAR.FP		138	
AHY.AI	S3	009	
AHP.HN	P2	215	2

Title Womit soll ich

Alternate title(s) _____

Composer KnechtDate 1794; 1797

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFW.AB	S7	002	P201; JCM
AAP.OJ	V6		
AFX.AB	S7	002	
AFY.AB	S5	002	P201
AFZ.AB	S1	002	P01; JCM
AHP.3N	P2	039	21
AHP.OC	P2	090	97
ABK.EM			
ACX.EO			
AGN.AO	S5	004	JCM
ACG.AG	M5	007	
AHK.AI	PF		JH; also in A
AHL.CR	PF		
AHV.OR	PT	105	27, 231
AHX.BA	PF	026	91
AJI.AI	PF	003	
AJA.CC		055	Page 206
AHK.AS	PF	091	also in G; JH

Title Mein Schiff runt endlich wieder

Alternate title(s) Mein Schifflein in dem Sturme

Leiden in Hoffnung

Composer Matthison/Mattison

Date _____

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AAP.DE	V6		
ABW.CB			W/ 8 vs.
AJF.CT			
AEJ.AT	GS	175	
AAR.HE			
ABK.BS			
ACT.CE	GV		
ACX.JI			
AFU.CN	05 w/text		
AFZ.BK	S1	036	
AFY.BK	S5	036	JCM
AFX.BL	S7	03	
AFW.BL	S7	036	JCM
AHM.AL	P2		

Title Heut ist's SonntagAlternate title(s) SonntagComposer MaucerDate 1830

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
.AET.98	Pf	JCM	

Title Faintly as tellsAlternate title(s) Canadian Boat SongComposer Moore, T.H.Date 1824

Song

Location in Manuscript:

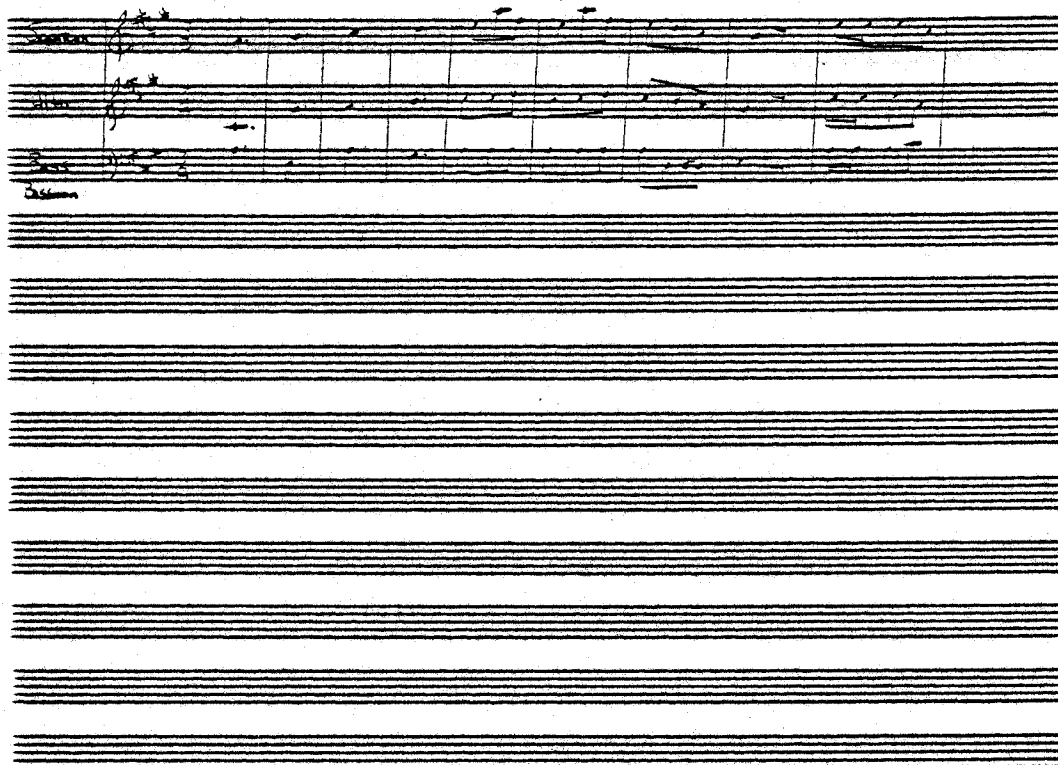
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABC.KL	V		
AFA.AA	P5		
AFV.CO	S7		
AFW.BA	S7	026	P13 JCM
AFX.AZ	S7	027	
AFY.BB	S5	027	P13 X26
AFZ.BA	S1	026	P13
AEN.AM	P1	013	

Title Quintette 180

Alternate title(s) _____

Composer [Mozart]

Date _____

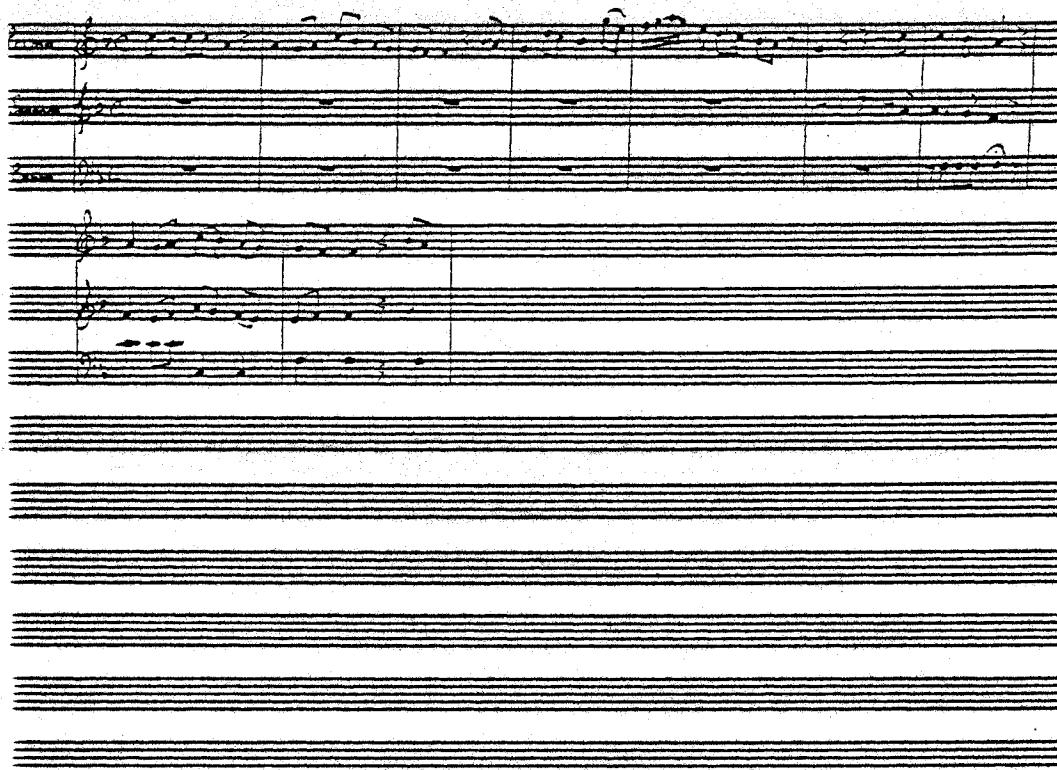


Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGF.BE	S		
AGO.AW	S2	022	
AFD.AG	S1		
AFE.AK	P3	022	
AFU.BZ	O5		
AGG.CE	S		
AGH.BZ	S		
AGP.AP	S7		
AGQ.AV	S7		
AGR.AW	S	022	
AGS.AV	S1	022	
AGT.AV	S1	022	
AGU.AV	S1	022	
AGV.OL	S		
AGW.BG	S		
ACY.BF			
MMB.NW			
MMB.YV			

Title Forget me not

Alternate title(s) _____

Composer MozartDate 1824

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
APY.31	S2	034	P20; X33
APZ.3H	S1	033	P20
APW.31	S1	033	P20; JCM
APX.31	S7	034	

Title Ich moechte wohl der Kaiser sein

Alternate title(s) Wuensche

(Ein deutsches Kriegslied, K.V. 539, 5. Maerz 1788)

Composer Mozart

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.GH	PT		

Title Benedictus des Vesper (Requiem)Alternate title(s) BenedictusComposer MozartDate 10/16 1830; 6/27 1830; 11/28 1830

Handwritten musical score for the Benedictus of the Requiem by Mozart. The score is written for a full orchestra and voices. The instruments listed on the left are Soprano, Alto, Tenor, Bass, Viola, Violoncello, and Piano. The score is divided into measures, with some measures marked with "etc." indicating a continuation of the pattern. The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf".

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFU.DD	OS		
AGX.CA	S7		
AGG.CA	S1		
AGV.ON	S		
AGH.CN	S2		
AGF.CN	S3		
AFE.BK	P5	011	
AGS.CA	S3		
ABQ.AA	V1	001	w/ Preis sei ihm; JCM
AFD.AV	P2		Requiem no. 11
MMB.VB			Male
MMB.YY			

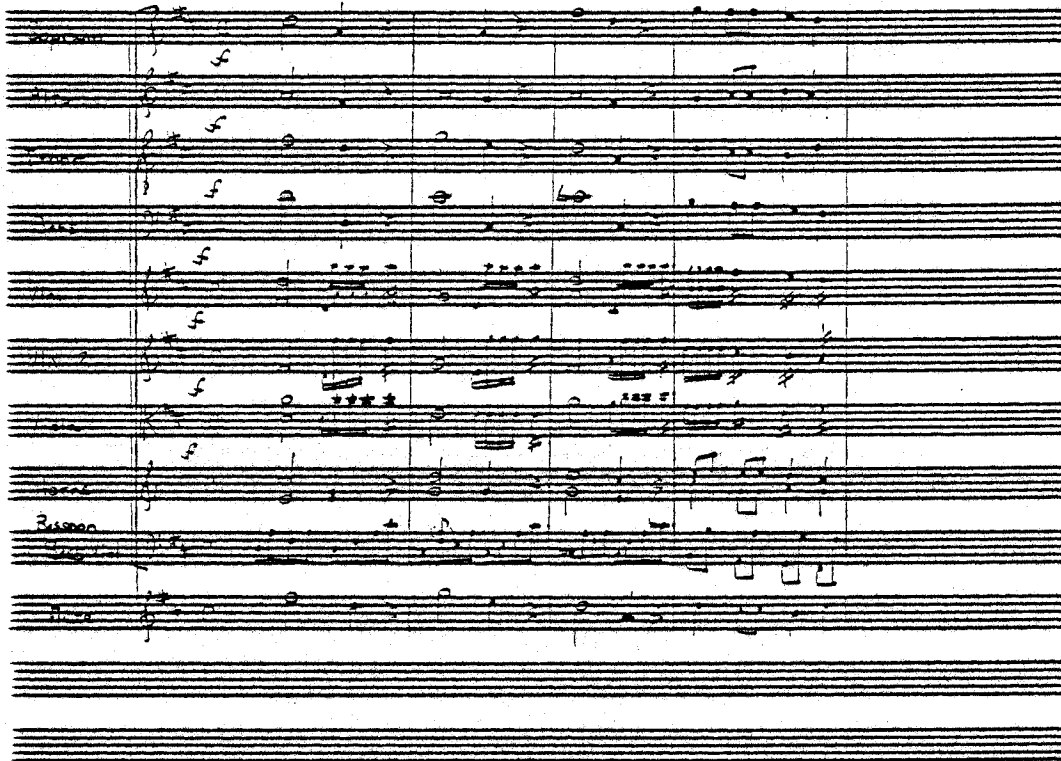
Title Heiliger ScharkeAlternate title(s) Friede den Entschlafenen (Requiem)Composer Mozart

Date _____

Handwritten musical score for Requiem, featuring staves for Soprano, Alto, Tenor, Bass, and Piano. The score includes notes, rests, and dynamic markings like 'p' and 'f'.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEK.AA	P1		1st page missing from last mvt.
MMB.QC			"Gene" and "Med." (Heilig)
AFV.AA	S7		JH
AGV.AP	S	017	JH
AGF.EH	S5		
AHB.AQ	S2		
AHA.AQ	S7		
AGZ.AQ	S5	013	

Title Sanctus (Requiem)Alternate title(s) Heilig heilig heilig Herr unser GottComposer MozartDate 1/6 1830; 1/10 1830; 12/29 1829

Location in Manuscript:

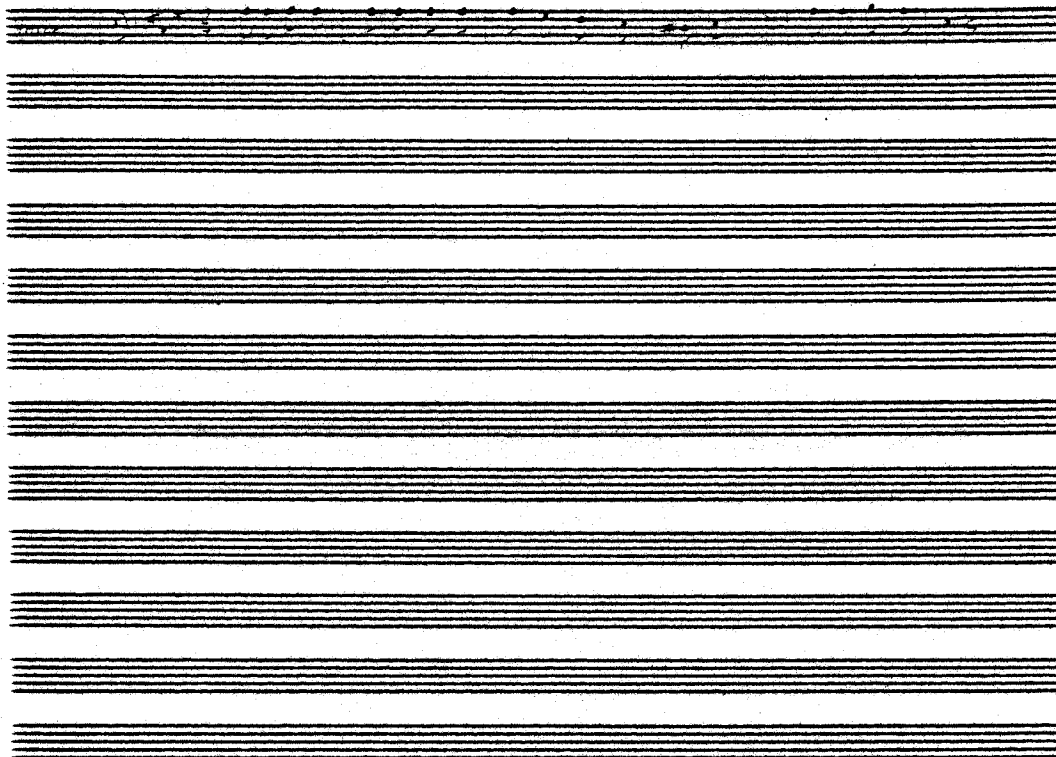
Call number	Instrument/Voice	Series number	Comments
AFE.AI	P2	010	JH
AFE.AT	P4	010	4S; JH
AOL.SA	P9		JCM
ACE.AZ	V3		
ACV.AQ	H		
AFU.CC	O5		
AGG.EN	S		
AGW.AW	S		Gart?
AGX.BZ	S7		
AFD.AM	P2		JCM
AGF.CG	F1		
AGH.CE	S		
ABO.AB	V1	002	w/ Preis sei dir; JCM
VMB.QC			"Gene" and "Med"

Title Sweet good morning

Alternate title(s) _____

Composer Mozart

Date _____



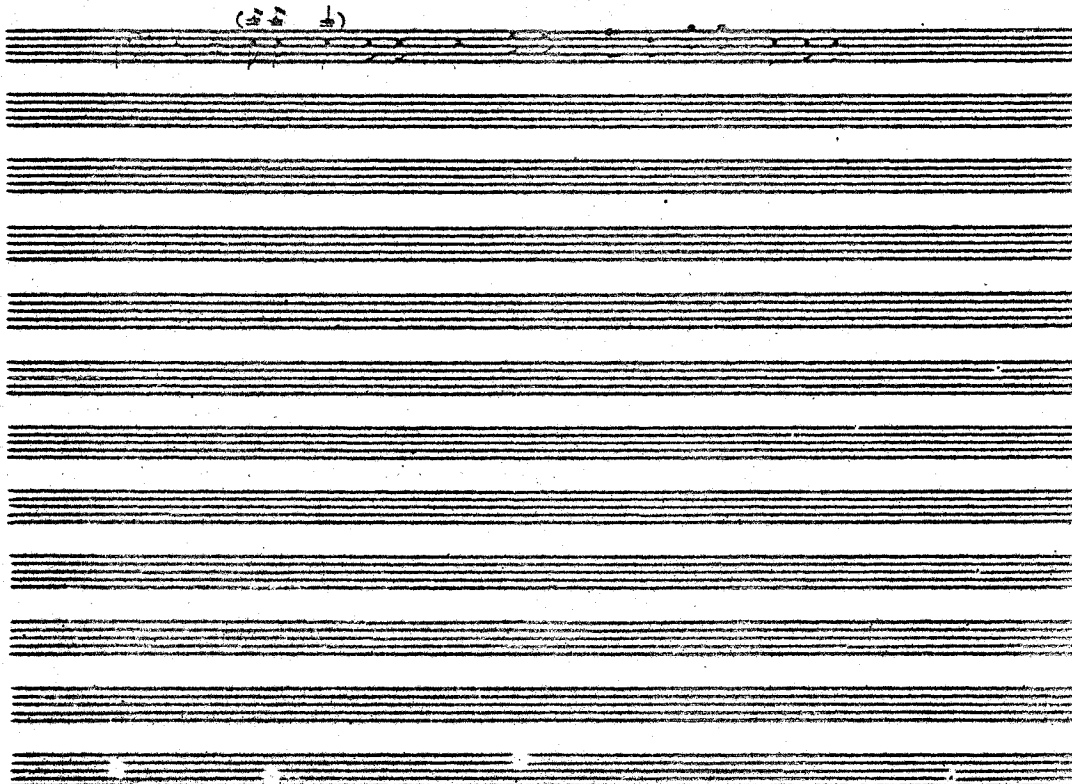
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFV.CT	S7		JH
AFX.CC	S7	055	JCM

Title Sweet good night

Alternate title(s) _____

Composer Mozart Date _____



Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFV.CU	S7		JH
AFX.CO	S7	056	JCM

Title: Vergiss mein nicht o. d. d. d. d.

Alternate title(s): Mannung

Composer: Mozart

Date: 10/19 1830; 11/28 1830

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAP.EK	V6		
ACX.EJ			
AEO.AT	PF		
AFX.AI	S7	009	
AFY.AI	S5	008	P31
AFZ.AI	S1	008	P31
AHY.EI	S		
ACT.DO	S1		
AFW.AI	S7	008	P31; JCM
AFE.CF	S	003	JH
AFU.CO	05 w/text		
AFV.CE	S7		JH
AGA.AI	S6	009	
AGJ.BK	P2		
MMB.VA			mit piano und violin; "Sene"

Title Was spinnst duAlternate title(s) Kleine SpinnerinComposer Mozart

Date _____

The image shows a handwritten musical score for a piece titled 'Was spinnst du' by Mozart. The score is written on a grand staff with two staves. The top staff is for the voice and the bottom staff is for the piano. The music is in 3/4 time and features a key signature of one flat. The piano part includes a trill and a triplet. The score is handwritten and includes various musical notations such as notes, rests, and ornaments.

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHW.GF	PT	143	JCM

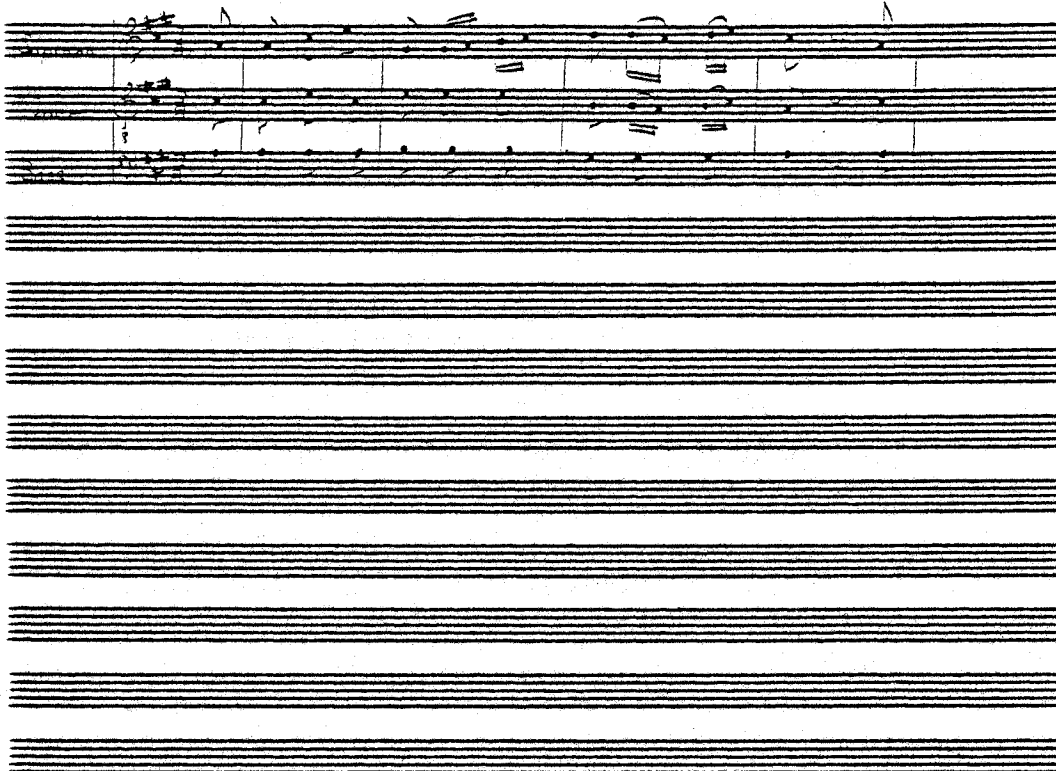
Title Wie sing ichs holder aus Elise und Elide

Alternate title(s) Elide und Elis

Composer Mozart

Date 1821

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACC.DE	PF		
AAJ.BM			
AAP.OL	V6		
AAR.FY		146	
ABK.AO			
ACX.MA			
AGK.AA	PF		
AJO.AD	PT		
AFV.CY	S7		JH
AFX.CA	S7	053	JCM
AGB.AL	PF		
AHY.AJ	S	010	"bas" part
AEN.AW	P1	023	JCM
ABX.AM			
AAL.GZ		146	

Title Wie KinderAlternate title(s) KinderspielComposer MozartDate 1825

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFW.3T	S7	044	JCM
AFZ.3R	S1	043	P40
AFX.3R	S7	043	
AFY.3S	S5		P40

Title Bei Brüdern welche Trau beweisen

Alternate title(s) Siehe wie fein: Song to the memory of Mozart

(Bei Männern, welche Liebe fühlen: duet from Die Zauberflöte)

Composer Mozart

Date 2/28 1830; 2/10 1830.

(m. 6)

The musical score is handwritten and spans 18 staves. The first 12 staves are for two vocal parts, with the first staff marked '(m. 6)'. The last 6 staves are for piano accompaniment, with the first two staves of the piano part explicitly marked 'piano'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'etc.' and 'piano'.

Title Bei Brüdern weiche Trau beweisen

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAL.IU		014	
AAS.AN		014	
AAT.AN		014	
ABA.AP	F1	014	
AGJ.AP			
AGJ.AS	S		
AHM.AF	S1		
AFU.AV	OSw/text		
AGB.AM	PFw/text		
AHK.AP	PF		JH
AHK.AQ	PF	089	JH
AHV.HQ	PT	202	113, M93, HG 314
AGW.BM	S		Gert?
AGV.CC	S1		
AGU.BA	S	027	
AGT.BA	S		
AGS.BA	S	027	
AGO.BA	S1	027	JH
AFE.AY	S	027	JH
ACX.EQ			
AFZ.BE	S1	030	
AFY.BF	S5	031	
AFB.AM	PF		JCM, M & K
AGH.AV			duetto
AGG.BU	S1		
ABK.IL			
AGL.AR	S		
AGO.BB	S	027	missing in film
AFZ.CB			
ACV.AW	H		In G
ACV.AY	H		In Es
AAN.BN	F1	036	for 3 fl., 2kl., 2h., fag.
ABY.AH		008	primo; JCM
ACY.BQ			
AIL.AG	PT		2fl., 2kl., 2h., OS; JCM
AAR.HG			
AET.AE	PT		duetto f. O. klavier w/text; JCM
AFW.BF	S7	030	JCM, red ink muss Ganz S
AFX.BE		031	no music
ABL.AQ	F2	004	JCM
AFV.BV	S7		JH
AHY.DI	S3		
G89.UG		314	
MMB.RC			"Sene" (Mozart)

Title Koennte jeder guter Mann

Alternate title(s) (from Finale, Act I, Die Zauberflöte)

Composer Mozart

Date _____

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AJB.AN	PF		H
AFW.3E	S2		JCM
AFX.3D	S		

Title Vogelfaenger bin ich ja, Der

Alternate title(s) _____

Composer Mozart

Date _____

Handwritten musical score for a piece titled "Vogelfaenger bin ich ja, Der" by Mozart. The score is written on multiple staves, including Piano (P), Flute (Fl), Violin (Vl), Bass (B), and Bassoon (Bsn). The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten note "(measure 21)" is visible above the Piano staff.

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AIT.3C	PF		JCM; no title.
AJF.AX	PF		
AIT.3G	PT	033	JCM
AAQ.FF	V6	076	
AAT.CO		076	no music
ABA.OP	F1	076	
ABD.CO	V1	076	
AAL.LL		076	
ABT.FK			
AAM.CO	V1	076	JCM
ACW.3H		076	

Title Wie herrlich wie lieblich ertöntAlternate title(s) Hartenspiel aus ZauberfloereComposer Mozart

Date _____

Measure 1:

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ABU.DG			No title
ABX.BJ			" "
AFZ.BD	S1	029	
ABA.CQ	F1	055	
ACS.AQ	(a2)		
ABW.AI			
AJF.OK	P2		
ABV.BY		035	Al. 13
AGJ.BJ	P2		
AFV.CM	S7		JH
AJB.AG	PT		H
AJB.AM	PT		4 hand piano; JH
AFW.BD	S7	029	P10; JCM
AFX.BC	S7	030	
AFY.BE	S2	030	P16; X29
AEJ.AU	GS		
ACT.CL	GV		

Title Gute Nacht Gute Nacht es ist vollbracht

Alternate title(s) _____

Composer Mueller

Date 12/21 1821 c

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHA.AF	S7		K & M
AHB.AO	S7		
AHW.AJ	PT	009	K & M
AHY.AK	S3	011	K & M
AGV.AE	S		K & M
AAL.HA		147	
AAP.FD	V6	147	
AAR.FZ		005	
AGZ.AE	S		
ABT.OS			
AGL.AN	S3		K & M

Title Hier schlaeft es o wie suess

Alternate title(s) Hier schlaeft es o wie sanft

Composer J.C. Mueller

Date 1830

RECIT CHOR ARIA

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACV.ST	M2		JCM
AGT.CL	S		
AFE.CO	P4	010	
AFU.CY	Q5		
AGG.CN	S		
AGH.AF	S		recit.
AGM.BE	PF		GR?
AGO.CP	S	010	
AGO.CR	S		
AGR.CJ	S		
AGS.CO	S		
AGU.CE	S		
AGV.CG	S		
AGV.DA	S		
AGW.BV	S		Gert?
AGE.CU	S		
MMB.VN			Christfest Vespere
AIA.AA	PT-beginning missing		

Title Ich fuehle so nach der Begeisterung Gluth

Alternate title(s) Ich fuehle so nach der Begeisterung Gluth

Weihnachts Gedanken: Christmas Hymn

Composer Mueller

Date 12/23 1821 c

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACZ.AC			No title
ACY.AM			
AGZ.AO	S	004	
AGH.AH	S3		
AGY.AC	S		Gert?
AGG.AN	S		
AFE.AQ	PT		JH
AFE.DO	PT		JH
AGM.AH	PF	008	JCM

Title Ich tueh'le so nah der Begeisterung Gluth

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGO.CZ	S2		
AGS.CK	S1		
AGS.DC	S1		
AGU.CA	S1		
AGV.AD	S		
AGW.AK	S		Gert?
AHW.AI	PT	008	JCM
AGF.AJ	S5		
ACX.IG			
AGT.CF	S1		
AAL.HB		148	
AFV.SA	S7		JH
AGO.CL	S7		
AGO.DE	S7		
AGX.AB	S7		
AHB.AC	S		
AHA.AE	S7		
AAP.AJ	V6		
AAR.GY		169	
AGI.AS	H1		
AGR.CC	S		
AHY.AL	S3	012	
AGO.CJ	S2	003	
AJF.GG			
AAL.HZ			
ABC.HM	V		
MMB.IR			
AAR.GA			

Title Ihr verworrenen Erdensoehne schweigt

Alternate title(s) Prosa auf Christtag 1825

Composer Mueller

Date 1825

(m. 8)

(m. 16)

Location in Manuscript:

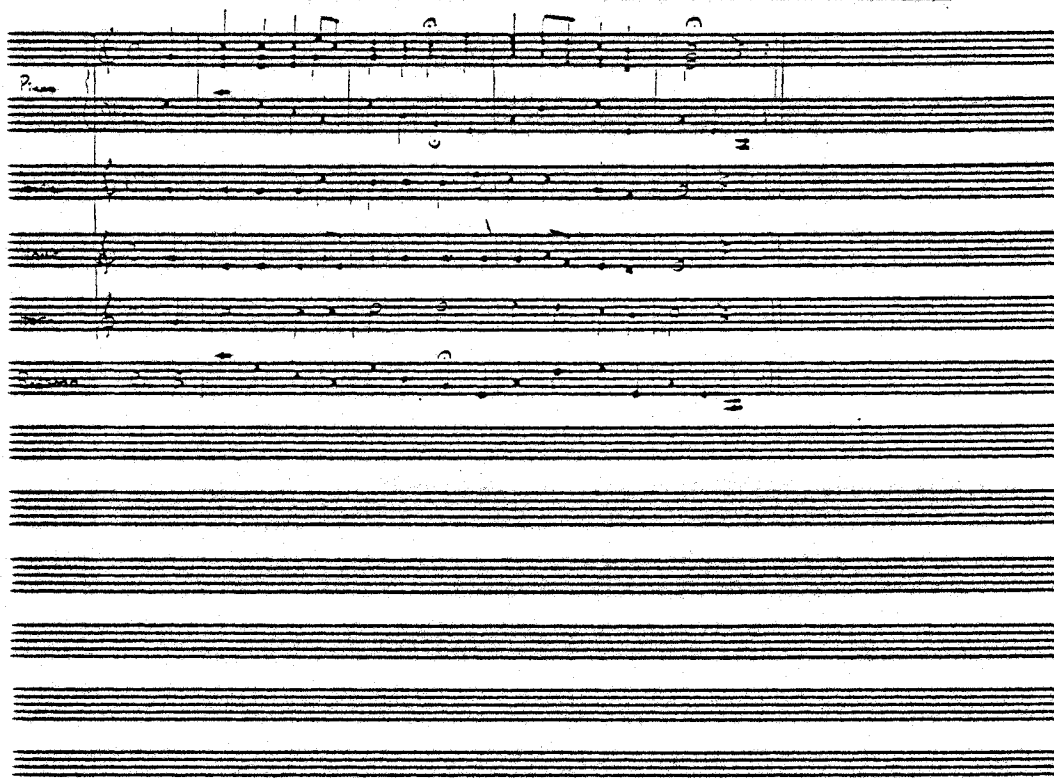
Call number	Instrument/Voice	Series number	Comments
AEI.BF	PF		
AFH.AL	PT		JH
AGH.CF	S		
ACY.BL			
ACZ.AE			
ACV.AV	H		
AFV.BI			
AGF.BX	S		first page missing
AGG.AH	S		Baso
AGI.AF			
AGQ.CM	S7		

Title Ihr verworrenen Erdensonne schweigt

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGS.CL	S1		w/ cues
AGU.CB	S1		w/ cues
AGV.EA	S		
AGW.AL	S		
AGX.AM	S7		
AGJ.BN	S7		
AFF.AS	S7		
AFU.AM	05		JH
ACV.AH	S		15 mm tacet (marked m)
AGO.CK	S2	004	
AGR.CO	S		
AGT.CG	S3		
ACE.AY	V3		
AGM.AO	PF	014	JCM
AGP.AT	S7		
MMB.PV			
MMB.VM			Christfest Vespere

Title Menschenliebe ist Trübsal, DieAlternate title(s) Menschenliebe ist Trübsal, DieComposer Myallan

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAL.CO		050	
AGC.AV			No notes
AGI.AO	H		
AGZ.AT	S		
AHB.AM	S		JCM
AJB.BL	pf		H

Alternate title(s) Christmas hymn

Date 1827

Handwritten musical score for "The Rose Tree". The score is written on 12 staves, organized into two systems of six staves each. The first system includes staves for Soprano, Alto, Tenor, Bass, and four unlabeled staves. The second system includes staves for Soprano, Alto, Tenor, Bass, and four unlabeled staves. The music is written in G major (one sharp) and 2/4 time. The lyrics "The Rose Tree" are written below the staves. The score is marked with "Measure 17" and "Measure 24".

Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title O Jesu du mein Gnadenthron

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACV.BP	S2		
AGB.AW	S2		
AGL.AX	S		
AGO.AJ	S2	010	Christtag 1827, printed text
AGR.AJ	S2		
AHB.BB	S		
AGP.AJ	S7		
AGO.AJ	S7	010	
AGX.AJ	S7		
AFX.CU	S7	074	
ACX.MK			6 vs.
AFV.AZ	S		JH
ACY.AP			
AFC.AJ	PT		missing in film
AFE.BW	P4	010	Siehe p.186; 4S; M & S: JH
AFE.CH	PT		
AGF.AB	S5		Ellag. in film
AGG.CM	S		
AGH.BE	S		
AGU.AJ	S1	010	
AGV.OG	S		
AGW.AB	S		Gert?
AGY.BB	S		
AGZ.BH	S	030	Christtag 1827
AHA.B1	S		
AHB.BA	S		
AFA.AX	P5		JH
AFU.B0	05 w/text		
AGT.AM	S5	010	
AHA.B0			No music
AHA.BT			No music
MMB.1P			
MMB.PW			
MMB.VP			
ABC.WH	V		A3
ACV.CH	H2		
AGS.AJ	S1		

Title Ruhest und rastest du dann

Alternate title(s) _____

Composer MuellerDate 3/15 1921

Handwritten musical score for Piano and Bass. The score is written on multiple staves. The top staff is labeled 'Piano' and the bottom staff is labeled 'Bass'. The music is in a simple, early 20th-century style with many notes and rests. The notation is somewhat messy and handwritten.

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHY.CV			not in film
AHW.BB	PT	024	JCM
AGC.BL			
AAL.GO		136	
AAR.FN		136	
ABK.AJ			

Title Schall von Lobgesang

Alternate title(s) _____

Composer MuellerDate 1822, 1823, 1825

Handwritten musical score for 'Schall von Lobgesang' by Mueller. The score is written on 18 staves. The first staff is labeled 'Soprano'. The second staff is labeled 'Alto'. The third staff is labeled 'Tenor'. The fourth staff is labeled 'Bass'. The fifth staff is labeled '(Violin?)'. The sixth staff is labeled '(Viola?)'. The seventh staff is labeled 'Violoncello'. The eighth staff is labeled 'Fagott'. The ninth staff is labeled 'Horn'. The tenth staff is labeled 'Trompete'. The eleventh staff is labeled 'Percussion'. The twelfth staff is labeled 'Piano'. The thirteenth staff is labeled 'Piano'. The fourteenth staff is labeled 'Piano'. The fifteenth staff is labeled 'Piano'. The sixteenth staff is labeled 'Piano'. The seventeenth staff is labeled 'Piano'. The eighteenth staff is labeled 'Piano'. The score includes various musical notations such as notes, rests, and dynamic markings.

Title Schall von Langesand

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGS.AE	S		Christtag 1822
AGI.AO			" "
AGY.AB	S		" 1825; JCM
ADJ.AW	P4		
AGS.CJ	S1		
AGT.CE	S1		beginning ref. section
AGU.BZ	S		
AGV.AC	S	003	JCM
AGW.AI	S		Gert?
AGF.AH	S5		M & K
AGJ.BE	P2		Christtag 1823
AGL.AT	S		" 1822
AGM.AI	PF	009	" "; JCM
AGP.BA	S7		
AGZ.AC	S	003	" 1825
AHY.OT	S3		
AGO.CI	S2	002	
AFB.AA	P6		Christtag 1822 & 1823; JCM
AFU.AN	Q5 w/text		
AGB.AE	PF w/ text		
AGB.AY	S2		JH
AFE.AP	PT		JH
ABC.HL	V		
ACV.AB	S2		
ACV.AN	H		
ACZ.AO			
AFV.BP	S7		JH
AGO.CK	S7		
AGR.CB	S		
AGX.AA	S7	001	Basso Sibilla Hinger-cover
AHA.AO	S7		
AHB.AB	S3		
MMB.IQ			
MMB.PU			

Title Schoen bist du Harmonie

Alternate title(s) Ode aufs Harmoniefest

Composer Mueller

Date HFest 1823, 1826

Location in Manuscript: see next page.

Call number	Instrument/Voice	Series number	Comments
-------------	------------------	---------------	----------

Title: Schoen list in Harmonie

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFH.AA	PT	001	JH
AFU.OV	P2		loose page; hectograph; S1,S2
AGF.BK	S		
AGG.AF	S1		Hfest 1823
AGI.AB	S		
AGS.CH	S1		beginning 2nd part of book
AGS.DI	S1		
AGU.BX	S1		
AGU.CN	S		
AGV.EO	S1		
AGW.AO	S1		Gert?
AGW.OJ	S		
AGY.AK	S1		Harmoniefest
AHI.AA	PF		w/ comments by JSD
FAK.AA	P4		
FAT.AA	PF		w/ parts: 6S1, 6S3, 5S5,JS7 O fr. alto pt. no. 12
AGB.AF	PF		
AFE.AX	PT		M&K; JH
AAK.SA			
AFV.BM	S7		
AGP.AX	S7		
AGQ.CO	S7		
AHB.AJ	S7		Hfest 1823 title sic.
AGR.CF	S5		
AGO.QM	S5	006	
AAP.BM	V6		
AAP.SO	V6		
ACE.BC	V3		
ACV.AZ	H		in C
ACY.BR			
AEI.BH	PF		
AFU.OY	05 w/text		
AGH.AB	S5		Siene S. 304
AGH.DM	S2		
AGJ.BF	P2		HFEET 1823
AGJ.BG			" " in 3
AGL.AU	S2		" " ; JCM
AGL.AV	S		
AGM.AJ	PF	010	Hfest 1823, JCM
AGO.CO	S2		
AGQ.OJ	S7		
AGR.CA	S		
AGT.CI	S2		
AGT.DB	S1		
AGV.AJ	S1	009	JCM?
AGX.AU	S7		Hfest 1823
AHA.AK	S7		" "
AHY.OY	S		" "
FAY.AA	S5		F7 sic.
FBO.AT			Hfest program gemischter Chor (no notes)
AGZ.AK	S2	008	Hfest 1826
AFF.AA			No music
AFU.AH	05w/ text		
MMB.CO			
MMB.MT			
MMB.ON			Bei der Mahlzeit-Bene

Title Sei mir gedruessst Asyl

Alternate title(s) Ode

Asylum

Composer Mueller

Date 1822

Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title Salz in der Wüste 1941

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGL.AQ	S2		
AGR.CH	S2		
AGZ.AF	S2	006	
AGL.AJ	S2		
AHY.AW	S3 (2)		
AGO.CH	S2	001	
AGF.BJ	S		M & K
AGM.AA	PF	001	TP: Oden und Festgesaenge f G. Rapp von JCM
FAV.AD	PT	004	JH
AHM.AE	S1		
AGY.AE	S1		Gert?
AGW.AN	S		Gert?
AGV.AI	S1	008	JCM
AGU.BW	S1		JCM
AFE.SC	PT	001	M & K
AGT.CB	S	JCM	
AGS.CO	S1		
AGJ.AJ	P2		2S; missing in film
AAK.AZ	S7		
AFU.BJ	S7	002	M & K; JH
AGP.AU	S7		
AGO.CJ	S7		
AGX.BI	S7		
AHA.AH	S7		
AHB.AE	S7		
AGH.AD	S2		
MMB.MW			
MMB.TZ			
MMC.AB			

Title Sei mir gegruesset o Tag

Alternate title(s) _____

Composer MuellerDate 1830

etc. Measure 15:

Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title Sel mir gegruesset o Tag

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGO.CL	S	005	HFest 1830
AGR.CE	S		
AGH.AA	S2		HFest 1830, Cover 2ndo, Paulina Speidel
AFE.BG	PT		M & S and alle; JH
AFE.AW	PT		1830 HFest; JH
AIA.AB	PT		HFest 1830
AGV.CO	S1		
AGU.CO	S1		HFest 1830
AGT.CH	S5		" "
AGS.CM	S1		" "
AGG.SA	S		
AGF.CO	S5		
AGF.C1	S1		
AFO.BC	P2		Ode auf gesetzt aufs HFest 1830 und 1831
AGO.CN	S7		HFest 1830
AGM.BC	PF		GR?
AFU.CF	O5		HFest 1830
ACY.BP			
ACV.AO	H		
MMB.QH			aufs HFest des 25ste Jahr bei der festl. Mahizeit
MMB.WG			Nachts

Title Said beglueckt ihr Gitan

Alternate title(s) _____

Composer MuellerDate 1823

Location in Manuscript: see next page.

Call number	Instrument/Voice	Series number	Comments
-------------	------------------	---------------	----------

Title Seid beglueckt ihr Guten

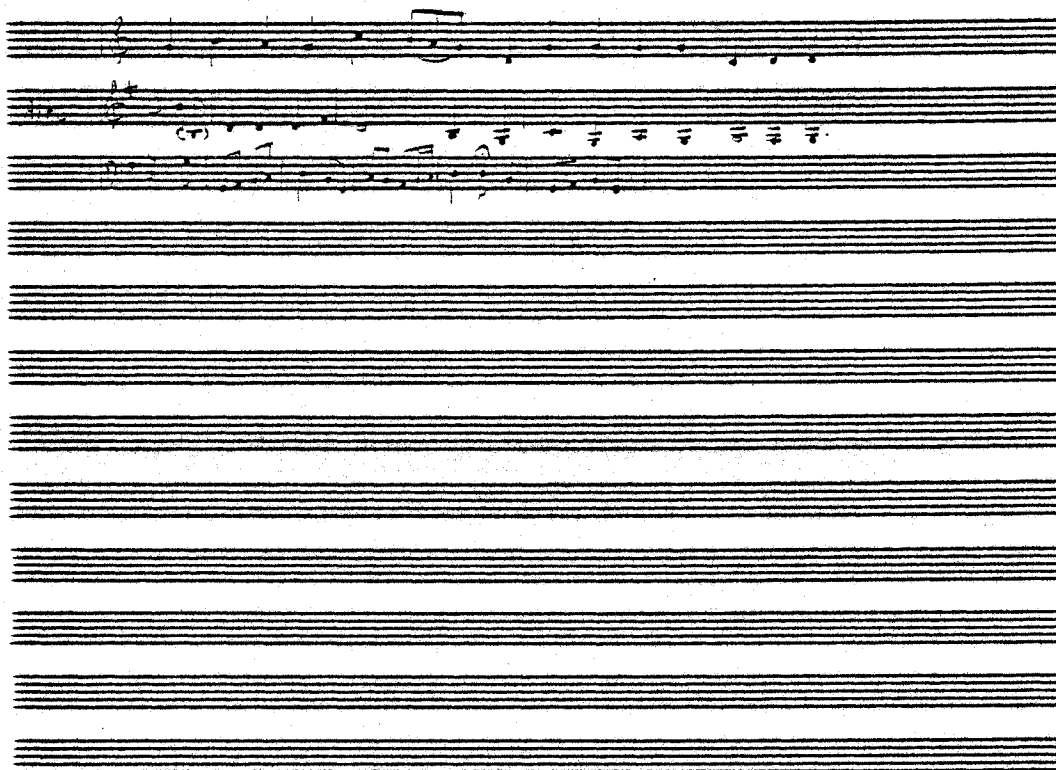
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGG.AG	S		
AGF.BM	S		floete
AGI.AC	S		
AGS.CU	S1		
AGU.CK	S1		
AGV.AK	S	010	
AGW.AP	S		Gert?
FAV.AA	PT	002	JH
AGY.AL	S		
AHB.AK	S7		M & K
AHA.AM	S7		
AGX.BJ	S7		
AGQ.CV	S7		
AFV.BL	S7		JH
AGJ.BH	P2		
AGB.AK	PF		
AGM.AK	PF	011	JCM
ACV.BZ	S		
ACV.CE	H		
AHY.EB	S		M & K
AGR.CN	S		
AGL.AW	S		
AGO.CT	S2		
AGH.CT	S2		
AGT.CP	S3		
AGF.DF	S3		
AFU.AI	O5		
AGP.AW	O5		
AGZ.AL	S	009	
AFE.BE	PT	013	JH
MMB.CO			
MMB.CM			
AGW.AJ	S		

Title Vom Himmel schwebest du o Harmonie

Alternate title(s) _____

Composer (Mueller?)

Date 1831



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHY:EW	S3		
AHZ:AB	S2		Aus Hfest 1831
ACX:MJ			" " "

Title Wem trauet heut der FeierklangAlternate title(s) Ode auf das HarmoniefestComposer MuellerDate 1922

Handwritten musical score for orchestra and voices. The score is written on 15 staves. The instruments and voices are labeled on the left side of the staves: VI. (Violin I), VI. (Violin II), Viola, Fl. (Flute), H. (Horn), Bass, Piano, Piano, Soprano, Alto, Bass, and Bass. The music is written in a single system, with various musical notations including notes, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The score is a page from a larger manuscript, as indicated by the page number 137 at the top.

Title: Wem toener heut der Feierklang

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACV.AX	H		in C
AFE.SA	PT	007	M & K; JH
AGI.AV	H1		
AGJ.AI	P2		
AGL.AH	S		JCM
AGL.AO	S2		HFest 1822; S2 oder tenor
AGM.AB	PF	002	" " JCM
AGR.CG	S		
AGS.CN	S1		
AGT.CJ	S1		
AGU.BV	S1		beginning 2nd part of book
AGV.AG	S1	007	M & K
AGW.AM	S1		Gert?
AGX.BH	S7		
AGY.AF	S1		HFest; Gert?
AGZ.AG	S		
AHA.AG	S7		HFest 1822
AHB.AF	S7		
FAV.AB	PT	003	JH
AGO.CN	S2	007	
AAK.BB			
ACY.BS			
AFU.AJ	05 w/text		
AGB.AA	PF		Eckensperger
AGP.AV	S7		
AHY.AU	S7		
ADL.AO	P9		
AHM.AG	S1		Harmoniefest
AGF.BI	S		M & K
AGH.AC	S		
AFV.BK	S7		M & K; JH

Title Wie sie so sanft ruhnAlternate title(s) In den Gassen unser FestschloßKloosthof

attrib. to Graun/poet Kloostock

Composer Neske/poet Stockmann Date _____

Handwritten musical score for 'Wie sie so sanft ruhn'. The score is written on ten staves. The first staff is for the Soprano (S.), the second for the Alto (A.), the third for the Tenor (T.), the fourth for the Bass (B.), the fifth for the Piano (P.), the sixth for the Violoncello (V.), the seventh for the Double Bass (B.), the eighth for the Contrabass (C.), the ninth for the Double Bass (B.), and the tenth for the Double Bass (B.). The music is in G major and 3/4 time. The lyrics are written below the staves.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AJF.BE	P3		
AJF.CZ			
AHW.GC	PT	140	
AAP.BA	V6		
AAP.BB	V6		
AHW.FE	PT	118	JCM
ADI.AK	N1		
ADI.BH	N1	008	
ADD.AA	S		5 verses
ADI.CM		014	10
ADI.EF		008	
AGF.DE	S		
AGV.EG	S		
FAW.AB	PT		
AGH.CC	S		
AGX.CE	S7		
AEP.CJ	PF	046	
AEO.AG	PF		
ACT.DC			
AJG.BJ	PT		

Title That love's a tyrant

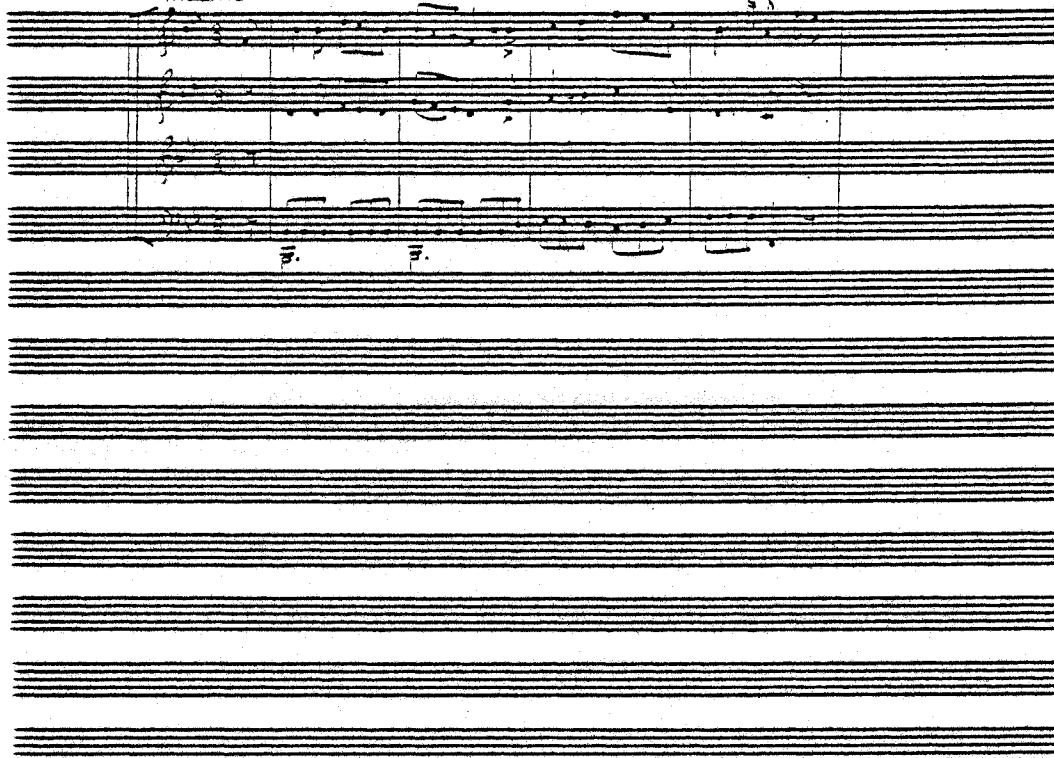
Alternate title(s) _____

Composer Parry, J.Date 9/29 1831

(measure 16)

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEN.AT	P1	020	JCM

Title When wandering farAlternate title(s) Sweet HomeComposer ParryDate 3/20 1828*Andante*

Location in Manuscript:

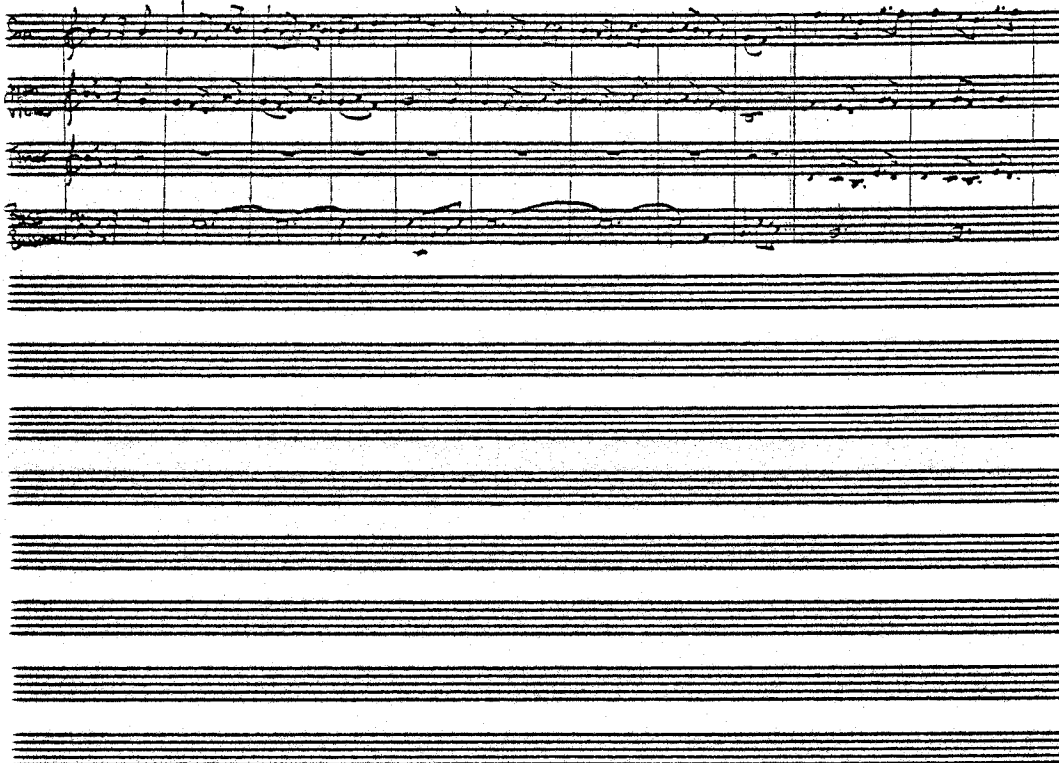
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEN.AB	P1	002	Page missing; JCM
ADL.AT	P3		JCM

Title Dein Leben Herr taugt uns die Psalmen

Alternate title(s) Psalm 68

Composer Peters, W.

Date 10/13 1827 from printed text



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGF.AU			
AGG.BG	S		
AGN.AN	S	013	
AGV.OT	S		
AHB.AT	S3		
AGY.AW	S		
AFD.SI	P2		
AAR.GX		168	Greering to JCM, AD 1828; JCM
AFV.AC			
AGX.3R	S7	No music	
AGZ.AV	S5	018	
ABC.IU	V		
AGH.AT	No music		
AGV.AR	S1		
AHA.3P	No music		
AAL.HX			
MMB.AJ			

Title O. schoene Harmonie

Alternate title(s) _____

Composer PetersDate 9/15 1827

Measure 7:

The musical score for Measure 7 is written on 14 staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the first four staves, and the instrumental parts (Piano, Violon, Horn, Bass) are on the remaining ten staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'etc.' and 'Silenc.'.

Title O schoene Harmonie

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABC.JJ	V3		
ACV.CC	H		in 3
ADJ.AQ	P4		
AFE.BF	PT		JH
AFH.AC	PT	007	JH
AGF.BL	S		
AGF.ON	S1		
AGG.OI	S1		
AGS.CW	S1		
AGT.CR	S1		
AGU.CL	S1		
AGV.AU	S	022	
AGW.CG	S		Gert?
AGY.AY	S		
AFU.OS	05 w/text		
AFU.AZ	05 w/text		
AGI.AR	H1		
AGL.BA	S		
AGL.BB	S		
AGM.BD	PF w/text		GR?
AGO.CV	S		
AGO.CX	S7		
AGR.OP	S		
AGX.AO	S3		
AGZ.AX	S	020	
AHA.AY	S		
AHB.AW	S		
ACZ.AA			untitled in book
AGM.AV	PF w/text	021	JCM

Title Rousseaus Dream

Alternate title(s) Freundes milde (mit var. 291)

Days of absence: Der Traume

Composer Peters, arr.

Date _____

Handwritten musical score for 'Rousseaus Dream'. The score is written on 15 staves. The instruments and parts are labeled as follows:

- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Piano
- Flute
- Oboe
- Clarinet
- Bassoon
- Trumpet
- Trombone
- Drum
- Piano

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'f' (forte), 'p' (piano), 'del.' (delicate), and 'Unaccompanied'. The score is written in a clear, legible hand.

Title Rousseaus Dream

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHL.CV	P3		
AJM.OH	PF		
AJG.AY	PT		
AAC.BG	F2		
AAG.GH	H1		
AAI.CR	M1		
ADQ.AE	P9		
AAM.JZ	V1	291	vide 256
AAC.CO	F		
AAQ.LA	V6	256	
AAW.IW		291	
AAS.LN			
AAS.PO		256	
AAV.EI			
AAZ.CH	M3	291	
ABC.LP	V		
ABW.OL			
AAT.JU		291	
ACE.AC	V3	291	
ADL.AV	P3		
ABC.MC	V	291	
AAQ.LQ	V6	291	
AAX.AE		291	
ABA.MN	F1	274	
ABD.IM	V1	266	
AAT.IT		256	
AAM.IQ	Vi	256	At. 271; JCM
AAV.FG		291	
ABD.JT	V1	291	
MMB.CZ		271	
MMB.EQ			
MMB.LW		291	
MMB.RK		291	
MMB.TQ		255	
MMB.VO			
ACT.BZ			
AAC.AL	F		

Title War Kind will sein

Alternate title(s) _____

Composer Peters, W.

Date _____

Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABC.IX	V		
ABN.AX	PF		
ACY.SN			
AFE.AV	P4	026	TASB; JH
AFU.CE	05 w/ text		
AGF.BB	S		
AGH.SM	S 2		
AGN.AO	S 3	014	
AGO.BA	S	026	missing in film
AGO.AZ	S 7	026	
AGR.BA	S 1	026	
AGS.AZ	S 1	026	
AGT.AZ	S 5	026	Tenore oder dritte st
AGU.AZ	S 1	026	
AGV.AW	S 1	024	
AGW.AZ	S 1		
AGX.ST	S 7		
AGZ.AU	S 3	016	w/ printed text
AHA.AU	S 7		
AFB.AK	P4	026	P, S1, 3; JH
AFD.BH	P2		S1, S2; JCM
AGY.AM	S 1		
MMB.TW			
AGF.BF	S		

Title Strike the Cymbal

Alternate title(s) Conquest of Goliath by David

Schlag die Cymbal

Composer Pucitti/ Lucita

Date _____

etc. Measure 10:

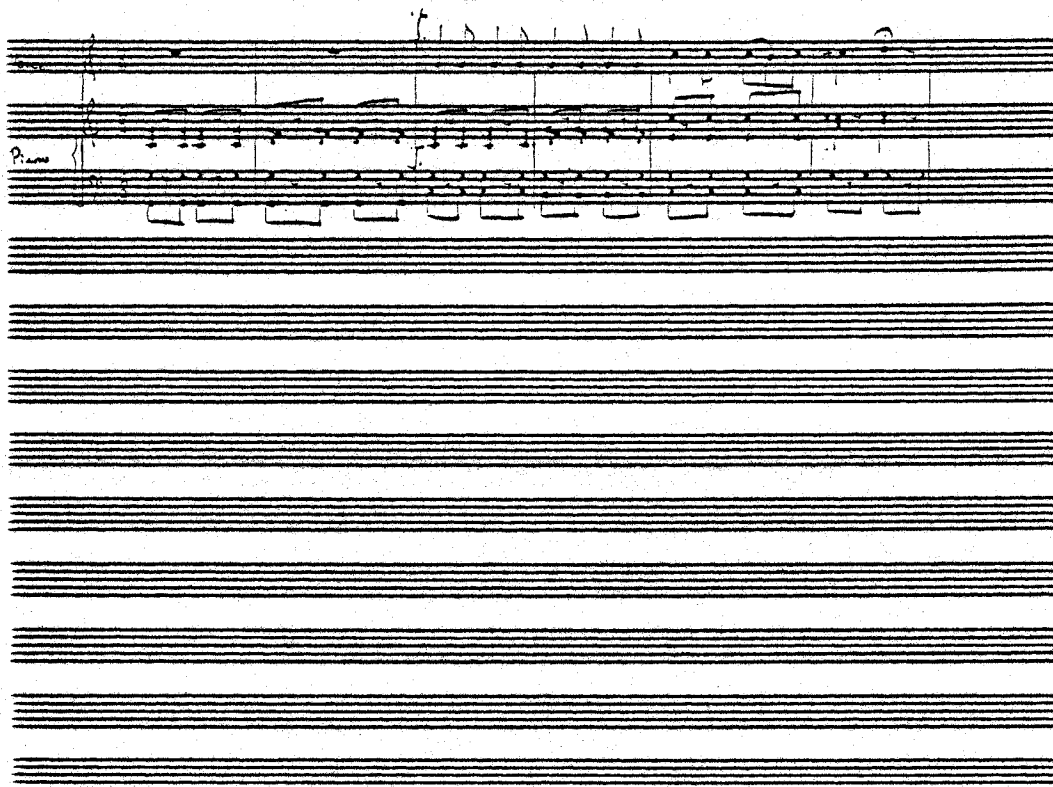
The image shows a handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is written in a cursive, handwritten style. Above the first staff, there is a handwritten note 'etc. Measure 10:'. The staves are numbered 1 through 10 on the left side. The music appears to be for a single melodic line, possibly for a cymbal or a voice part, given the title.

Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title Strike the cymbal

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABX.CQ			
ABX.CR			
AGB.AO	PF		
AGO.AS	P4		4S
AGG.CG			
AGJ.BB			
AGO.BH	S	0 3	
AGQ.BG	S	033	
AGS.BG	S1	033	
AGT.BG	S5	033	
AFH.AN	PT		JH
AFV.BU	S7		
AFX.CB	S7	054	JCM
AFE.BO	P1	033	M & K; JH
ACX.AD	S7		pp. 35-36 missing in book
AFU.OS	05		
AGO.CF	S2		JH
AGQ.CF	S7		
AGR.BX	S		
AGS.CG	S1		Siene no. 33
AGT.OA	S5		
AGU.BU	S1	033	
AGW.CG	S1		
AGH.OT	S		
FAI.AA	PT		JH
ABT.OQ			JCM
AFU.AR	05		
MMB.BG			
AAI.AI	M1		
AGI.AL	H1		
ACV.OK	S		
AGV.EM	S1		

Title O tis loveAlternate title(s) C'est l'amourComposer Reeve, G.W.Date 1827

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEH.AB	P1	002	JCM

Title Allas was Odem hat looe

Alternate title(s) _____

Composer ReichardtDate 10/18 1830

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACV.3B	H		
ACY.3X			
AFD.AU	P2		S1, V1; accomp. by J.J. Walter, Canstatt, 1820; JCM
AGF.CR	S1		
AGG.C1	S1		
AGH.3F	S 2		
AGO.3M	S2	038	
AGO.3L	S7	038	
AGR.3L	S2	038	
AGS.3L	S1	038	
AGT.3L	S1	038	
AGU.3K	S1		
AGV.3J	S		
AGW.3T	S		
AFE.CO	PT	038	
AER.GB	PF	036	

Gert ?

Title Fraude schoener Goetter FunkenAlternate title(s) Ode an die FreudeComposer Reichardt?Date 1821

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGB.AI	PF w/text		
AGK.AG	PF w/text		
AHY.BX	No music		
ABK.EQ			
ABT.OP	w/text		
AGD.AT	S		
AHW.FN	PT	127	An die Fr. (Schiller) JCM
AGC.SN	No music		
ACX.HH	F (in F)		
ABX.ON			
AEP.CZ	PF w/text		
AHL.SP	PJ		
AAL.GI		132	
AAR.FH			

Title Must I leave thee paradise

Alternate title(s) Eve's lamentation

Composer Ring M.P.

Date 3/3 1827

(MEASURE 9)

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGV.ST	S	046	
AGY.BS	S		Not in film
ABC.LX	V		
AGZ.BU		041	No music
AHB.BQ	S		
AEH.AC	P4	003	JCM; illeg. in film

Title Prais Sam EyvackerAlternate title(s) Oster Chorus

(from oratorio Lazarus)

Composer RolleDate 4/3/1829

Handwritten musical score for "Prais Sam Eyvacker" (Oster Chorus) by Rolle, dated 4/3/1829. The score is written on 18 staves, each with a handwritten instrument label on the left. The instruments are: Horns, Trump, Clarinets, Flute, Violin, Viola, Cello, Bass, Trombone, Bassoon, and Piano. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f".

Title Preis-ten Erwecker

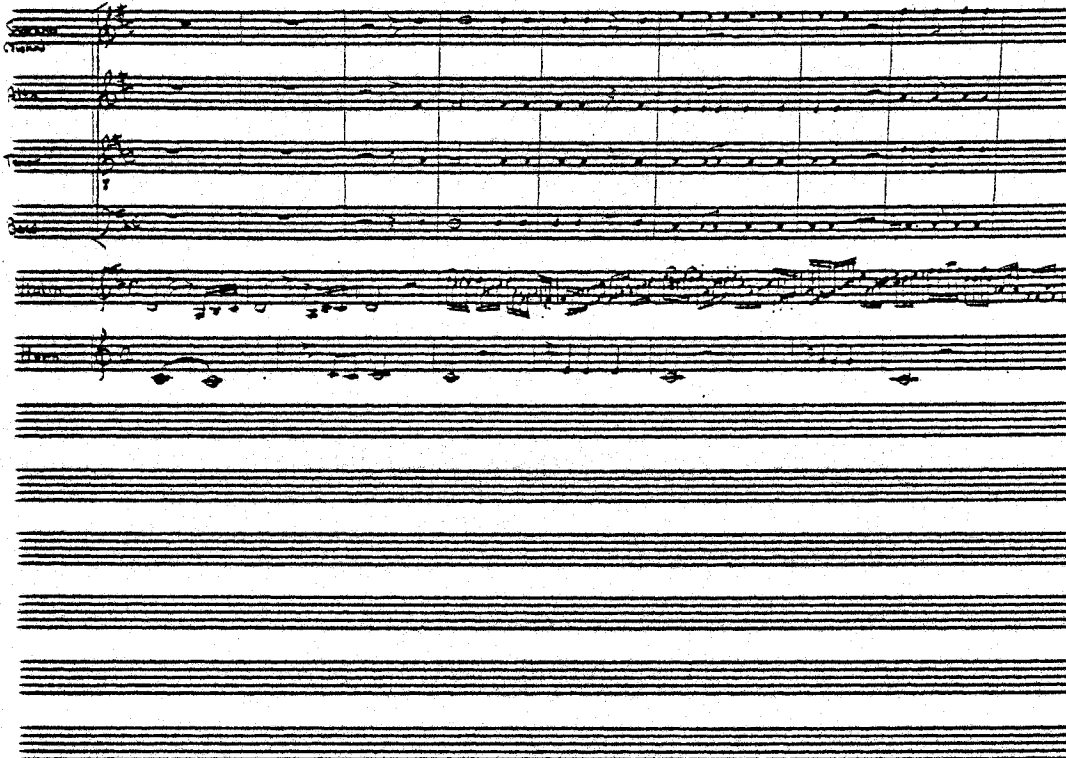
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGV.DI	S1		
AGW.AT	S1		Gert?
ACV.BR	S2		
ACY.AY	w/ text		
AFD.BN	S1		JH
AFV.BD	S7		JH
AGR.AM	S2		
AEB.AX	P9		
MMB.KM			
MMB.RZ			Osterfest
MMB.XL			
ADA.AD	K2	001	
AFE.AC	P2	014	S3, S7; JH-
ADA.AA	D	001	
ADA.AB	M5	001	
ADA.AC	H2	001	
ADA.AE	K1	001	
ADA.AF	F2	001	
ADA.AH	V3	001	
ADA.AI	V1	001	
ADA.AJ		001	V1,2,3,7;K1,2;F1,2,H1,2;D1;M5 Basso listed
AGG.BD	S1		
AEI.BP	P1		
AFC.AO	P4		4S,PF
AFU.CS	O5 w/text		
AGF.BY	S1		
AGH.BS	S2		
AGO.AN	S2	014	
AGP.AL	S7		
AGO.AN	S7	014	
AGS.AN	S1	014	
AGT.CC	S5	014	JH
AGU.AM	S1	014	

Title Herr Gott dich loben wir

Alternate title(s) _____

Composer Romberg, A

Date _____

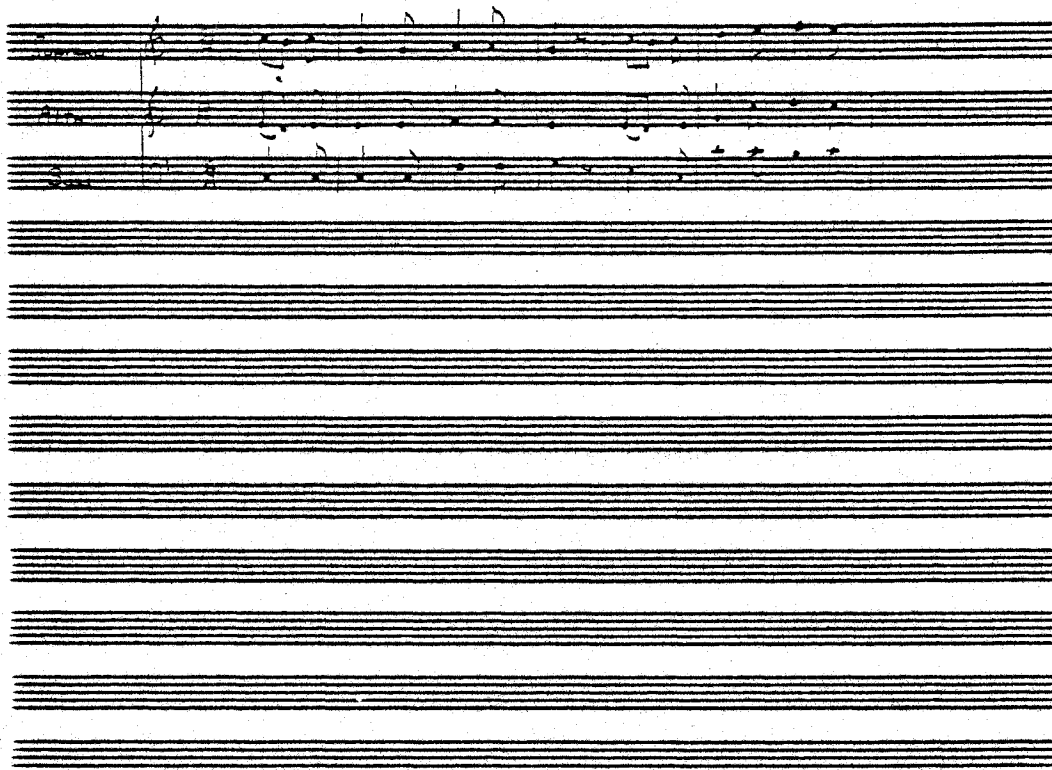


Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFA.AN	P4		JC
AGF.CS	S1		
AHB.BR	P2		
AHA.CG	S7		
AGZ.BV	S		
AGY.BT	S		
AFC.AS	P4		
AFE.CH	P4	040	JH
AGO.30	S2	040	
AGR.BN	S	040	
AGS.BN	S	040	
AGT.BN	S3	040	
AGU.BM	S1	040	
AGV.BU	S	047	
AGW.BU	S		
ABC.LZ	V		
ACV.SD	H		
ACY.AK	V2		
ABC.BZ			
MMB.QZ			2/23/30; Bene
AGN.AZ	S3	025	

Title Sae ve swains

Alternate title(s) _____

Composer Rosina/Rosini Rossini? Date 1825

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFX.BY	S7	051	JCM
AFZ.BZ	S1		
AFY.BY	S2	051	fr. Rosina; JCM
AFW.BZ	S7	051	JCM

Title Herr unser HerrscherAlternate title(s) Psalms 3Composer Schade, J.G.Date 2/13 1831

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AE1.30	P1		
AFC.AT	P4		
AFU.OC	05		
AGF.CW	S		
AGG.CO	S		
AGH.AL	S		
AGO.3N	S7	040	JCM
AGU.3N	S		
AGV.CI	S		
AGW.3W	S		
AGO.BP	S	040	Gert?
AGS.30	S		JCM
AAW.3I			JCM title
AFE.CI	P4		JH
ADJ.3L	P9		
AGR.30	S3	040	
AGT.30	S3	040	JCM
AFD.3B	P2		JCM
AAW.3A	K1		
ACY.CC	V2		2 versions of 1 st movement
MWB.WP			2/27 1831

Title Liebet den Ewigen

Alternate title(s) Psalm 31

Composer Schade, J.G.

Date _____

[illegible]

Title Liebet den Ewigen

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACY.CO			
ADJ.AR	P2		
AEI.BO	P1		
AFC.AH	P9		incomplete
AFC.AU	P4		4S
AFU.CT	05w/text		
AGF.CX	S		
AGG.CR	S		
AGU.BO	S		
AGV.DC	S		
AGW.BX	S		Gert?
AGO.BQ	S3	041	JCM
AGO.BO	S7	041	JCM
AAW.BH	K2		KI in B
ACV.BV	H	089	in Es
ACV.BU	H	089	
AGH.AN	S		
AGR.BP	S.	041	JCM
AGS.BP	S		JCM
AGT.BP	S5		JCM
AFD.BO	P2		S1, V1; JCM
AFE.CJ	P4		4S; JH
AAW.BB			in B
MMB.XN			
MMB.XX			
MMB.ZN			
MMC.AG			

Title Wohl dem der nicht wandelt

Alternate title(s) Psalm I

Composer Schade, J.G.

Date 1829

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title: Wohl dem der nicht wandert

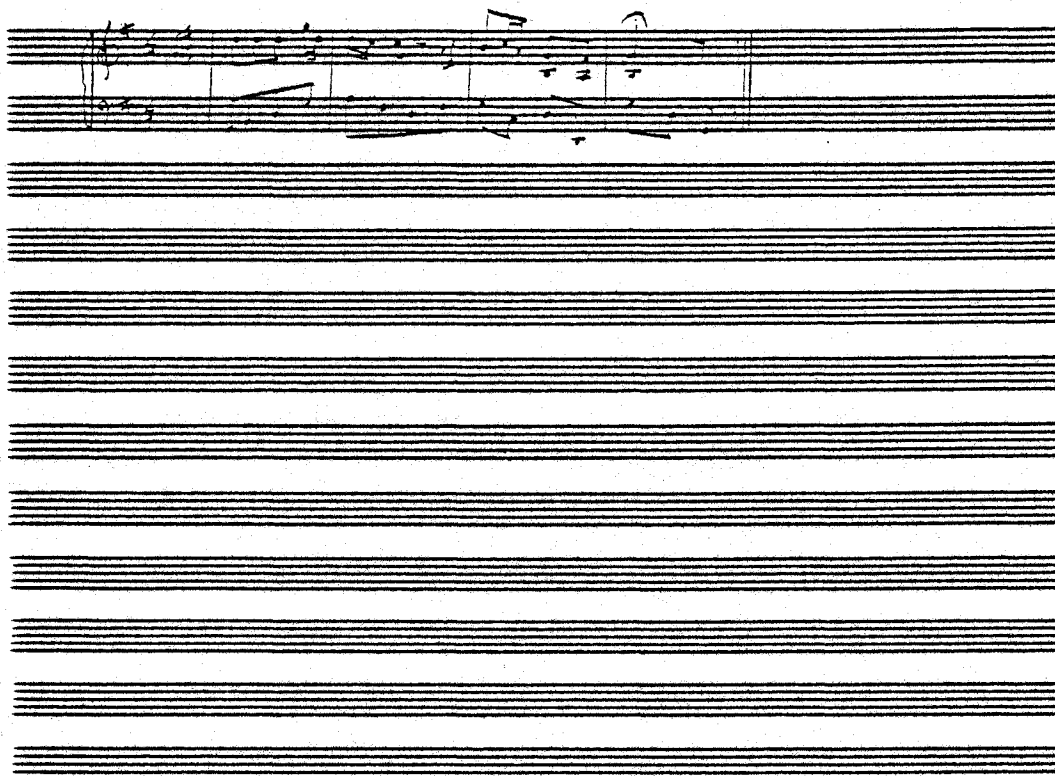
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFB.AO	P9		JCM
AFE.AE	P2		S3, S7; JH
AFU.BQ	05 w/text		
AFV.BE	S7	015	JH
AFD.AC	P2		S1, V1; JCM
AGG.BE	S		
ACV.AR	H2		JCM
ACY.BA			
AEI.BR	P1		
AGF.BZ	S		
AGH.BT	S		
AGO.AP	S2	015	
AGQ.AO	S7	015	
AGR.AP	S	015	
AGT.AO	S5	015	
AGV.BY	S		
AGW.AY	S		Gert?
AGX.BU	S7		beginning 2nd part of book
AGS.AO	S1	015	S1, K1,3
AGU.AO	S		
AAW.BJ			
AAW.AZ	K1		
AFC.AP	P4		4S
MMB.LD			
MMB.NO			
MMB.QA			
MMB.YE			

Title Ein Lammlein trank von frischem

Alternate title(s) _____

Composer Schubert

Date 1822; 1801



Location in Manuscript:

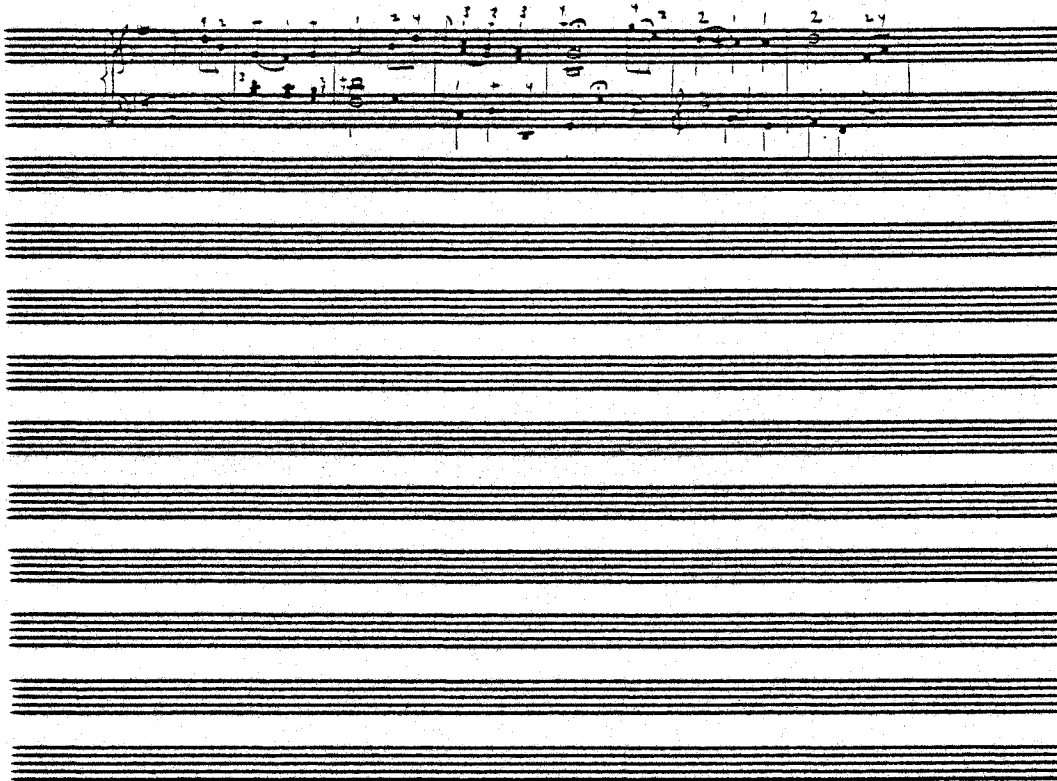
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEM.A0	PF		
AJG.AH	PT	007	
ACX.DB			
AHW.AA	PT	001	JCM

Title Wer ist der Braut des Lammes gleich

Alternate title(s) _____

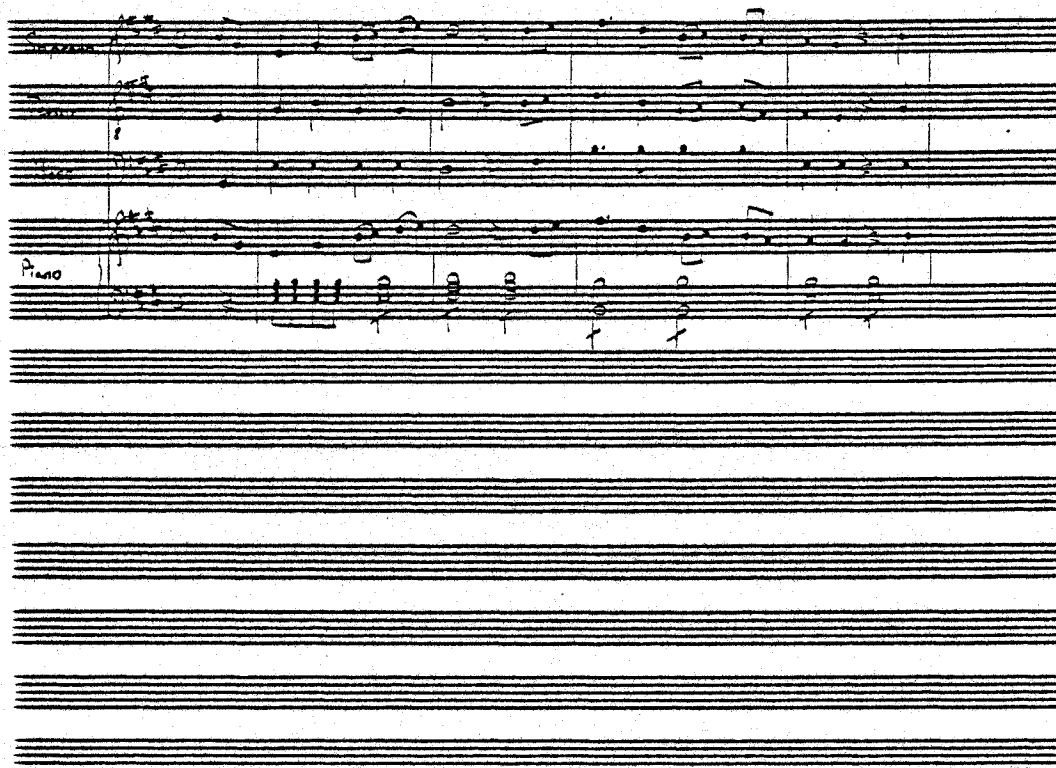
Composer Schubert

Date _____



Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHW.A8	PT	002	JCM
A11.30	PT		JCM

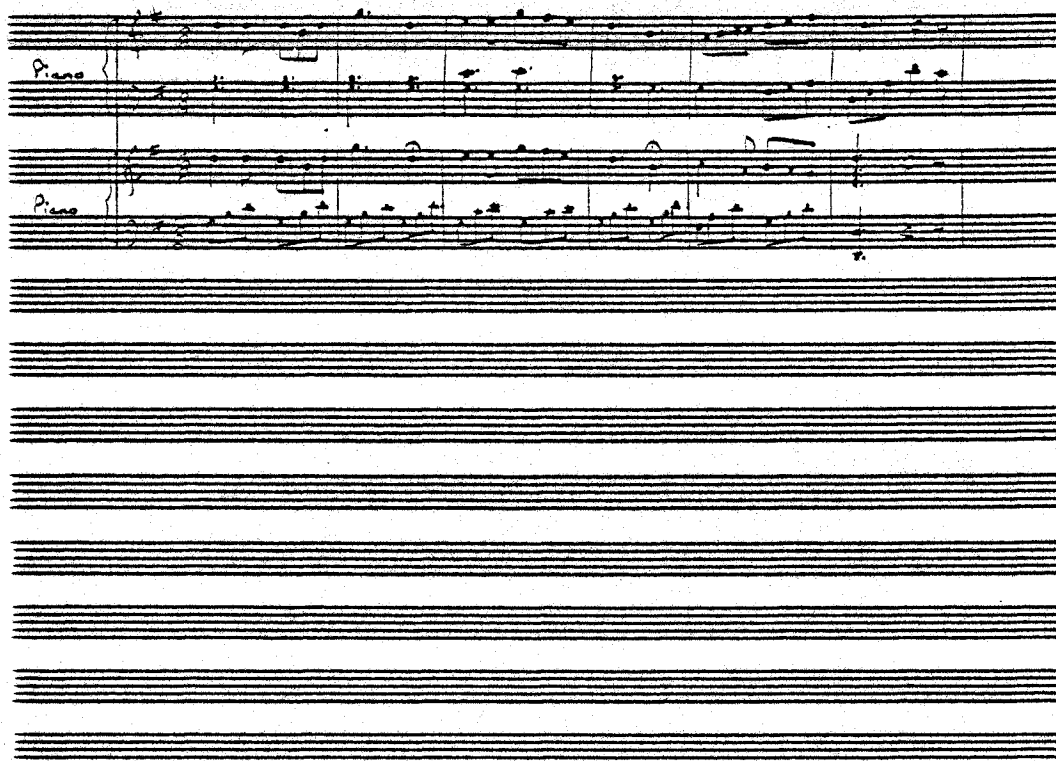
Title Zu Stans Höhen hinAlternate title(s) Lob des höchstenComposer SchubartDate pre-1805

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFZ.BW	S1	047	
AHW.AH	PT	007	JCM
AET.AG	PT		JCM
AFY.BV	S5		
AFX.BV	S7	048	
AFW.BW	S7	048	

Title Sent den HimmelAlternate title(s) Waldied eines MädchensComposer Schulz

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEP.AB	PF	001	No. 2
AHW.FC	PT	116	JCM

Title Warum sind der Thränen

Alternate title(s) Trost im Kummer

Composer Schulz, J.A.P.

Date _____

Location in Manuscript: see next page.

Call number	Instrument/Voice	Series number	Comments
-------------	------------------	---------------	----------

Title Warum sind der Thränen

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABS.CI	H1		A2
AAP.3D	V6		
AAP.3E	V6		
ACT.CY			
ACU.AL	P3	010	incomplete
ACV.3Q	S	012	
ACX.LQ			
ACY.AU			
APE.3S	PT	012	JH
AFU.3P	OS w/text		
AFU.3R	OS w/text		
AFV.3C	S7	012	JH
AGB.AZ	S	012	JH
AGF.AQ	S		
AGG.3C	S		
AGH.3V	S		
AGO.AL	S2	012	
AGP.AK	S7		
AGQ.AL	S7	012	
AGR.AK	S		
AGS.AL	S1	012	
AGT.AN	S1	012	
AGU.AK	S	012	
AGV.OV	S		
AGW.AQ	S		Gart?
AGX.3A	S7		
AHW.FT	PT	133	Poesie von Overbeck; JCM
AJG.AA	PT	001	JCM
AFA.AY	P3		JH
ACX.CA			
ABK.OW			
AIB.3I	P3	092	(38)
AER.FT	PF	028	
VMB.IZ			
AJF.CO			

Title Wie schoen ist unsers Koenigsbraut

Alternate title(s) _____

Composer Schuster(?)

Date _____

Handwritten musical score for the piece "Wie schoen ist unsers Koenigsbraut" by Schuster(?). The score is written on ten staves, organized into four systems of two staves each. The first system contains staves for Soprano, Alto, Tenor, and Bass. The second system contains staves for Soprano, Alto, Tenor, and Bass. The third system contains staves for Piano (left and right hands) and Bassoon. The fourth system contains staves for Bassoon and Bass. The notation is handwritten in ink, featuring various musical symbols such as notes, rests, and clefs. The paper shows signs of age and wear.

Title wie schön ist unsers Königsbraut

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ADD.AN	P4		no title
FBC.AN		003,317	
ACX.EN			
AGC.AO	P4		
AHX.AE	PF		
AIZ.SP	PF	042	JCM
AHV.EH	PT	121	37, M80
AHT.AI	PF	007	
AFX.OS	S7		
ABK.FD			
ACG.AC	M5	003	
AGD.AB	P4		
AAP.CY	V6		
AAP.CX	V6		
AAL.AE			Ich zieh mich auf den Sabbath

Title Nun lasst uns Gott den Herrn

Alternate title(s) Erhalt uns in der W

O Gott aus

Composer Selneker, D. Nic.

Date _____

The image shows a handwritten musical score for three staves, each labeled 'Piano'. The notation includes various musical symbols such as notes, rests, and clefs, typical of a handwritten manuscript. The staves are arranged vertically, and the handwriting is in ink on aged paper.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.EX			
ACX.CN			
AHV.EA	PT	114	30,M55, AW 277
AIZ.CO	PF	067	JCM
AHT.CO	PF	061	
AER.OP	PF	002	
AJA.AB	PT	002	JCM

Title This world is all a fleeting snow

Alternate title(s) There's nothing true

Composer Shaw, O. Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFX.CK	S7	063	
AEN.AE	P1	005	page missing; JCM

Title Were not the sinful Mary's tears

Alternate title(s) _____

Composer Shaw, J.

Date _____

Measure (s) 1 2 3

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGH.BW			No music
AHA.BV	S7		
AEN.AR	P1	018	JCM
AFX.CX			No music

Title Over the sunny hills

Alternate title(s) Welch harper

Composer Smith, Th. (Theodore) Date 1823

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AEN.AO	P1	015	JCM
AFX.BG	S7	032	
AFZ.BF	S1	031	p.22
AFW.BG	S7	031	p.22; JCM
AFY.BG	S5	032	p.22; X31
AFV.CP			No music
AJK.AT	PT		JCM
AEL.AG	P1		JCM; 1st page missing in film

Title Es ist das Heil uns kommen her

Alternate title(s) _____

Composer Severatus P.

Date _____

The image shows a handwritten musical score on ten staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across the ten staves, with some staves containing multiple measures of music. The handwriting is clear and legible.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHK.AA	P2		
AJA.AD	PT	004	1484 bis 1534; JCM
AHT.AC	PF	001	Es ist gewisslich [sic]

Title Hark the vespers hymn

Alternate title(s) The vespers hymn

Jubilata Amen

Composer Stevenson

Date 1828

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACC.3T	PF		
ACV.0R	S2		
AFE.AZ	P1	028	JH
AFU.3D	05		
AFV.AG	P2		JH
AGF.AN	S3		
AGG.3T	S		
AGH.CG	S		
AGO.3C	S2	028	

Title Hark the Vesper Hymn

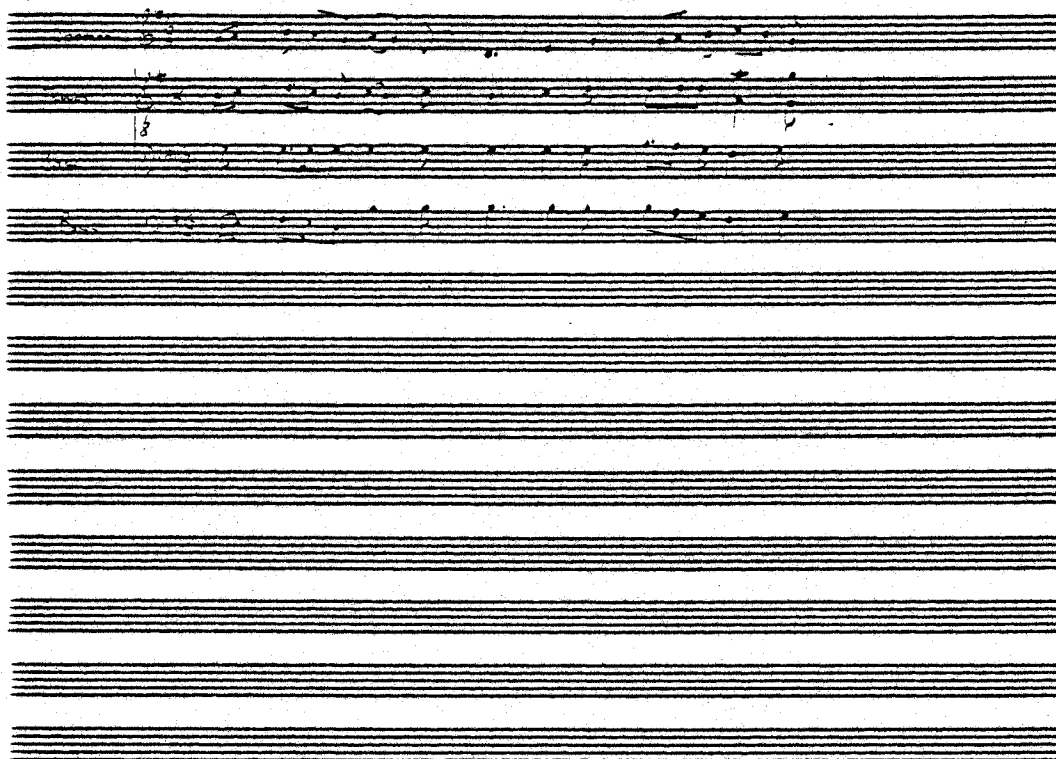
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGQ.38	S	028	
AGR.38	S	027	
AGS.38	S3	028	
AGT.38	S3	028	
AGV.31	S	035	
AGW.3K	S		
AGX.3K	S7		
AGY.3M	S		
AGZ.3K	S	033	
AHA.AO	S7		
AHB.AP	S		
AIG.3J	P4	040	
ABC.LE	V		
AGF.AO	S5		Jubilata Amen
AGN.AO	S5	016	" "
AFU.31	05		" "
AGP.A8	S7		" "
MMB.AW			
ACY.AA			
ACY.AV			2/12 1829
MMB.3V			
MMB.JZ			2/15 1829
MMC.AC			

Title Has sorrow (now) thy young days

Alternate title(s) _____

Composer Stevenson
Hevinson

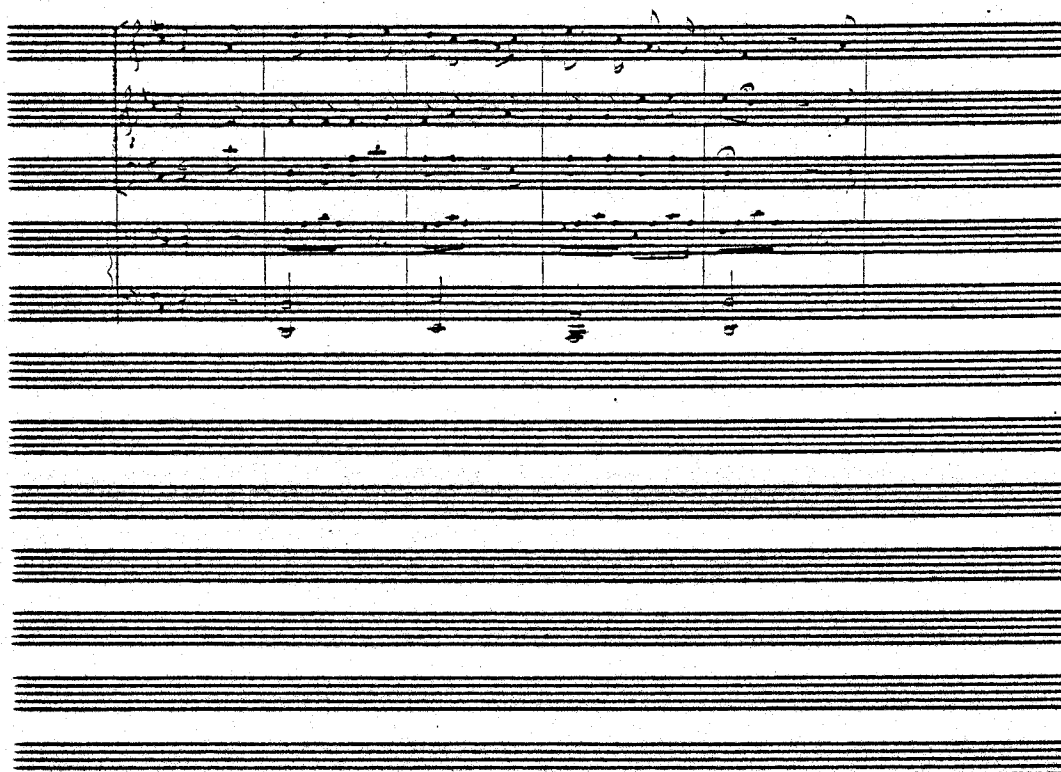
Date 7/21 1825



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
APW.CA	S7	052	JCM
APZ.CA	S1		
APY.BZ	S5	052	Poesie by TH Moore; JCM
APX.BZ		052	JCM

Title Dass ich als zarter Knabe
 Alternate title(s) Glueck der Dichterkunst
Dass ich als zartes Maedlein
 Composer Sulzer Date (1800)

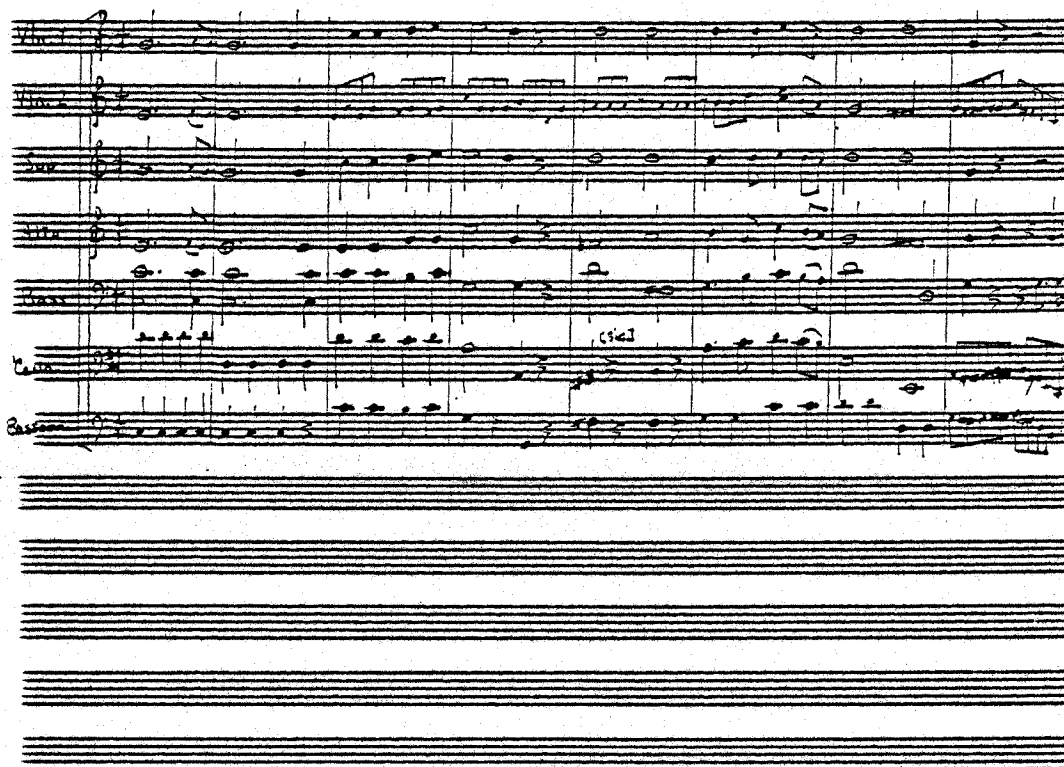


Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AET.AM	P1		
AFW.3X	S7	049	
AFX.3W	S7	049	
AFY.3W	S5		
AFZ.3X	S1	048	

Title Abend wirds des TagesAlternate title(s) Deutschlands EichenComposer Walter

Date _____



Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AAP.ER	V6		
AFU.OK	O5		
AGH.3C	S		
AGJ.3A	P2		
AHY.A0	No music	004	
AFE.O0	P4	009	
ACT.CU			
AFX.CE	37	057	
AGG.CV	S		
AGV.OM	S		
AGF.DA			
MMB.ZS			
AGW.CA	S		
MMB.AN			

Title Gesang WalzAlternate title(s) Singer und SpielerComposer Walter

Date _____

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AAI.DG	M1	162	
AAM.EZ	V1	162	JCM
AAQ.HI	V6	162	
AAV.BX		162	
AAZ.CV	M3	162	
ABA.HM	F1	162	No. 25
ABD.EX	V1	162	
AAT.EY		162	
ADD.AQ	P9	162	JCM
MMB.3P		162	
AAG.BB	H1	026	Gesang Walz in C
AAI.OH			Gesang zum gesang
AAS.GI		162	" " "
AAG.BA	H1 in C	015	" " "
AAH.BF	F	026	
ABC.BH			

Title Es blinken so freundlich die Sterne

Alternate title(s) Es blinken so lustig die Sterne

Composer Weber

Date _____

Location in Manuscript:

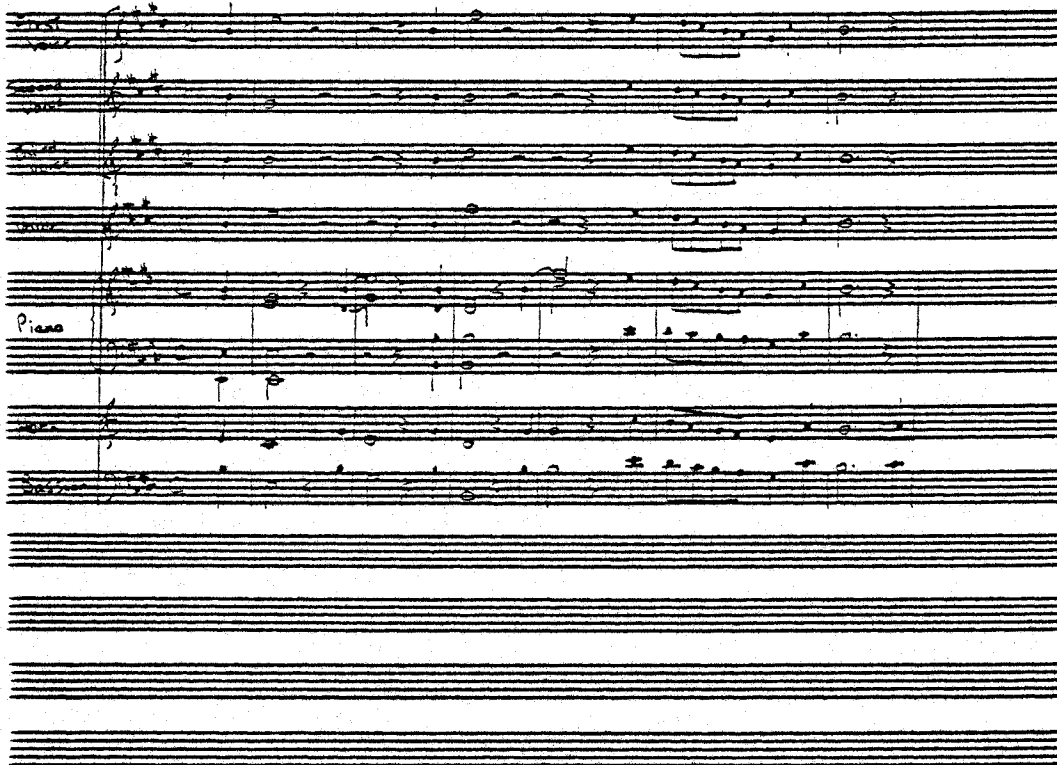
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFU.CZ	05		
AGQ.BX	S7	047	
AGR.ST	S	047	
AGT.BU	S2	047	
AGU.BR	S		
AGS.BY	S1	047	
AGV.CS	S1		
AGW.CL	S		
AAP.DO			
ACV.DO	S		
AFE.CU	P5	037	
AFU.DW	P4		
AEI.BU	P1		
AGF.OP	S3		usually paired w/ Im Wald, Im Wald
AGG.OK	S1		
AGH.CZ	S		
AGO.BY	S2	047	
FAY.AB	S7		
AFC.AV	PT		

Title Im Wald im Wald wo rings umher

Alternate title(s) _____

Composer Weber

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACV.C1	H2		
AFC.AK	P5		
AFU.CV	O5		
AGS.BX	S5		
AGG.DJ	S1		
AGH.DA	S2		
AGV.CR	S1		
AGW.CK	S		Gert?
AGF.DO	S5		
AFE.CV	P5		Usually paired w/ "Es blinken"
AEI.BK	P1		

Title Freischuetz: Was gleicht wohl auf Erden

Alternate title(s) Choeur des Chasseur

Instrumental version: Hunting chorus

Composer Weber

Date 1/10 1830; 1/1 1830; 5/16 1830; 1829

Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title Freischuetz: Was gleich wohl auf Erden

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEH.AE	P1		TTBB
AFD.AO	P2		S1, V1; JCM
AGG.BY	S		
AGF.CJ	S		
AGP.AR	S7		
AGQ.AY	S8	025	
AGR.AZ	S8	025	2nd bass
AGS.AY	S	025	024 sic.
AGT.AY	S6		
AGU.AY	S	024	
ABB.CO			
AGV.OO	S		
AGX.BX	S7		
AGH.CL	S		
AGO.AZ	S8	025	2nd bass sic.
ACY.BO			
AFE.AU	PT	025	JH
AFU.CO	OS		
MMB.QB			"Gene"
MMB.AP			flöten quartette
MMB.SQ			
AGG.AV	S		
AGV.AZ	S		
AGX.AF	S7		
AHA.BO	S7		

Title Summer's eve is gone and passed

Alternate title(s) Harper's song

Composer Wiesenthal

Date _____

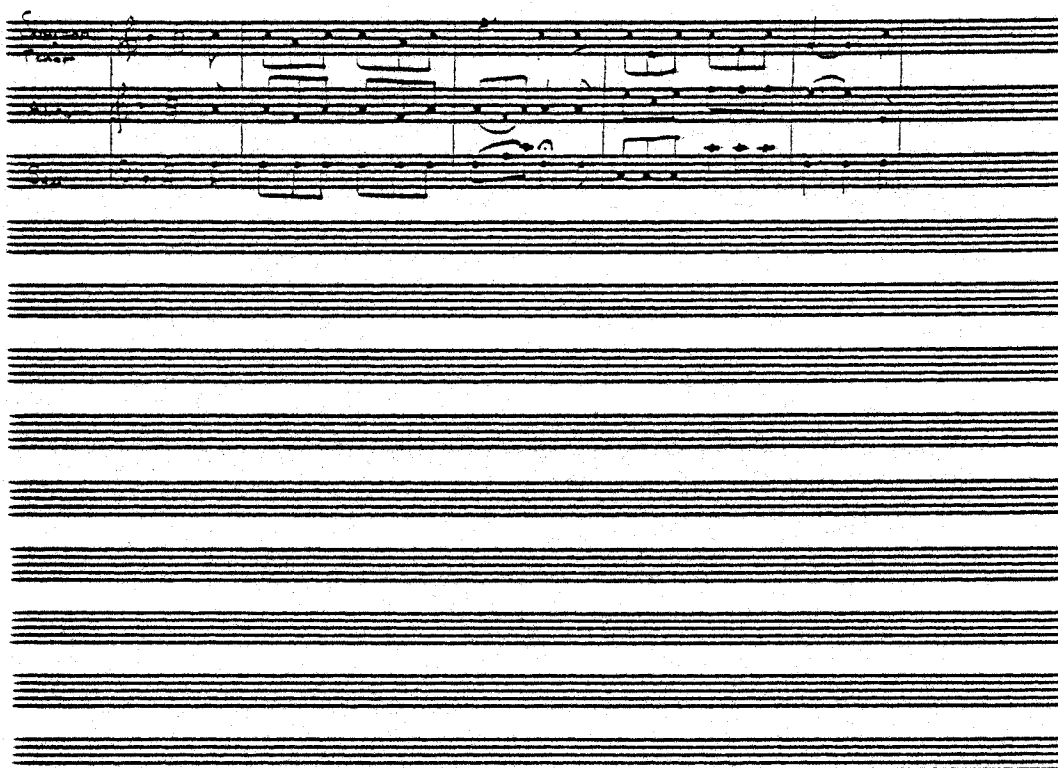
Handwritten musical score for guitar, featuring staves for Treble, Bass, and Guitar. The score includes a section labeled "(measure 5)" and various musical notations such as notes, rests, and dynamic markings like "etc." and "f".

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFV.CW	S7		JH
AFX.BF	S7	032	
AEJ.BA	GS		
AEN.AP	P1	016	JCM

Title Umkreuzer mit Rosen die Scheidel

Alternate title(s) _____

Composer Wolter/Wolter Date 1825

Location in Manuscript:

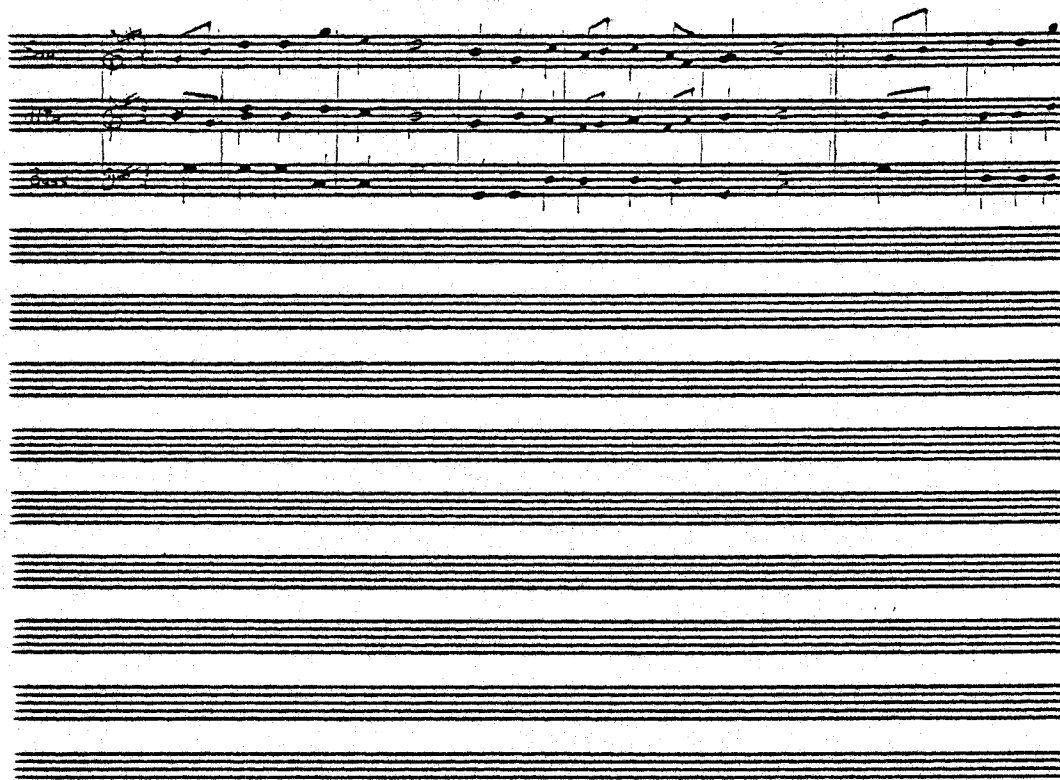
Call number	Instrument/Voice	Series number	Comments
AHM.A0	S1		
AFZ.BS	S1	044	P29
AHY.ED	S2		
AFW.BR	S7	042	P29; JCM
AFY.BQ	S5 (S1)	042	P29

APPENDIX C

HARMONIST VOCAL MUSIC (PRE-1832): UNATTRIBUTED

Title Ach hoer das suesser Lallen

Alternate title(s) _____

Composer _____ Date 1819

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABX.A8	P3		

Title Adiau adiau my native shore

Alternate title(s) My native land goodnight

Composer _____

Date _____

The image shows a handwritten musical score on ten staves. The notation is in treble and bass clefs, with various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The staves are numbered 1 through 10 on the left margin. The score appears to be a piano arrangement, as indicated by the 'Piano' marking on the first staff.

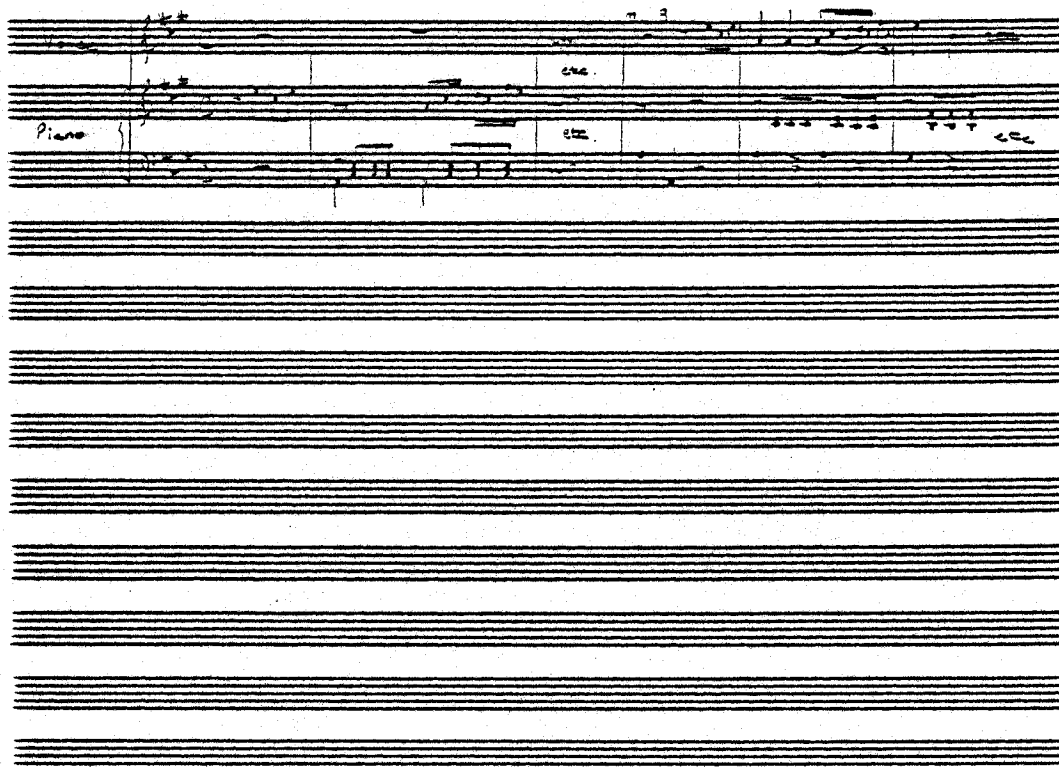
Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFX.CL	S7	056	
AFV.OS	S7		
AEN.AL	P1	012	JCM
MMB.VU			

Title in qua nonAlternate title(s) Quetto

Composer _____

Date (c. 1800) _____

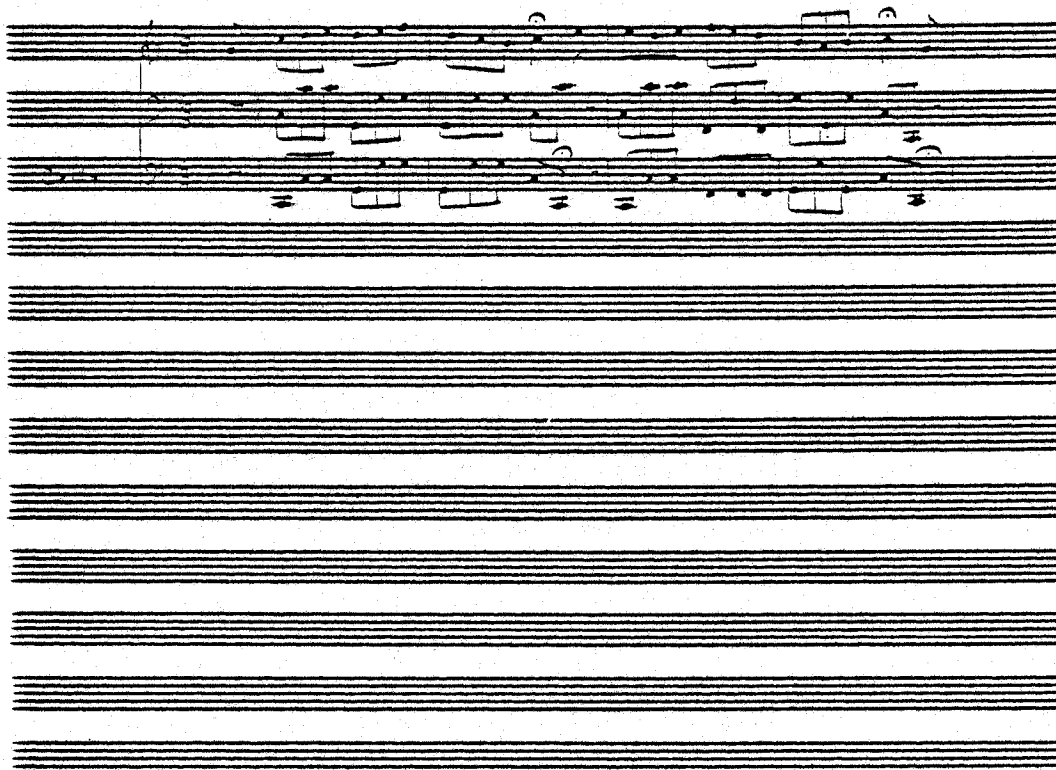


Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AET.A0	P1		

Title Als Bartholomäus seinen Leierbruder

Alternate title(s) _____

Composer _____ Date 12/1818

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHY.CQ			
AAL.EU		093	
AAP.AO	V6		
AAR.OV		093	
ABK.LG			
ACX.EU			

Title and are we sure the news is true a) vocal trio

Alternate title(s) b) string trio: theme, 4 variations
and Coda (string duet and winds)

Composer _____ Date revised 12/11 1827; 1825

A 1 Coda etc

3 Theme etc 4 Variations CODA etc etc etc etc

4 Variations etc etc etc etc

4 variations Vin 3 book ends [3mm]

Clarinet partbook lacking: part is used in Violin 1 book mm 17-24 of Coda

3 etc

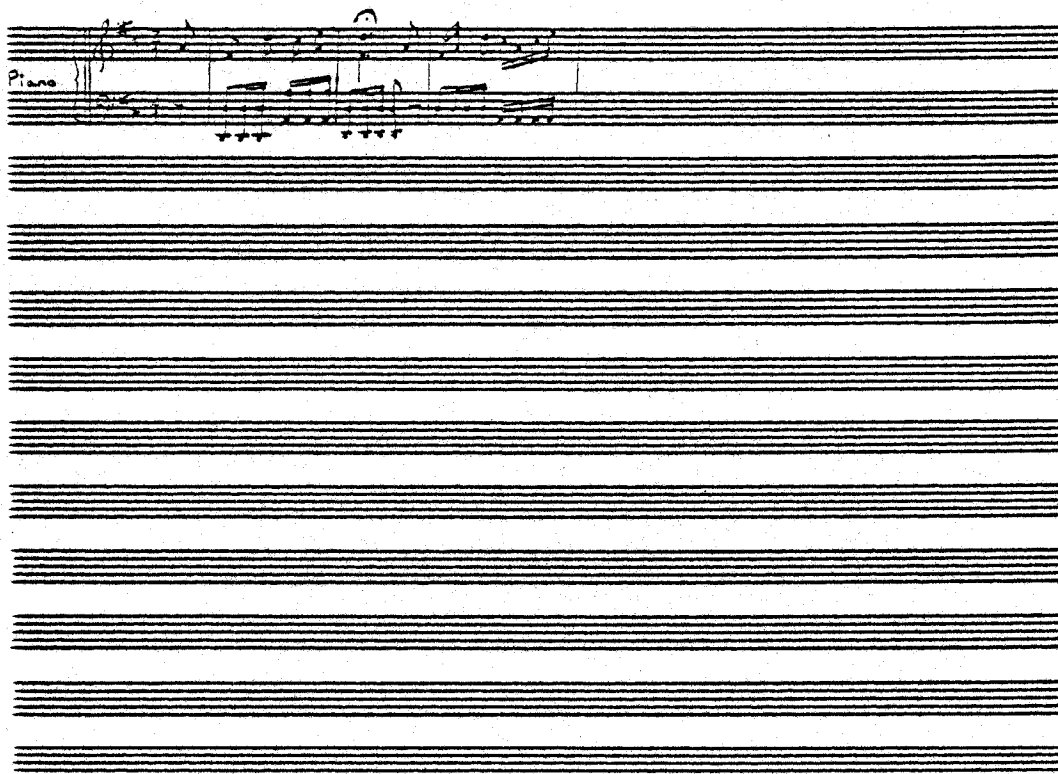
etc

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFZ.BP	S1		in 3 flat
AFY.BP	S5	041	
AFW.BP	S7	041	
AFX.BP	S7	041	
AAN.AH	V1 & V2	007	Theme, variations, coda
ABC.HO	V1		" " "
ABC.HP	V2		" " "
ABC.HN	V3		" " "
ABC.HQ	V2		Coda
ABA.LY	F1	252 (129)	Coda
AAI.BW	M1		Coda
AAS.PF	O5		Coda

Title Ingesicht amorgAlternate title(s) Aufmunterung zur nachfolge TexteComposer _____ Date 07/09 1800 s

Piano



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AET.A0	PT		JCM

Title Auf auf Ihr Brueder und seid starkAlternate title(s) Auf auf Ihr Christen

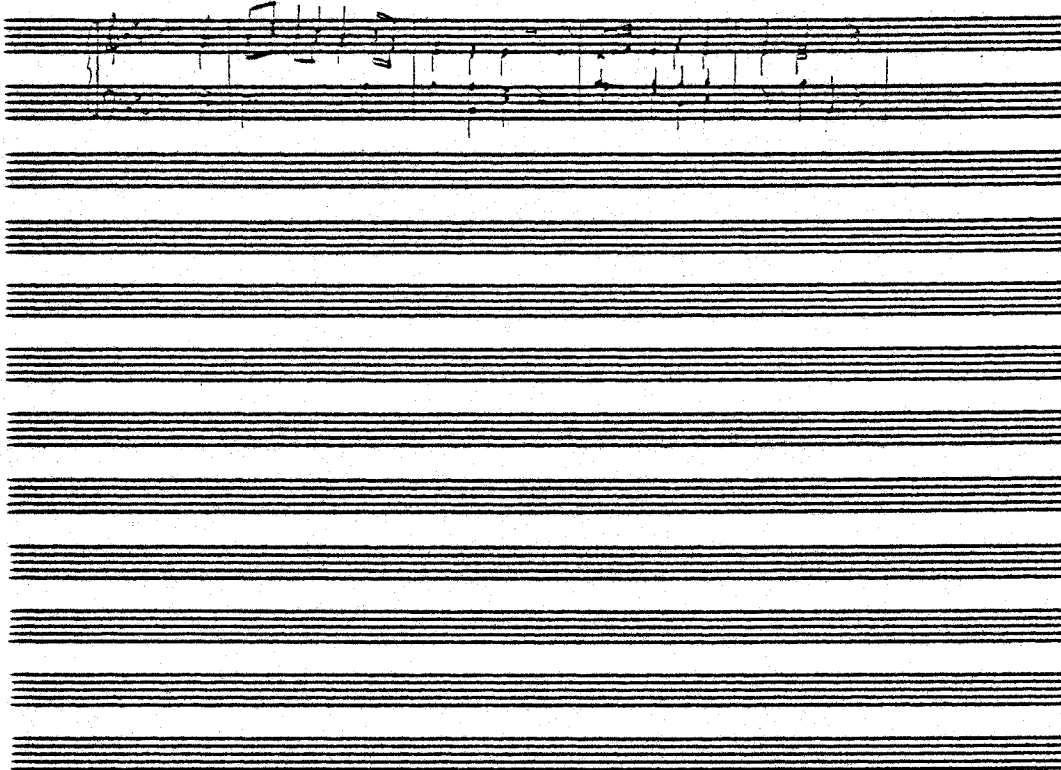
Composer _____

Date _____



Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHW.CU	PF		
ACT.CZ			
AHV.AH	PT	008	3, M91
AAP.EQ	V6		
ABK.AG			
ABZ.AK		011	
ACX.AM			
AD1.EN	N1	014	
ATI.BG	PT		JCM
AAJ.AZ			

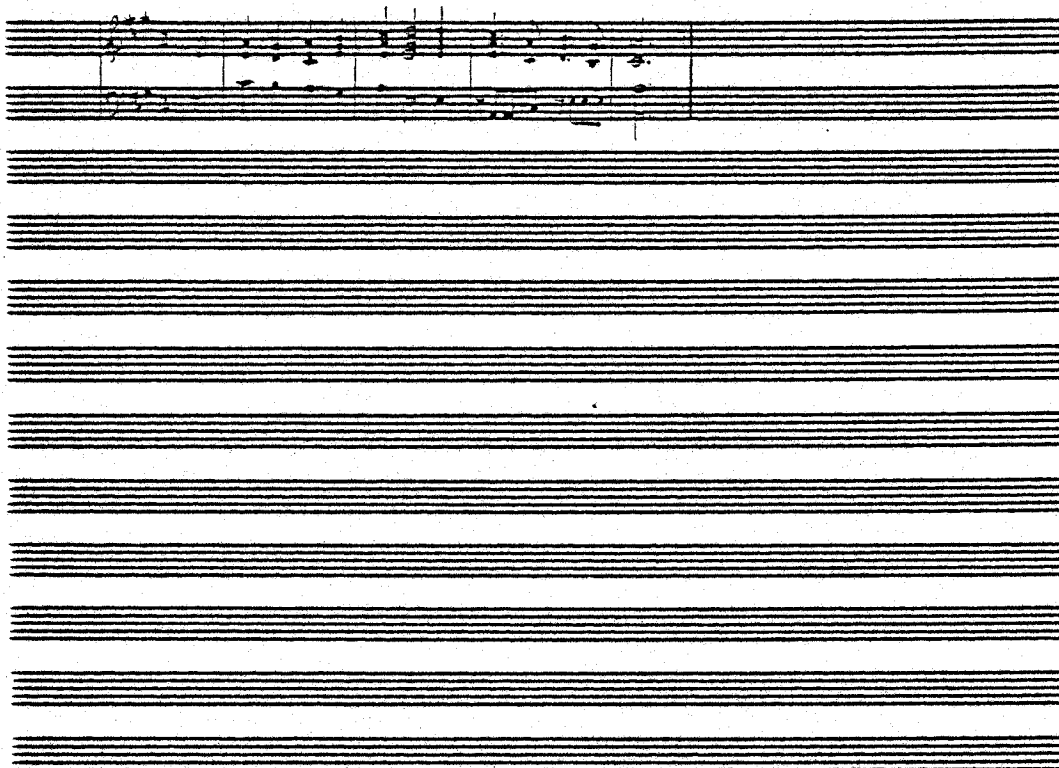
Title Auf diesen Tag hab ichAlternate title(s) AbendliedComposer _____ Date 1802?

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AET.AA	PF		JCM?

Title Auf Seelen Gott zu rufen

Alternate title(s) _____

Composer _____ Date 1801

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEM:AG	PT		

Title Auld Lang SyneAlternate title(s) Alte FreundschaftComposer _____ Date 1825

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAG.EZ	H1		
AAI.BI	M1		
AAJ.CA			
AAM.ID	V1	253	
AAQ.ON	V6		
AAQ.KN	V6	253	
AAS.OX	O5	253	
AAT.IG		253	
AAV.OV		253	

Title Auld Land Syne

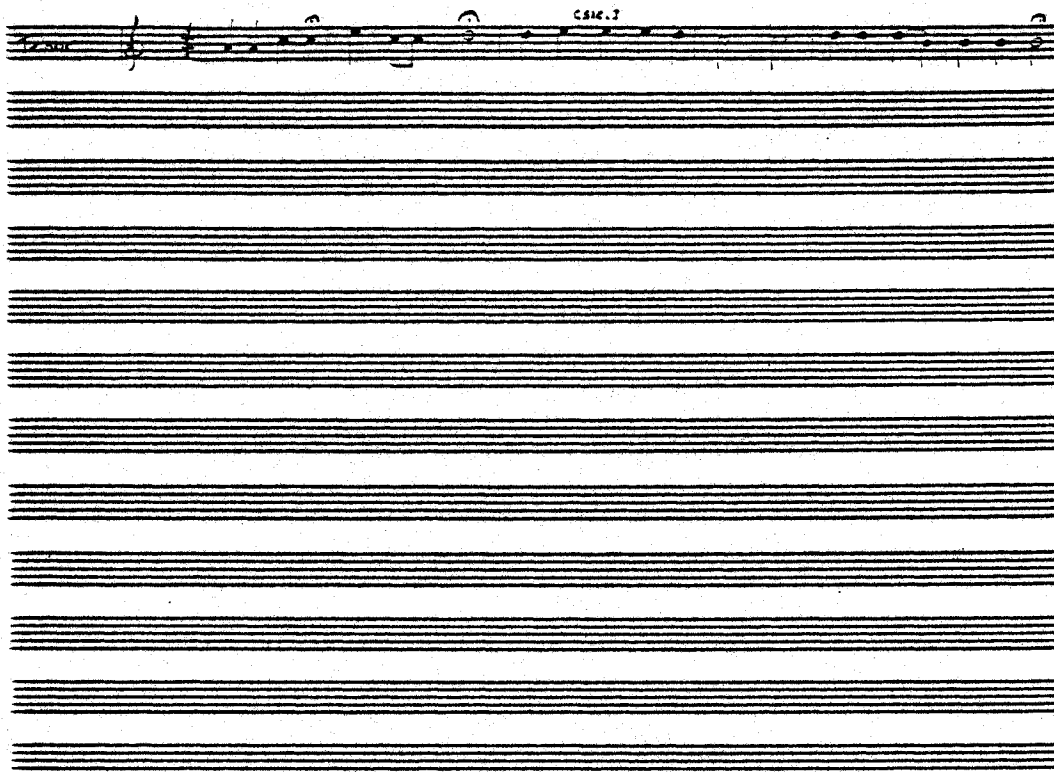
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAW.S0			
ABA.LQ	F1	254	
ABC.JC	V	253	
ABR.CH			
ACT.AG			
ACW.CR		001	
ACW.OY	F1	254	
AEN.AH	P1	008	
AJG.SE	PT		
ABO.HZ	V1	253	
AFZ.S0	S1	040	
AFV.CR	S7		
AFW.S0	S7	039	JCM
AFX.S0	S7	040	
AFY.S0	S5	040	
MMB.ZE			

Title Aus der Urnacht - lass dich

Alternate title(s) _____

Composer _____

Date 1828



Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGN.AS	SS	018	von Der Schoepfung
MMB.AX			bei den Saengern und
MMB.EI			Machinen Companie
			Die Knaben, ohne Musik

Title Aus tiefer Noth ruf ich zu dirAlternate title(s) Aus tiefer Noth schrei ich zu dir

Composer _____

Date _____

Handwritten musical score for the hymn 'Aus tiefer Noth ruf ich zu dir'. The score is written on ten staves. The first five staves contain the vocal melody in G major (one sharp) and 4/4 time. The last five staves contain the piano accompaniment, featuring a steady bass line and a more active treble line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHR.AW	P2		
AHT.38	PF	026	
AHV.AY	PT	026	10,AW
AIE.30	P4	041	39, 43
AIZ.C3	PF	054	JCM
AJA.3R	PT	044	JCM
AHJ.D0	P2	380	
ACX.AT			
ABK.3G			
AIO.AZ		026	10 (2), 271

Title Bei den Stroemen

Alternate title(s) _____

Composer _____

Date 1822

The image shows a handwritten musical score on ten staves. The first five staves contain musical notation, including treble and bass clefs, key signatures, and various note values (quarter, eighth, and sixteenth notes). The notation is written in ink and appears to be a transcription of a manuscript. The remaining five staves are empty.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGB.AB	S		
AGV.AH	S		(M & K)
AFE.BR	PT		(M & K)
AGG.AA			
AGM.AC	PF	003	JCM
AHM.AH	S1		
AHY.AV	S1		
AGZ.AH	S		
AHB.AG	S7		
AGL.AI	S2		
AGL.AP	S2		

Title Bringer Jehova ihr Goetter Soehne

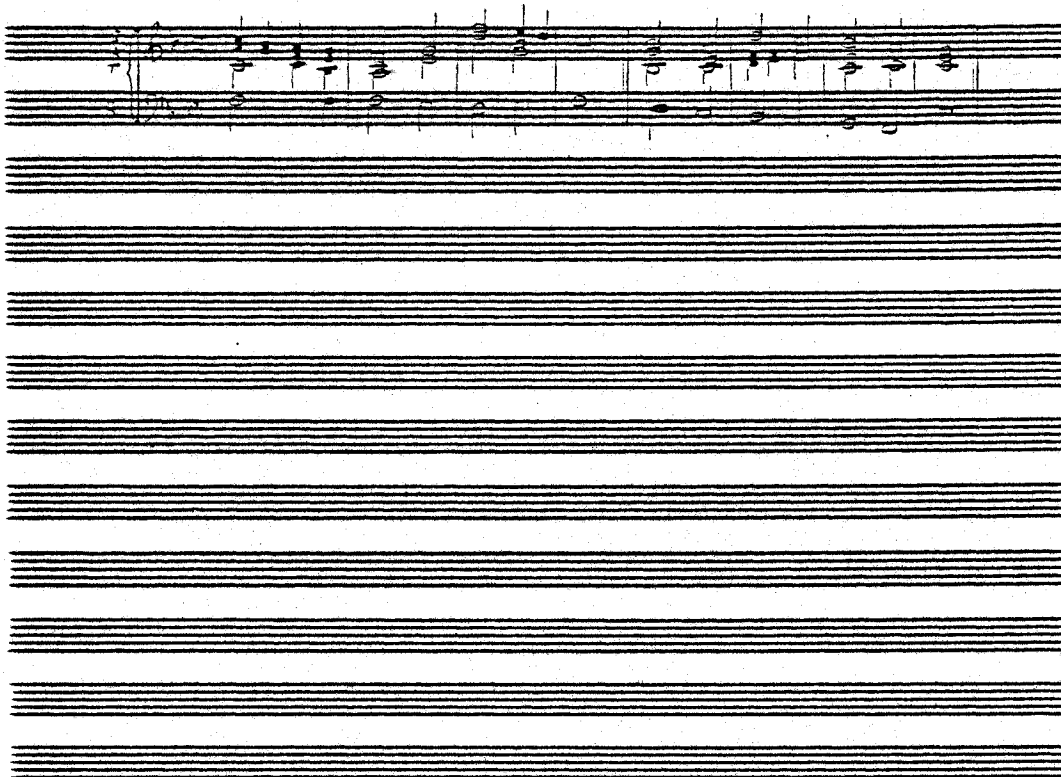
Alternate title(s) Psalms 29

Composer _____ Date 1822

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a series of notes and rests, with a final measure marked "Crisis". Below the staff are several empty staves.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHM.AN	P2		No 106
AGE.AB	S	002	

Title Children of the heavenly kingAlternate title(s) AlcesterComposer _____ Date 1828

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AER.CN	P4		

Title Defend me Lord from shame

Alternate title(s) Sei mir hoechst willkommen

- Psalm 31

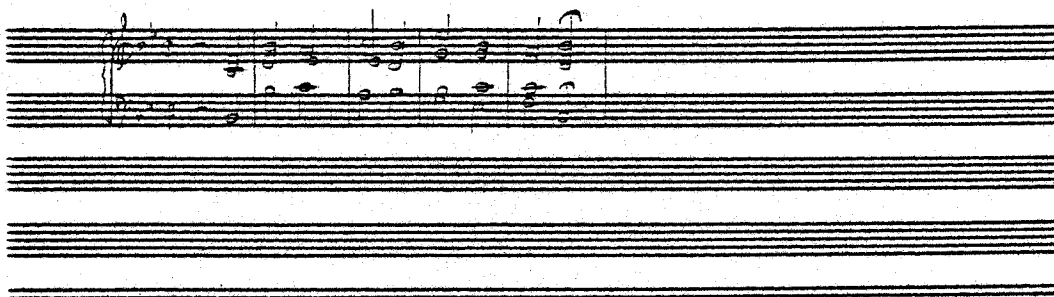
Composer _____ Date 1/1 1828

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGY.BE	S		
AHA.BQ	S		
AJA.CO	PT		
ACZ.AG			
AGZ.BE	S	027	

Title Dein Heil o ChristAlternate title(s) Wer nur den lieben Gott

Composer _____

Date 1796

7
(B flat)

5		1	7	2	1		4	2	7	1		0	1	7	6		2	3	7	6		5	-	0		
3		5	5	5	3		4	6	5	3		0	3	4	5	4		5	5	5	4		5	-	0	
1		3	2	7	1		6	2	2	7		0	1	2	2		2	1	3	2	7		7	-	0	
1		1	5	5	6		2	4	5	7		0	6	5	7		7	1	2	2		5	-	0		
alternate bass line:		1		2	7		1		6	4	5	7		0	6	2	7		7	1	2	-	5	-	0	

Location in Manuscript:

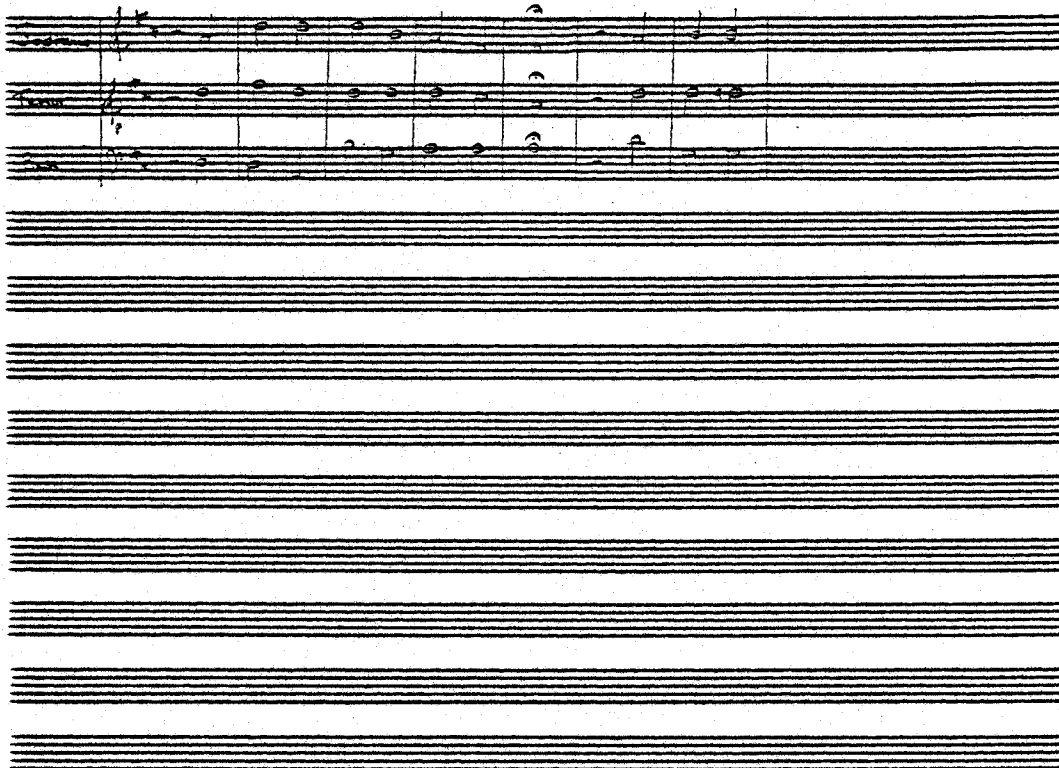
Call number	Instrument/Voice	Series number	Comments
AIE.CK	P4	063	53,64
AHP.HI	P2	210	69,139,96,78
AHP.HT	P2	221	63,150
AJA.SU	PT	047	JCM

Title Du Gott bist heber alles

Alternate title(s) _____

Composer _____

Date 1825



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
APW.3N	S7	038	P57
APY.3L	S5	037	
APZ.3M	S1	038	

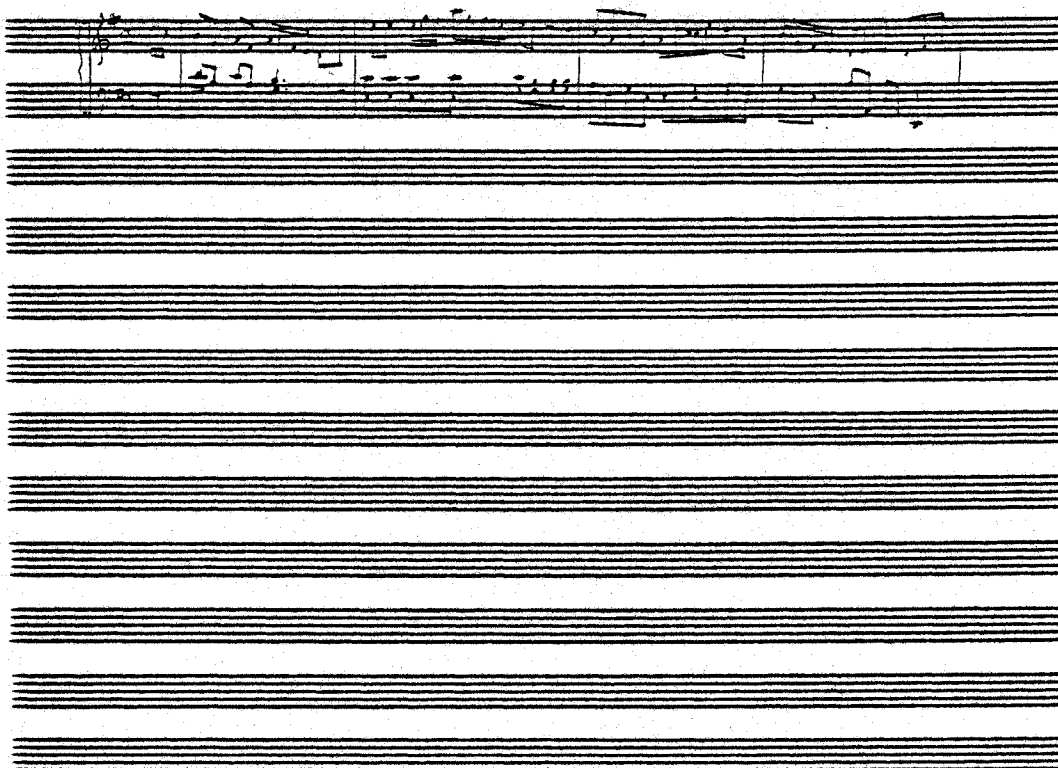
Title Du haelltest uns dennoch

Alternate title(s) Du haebst uns dennoch

Von der Fuehrung Gottes durch Glauben

Composer Jacques von Dattinger

Date 1800?



Location in Manuscript:

Call number	Instrument/Voices	Series number	Comments
AET.AC	PT		
ACX.HN			
ABK.CK			
AHW.FL	PT	125	
AIO.CA		053	15 (2)

Title Still doch heran und mach dem guten Mann

Alternate title(s) _____

Composer _____ Date 1817

Piano

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAL.FT		116	
AAR.SR		116	
ABK.BN			
ACX.DD			
AID.BG		033	11 (1); (JH)
ABT.CW			
AHW.CR	PT	065	43, M141, 65B
AHV.BE	PT	033N	11, G PF 196

Title Eile aus der Sterbes Noth

Alternate title(s) Vital spark; Dying Christian to his soul

Sterbende Christ

Composer _____

Date _____

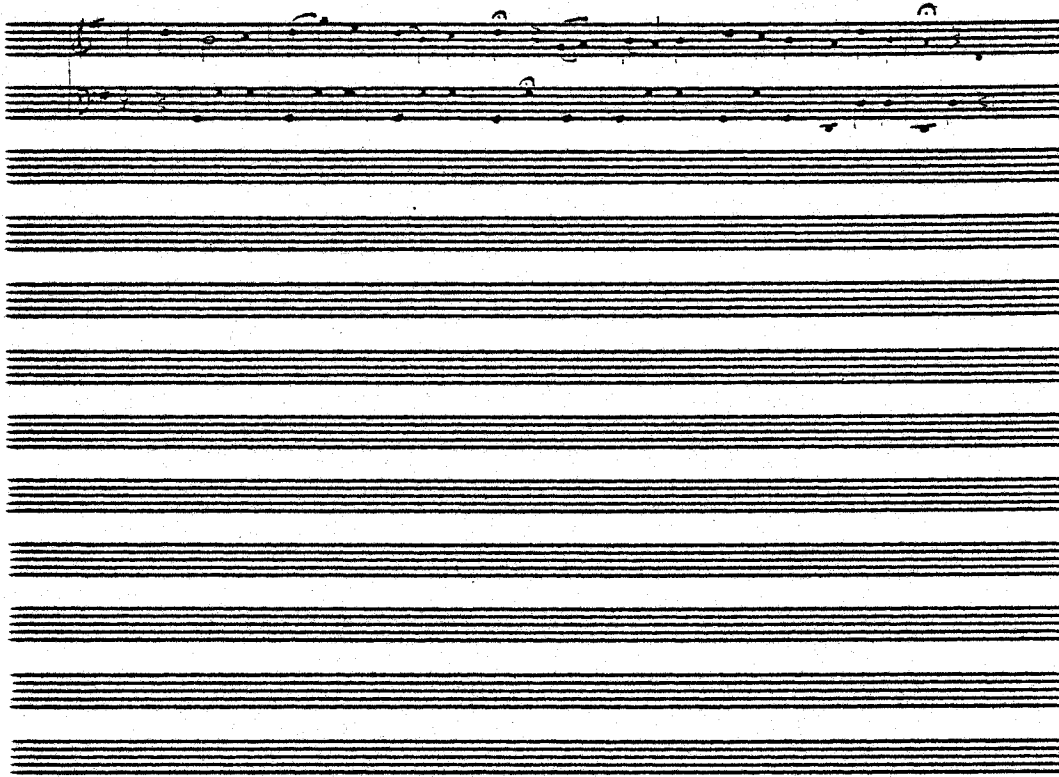


Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACZ.AH			
ABC.KZ	V		
AFD.AP	S1		
AFE.B1	P4	030	
AGF.CK	S		
AGG.BZ	S		
AGO.BE	S2	030	
AFB.AN	P4		

Title File aus der Sterbes North

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGH.CK	S		
AGO.80	S7	030	
AGR.80	S2	030	
AGS.80	S1	030	
AGT.80	S1	030	
AGU.80	S	030	
AGV.0X	S		
AGW.80	S		
AER.8J	P4		
AGZ.8J	S	032	
AHB.8E	S		
AFU.88	05		w/ text
AGL.80	S		
AGY.8H	S		
AHA.8U	S7		
MMB.RL			Gene

Title Ein Trau'nlein kleinAlternate title(s) KinderliedComposer _____ Date 1817

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAR.BP		041	
ABK.KO			
ACX.HP			
ABT.AZ		023	
AAL.CG		041	

Title Sins ist Noth ach Herr

Alternate title(s) _____

Composer _____

Date 5/13 1819

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFX.OU	S7		
AHT.BG	PF	031	10
AFV.FH	PT	154	70, Ms 19, AW 165
AHX.AJ	PF		
AIR.BG	PF	003	
AIZ.AE	PF	005	
ABK.GL			
ACX.DC			

Alternate title(s)

Composer _____ Date 10/11/1830



<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABQ.AD	V1		
ACC.3V	PF	165	165c
AFD.3A	S		

Title Erhoehen will ich dich mein Gott

Alternate title(s) _____

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHV.AL	PT	012	4
AIS.AK	PT	011	
AHW.ER	PT	109	JCM
ADI.EC		005	
ADI.CH		005	
ADI.BE	NI	005	
ABK.AS			
ACX.AN			
AIO.AL		012	4(27)

Title Es glaenzet der ChristenAlternate title(s) Ihr Kinder des Hoehsten

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AIZ.AW	PF	023	JCM
AHX.AD	PF		
AHT.AE	PF	003	
ABK.GD			
ACX.DP			
AHV.FF	PT	146	6, M49, GB 41
AHW.AW	PF		ADDED LATER
AII.AI	PF		LATER HAND

Title Es ist noch eine Ruh vorhanden

Alternate title(s) _____

Composer _____

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.FJ			
AHT.DE	PF	077	
AHV.EQ	PT	128	44, M23, AW
ATZ.EN	PF	040	JCM
ACX.OP			
AHX.AX	PF	024	

Title Es kann schon nicht alles so bleiben

Alternate title(s) Gesellschaftslied

Composer _____ Date 1825

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHM.AE	P2		
AFY.3N	S3	039	P38, X40
ACT.3S	GV		
AFW.3P	S7	040	JCM
AFX.3N	S7	039	
AFZ.3N	S1	039	
AJG.AC	PT	003	JCM
AEN.AD	PT		JCM
ABS.CJ	(a2)		

Title Es lebe das Maedchen

Alternate title(s) _____

Composer _____

Date _____



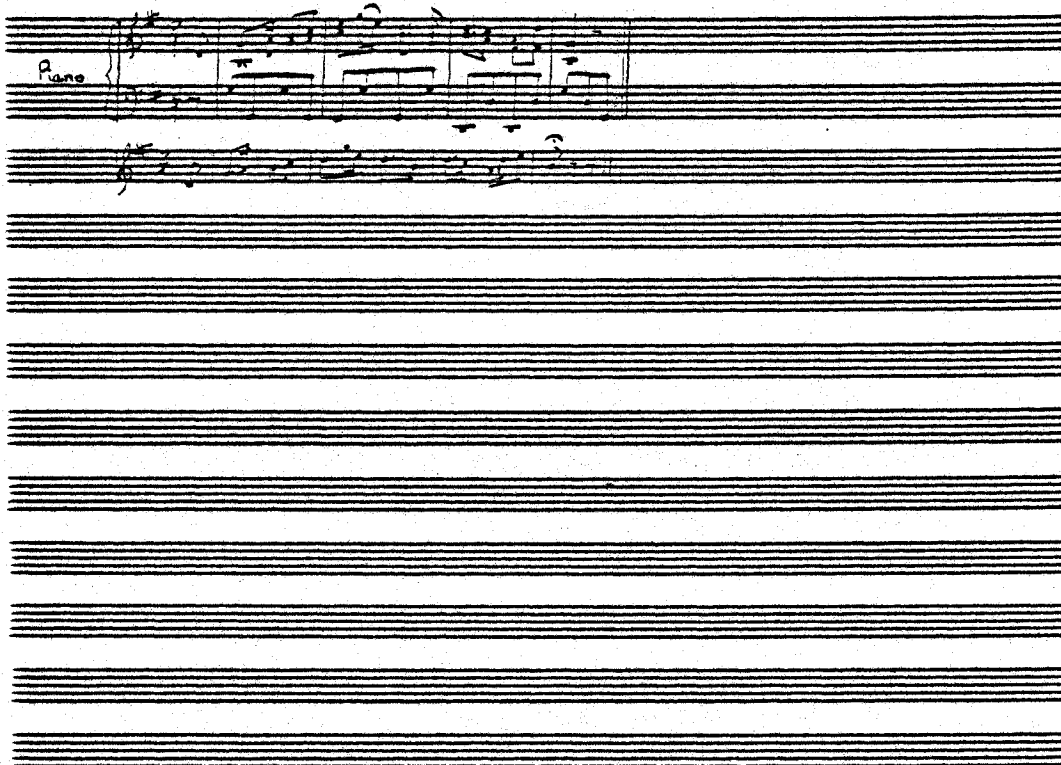
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABY.AZ	F1	025	JCM
AIR.BJ	PT		

Title Es zog einmal am Mondenschein

Alternate title(s) _____

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABT.3E		028	
AHU.AC	PT		JCM
AHW.EJ	PT	101	JCM
AHY.OC			

Title Fahre Fort

Alternate title(s) _____

Composer _____

Date _____

VOCAL PARTS

INSTRUMENTAL PARTS

The image shows a handwritten musical score on ten staves. The first five staves are labeled 'VOCAL PARTS' and the last five are labeled 'INSTRUMENTAL PARTS'. The score is written in treble clef with a key signature of one flat (B-flat). The vocal parts consist of four staves, each with a single melodic line. The instrumental parts consist of five staves, with the first staff labeled 'Flute' and the second staff labeled 'Piano'. The score is divided into two systems by a double bar line. The first system contains the first four staves of the vocal parts and the first two staves of the instrumental parts. The second system contains the remaining two staves of the vocal parts and the remaining three staves of the instrumental parts. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Piano' and 'Flute'.

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AAJ.BU			
ABK.FU			
ACX.DF			
AGC.AB	P4		
AGD.AF	P4		
AHT.OO	PF	076	
AHV.EY	PT	138	54, *225
AIZ.BU	PF	047	JCM
AAP.CT	V6		
AAP.CU	V6		
ACG.AF	M5		
AFX.OO	S7	006	

Title Ernt' auch das Lebens bald

Alternate title(s) _____

Composer _____

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACT.CV	w/text		
AJG.AE	PF	004	
AJK.AX	PT w/ var.		JCM
AEJ.AQ	S		
AHW.EY	PF		Var. 1; JCM
AHW.EZ	PF		Var. 2; JCM
AHW.FA	PF		Var. 3; JCM
AHW.FB	PF		Var. 4; JCM
AHW.EW	PT	114	JCM
AIG.AE	PF	004	
FAC.AD	P3		

Title Gedruesset seist du holdseeliger Tag

Alternate title(s) _____

Composer _____

Date Neujahr 1825



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGE.AG	S	007	AG
AHM.AR	PZ	197	

Title Gedruesset saist du uns

Alternate title(s) _____

Composer _____

Date 1825

The image shows a handwritten musical score on four staves. The notation is in a historical style, likely from the 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features various note values, including eighth and sixteenth notes, and rests. There are several trills marked with a '3' and a slur. The second staff continues the melody. The third staff appears to be a lower voice part or accompaniment, also featuring trills. The fourth staff is labeled 'Piano' and contains more complex notation, possibly for a keyboard instrument. Below the first four staves, there are several empty staves, suggesting the score continues on the next page.

Location in Manuscript:

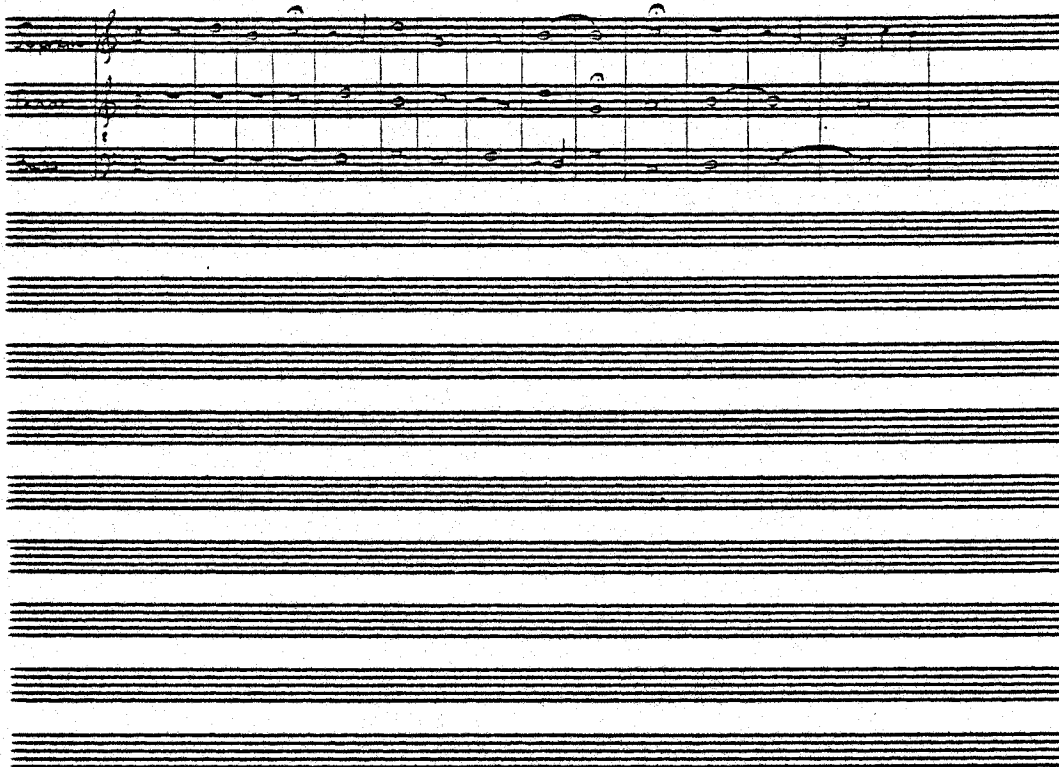
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFW.3V	S7	047	
AFY.3U	S5	047	
AFZ.3V	S1	046	P13
AGM.AN	PF	013	JCM
AFX.3T	No music	046	

Title Gesegnet sei der da kommt

Alternate title(s) _____

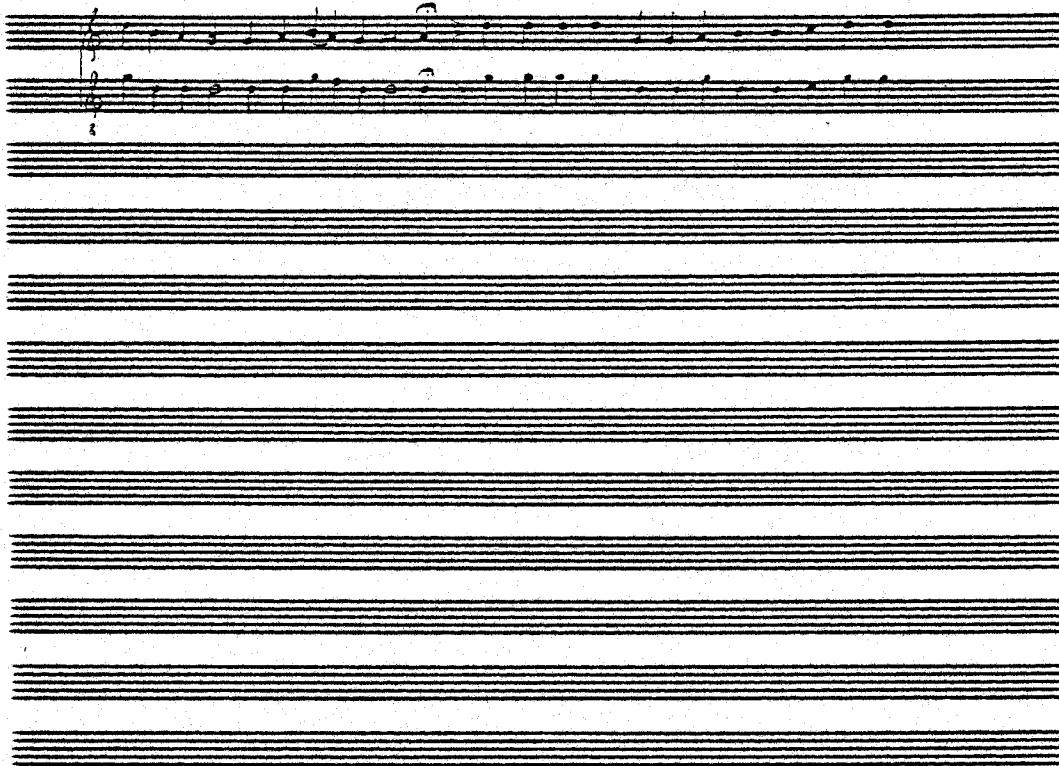
Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
APW.AW	S7	022	JCM
APY.AW	S5	022	
APZ.AW	S1	022	JCM

Title Gott der GoetterAlternate title(s) Psalm 50Composer _____ Date 1822

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGE.AC	S	003	
AHM.AO	P2		

Title Gott ist gegenwaertig

Alternate title(s) _____

Composer _____

Date _____

The image shows a handwritten musical score on ten staves. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across the ten staves. The notation includes various note values, rests, and bar lines. The word 'Piano' is written at the beginning of the sixth staff. The score is written in dark ink on aged paper.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
A08.A1		009(140)	No title
ABK.FM			
ACX.CU			
AGC.AF	P3		
AGD.AG	P3		
AHX.30	PF	029	
AHT.CT	PF	066	
AHW.ED	PT	095	JCM
AHV.FA	PT	140	56,M141
AHR.AQ	P2		

Title: Gott lob mein Jesus hat gesiegt

Alternate title(s) _____

Composer _____

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFV.AQ	S7		JH
AFW.AK	S7	010	P75; JCM
AFX.AK	S7	011	
AFY.AK	S5	010	P75
AFZ.AK	S1	010	P75
AGC.AI			
AAJ.BI			
AAP.BI			
AAP.DI	V6		
ACX.DI			

Title Gott will ich sollAlternate title(s) Tugend

Composer _____

Date _____

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes a key signature of one flat (B-flat) and a time signature of 3/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The word "Piano" is written in the left margin. The notation is followed by several empty staves.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.0R	PT	085	JCM

Title Gras ist tief und stilla, Das

Alternate title(s) _____

Composer _____

Date _____

Piano

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFJ.BL	OS	004	JCM (changed rhythm)
AJG.AD	PT		
ABK.EW			
ACT.OT			
ACX.HK		003	(changed rhythm) JCM
AEN.AC	PF		

Title Gute Nacht Gute Nacht unser Tagwerk ist vollbracht

Alternate title(s) _____

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
A11.3K	PT		JCM

Title Halleluja Gott sei hoch gepreist

Alternate title(s) Halleluja Loo Preis

Ich will streben (sterben?)

Composer _____

Date 1801

Location in Manuscript:

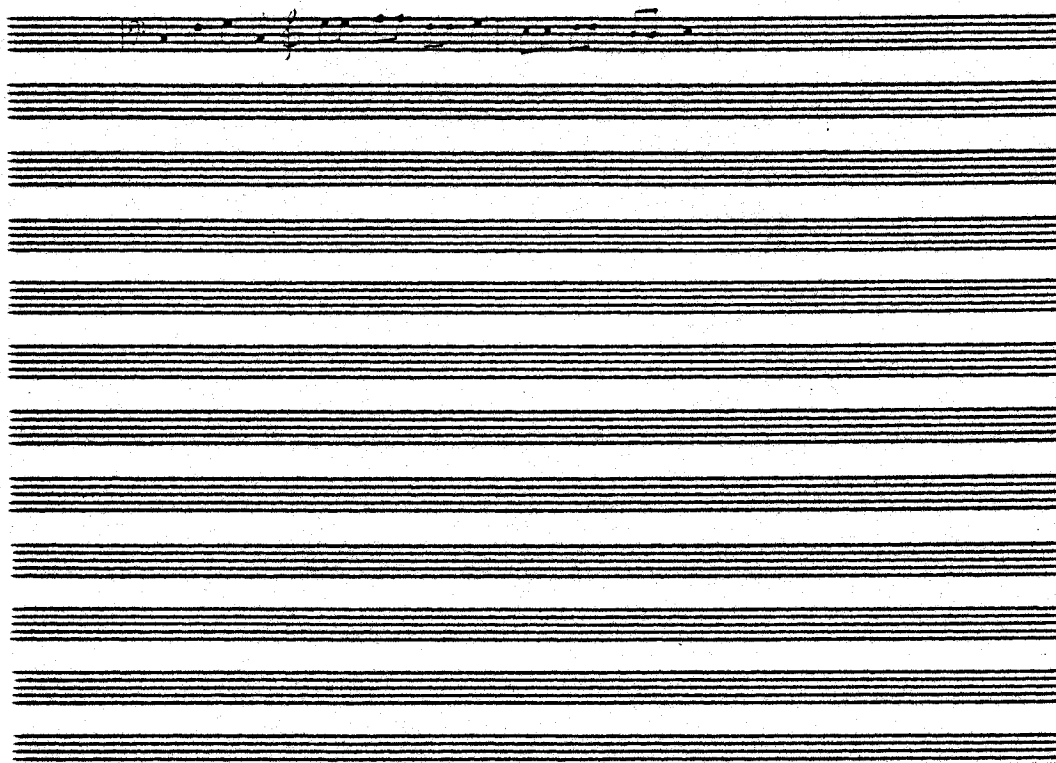
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACX.HS			
AHW.AC	PT	003	JCM
AHV.FC	PT	143	59, M34, *GB 30
ADB.AJ		010 (143)	
AJG.AI	PT	008	
AEM.AE	PT		JCM
ABK.GA			
AHT.BP	PF	040	
AAP.EL	V6		
ABZ.AY		025	
AEO.AF	PF		
AHW.GO	PT	141	

Title Hallelujah Sorten an dem Glaesern

Alternate title(s) _____

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEM.AK	PT		JCM

Title Heil Preienspreis der Schoenen

Alternate title(s) _____

Composer _____

Date _____

The image shows a handwritten musical score on a manuscript page. The score is written on four staves. The first staff is labeled 'Soprano' and the second 'Alto'. The third staff is labeled 'Piano' and the fourth 'Piano'. The music is written in a single system, with various musical notations including notes, rests, and dynamic markings. The handwriting is in ink and appears to be from a 19th-century manuscript.

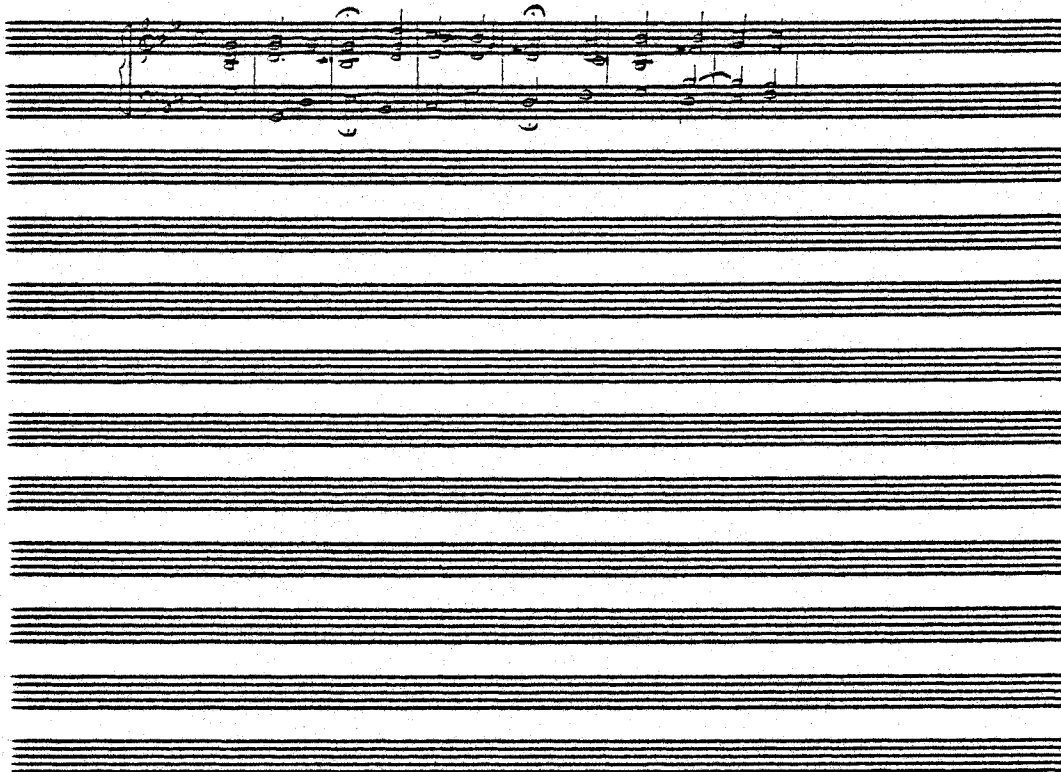
Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFC.AW	P4		3s, PF

Title Herr dirAlternate title(s) Wir Christenleut

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AJA.3V	PT	048	JCM

Title Herr ist in den Hohen

Alternate title(s) _____

Composer _____

Date 3/1 1817 s

piano

(Viol)

Location in Manuscript:

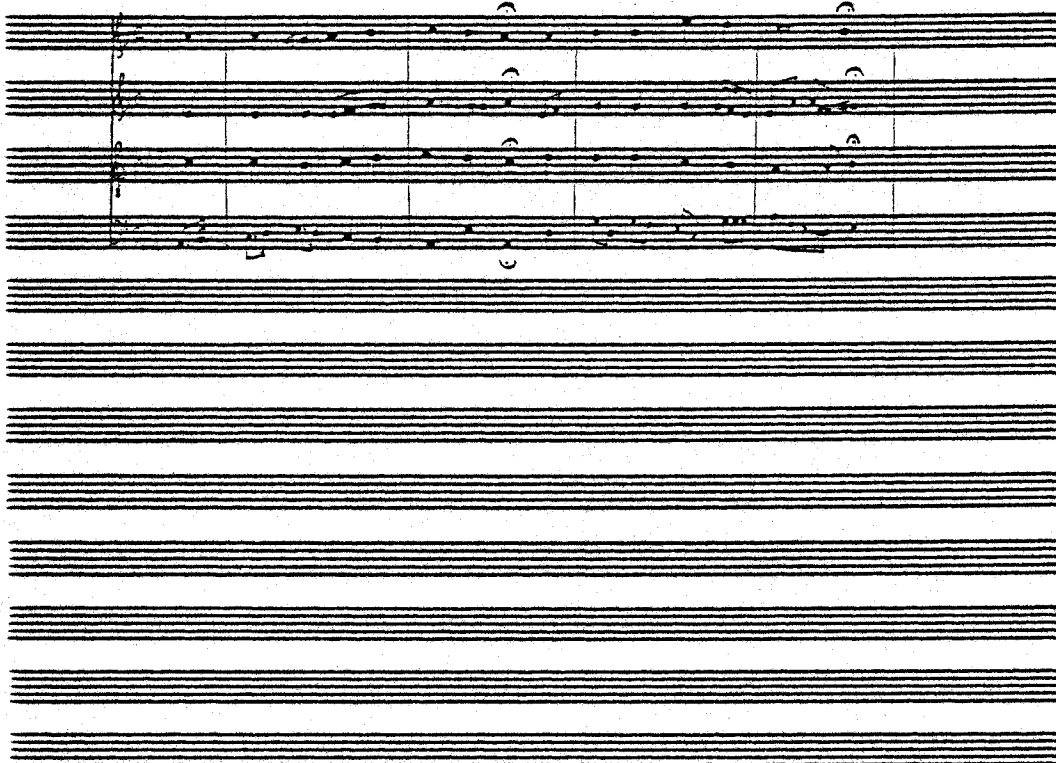
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.EH	PT	099	JCM
AHS.BD	P1	030	JCM
ABT.AK		010	
ACX.FL			
ABK.CV			
AAL.BU		030	
AAP.FG	V6		
AAR.BD		030	

Title Herr Jesu Christ du hochstes Gut

Alternate title(s) _____

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGB.GH		182	137
AHP.BH	P2	033	88
AIE.DJ	P4	088	84, 104
AJA.BT	PT	046	JCM

Title Herr Jesu GnadensonneAlternate title(s) Mir leucht

Composer _____

Date _____

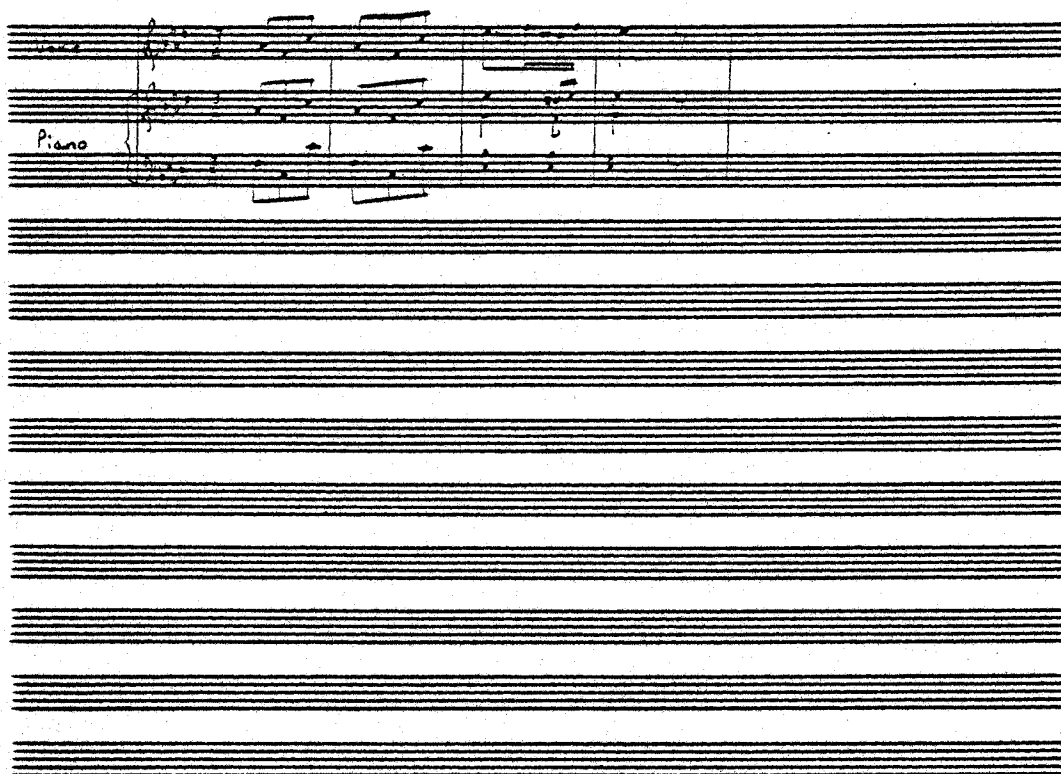
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AIE.ER	P4	122	121, 123
ACX.AR			
AIZ.CA	PF	053	JCM
AHR.AU	P2		
AHV.AV	PT	023	9, AW 207
AHT.AY	PF	023	
ABK.BD			
AHP.DJ	P2	097	122
AID.AW			

Title Herrlich ist's im armenenAlternate title(s) Wald

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AET.AJ	PT		JCM

Title Hertzliebster Jesu was hast du

Alternate title(s) _____

Composer _____

Date 11/18 1822



Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ABK.EY			
ACX.DL			
AJB.BT	PF		H
AHV.EB	PT	115	31, M38, Aw 49
AIZ.CO	PF	056	JCM
AJA.AO	PT	015	JCM

Title Hier liegt der Schoensta/ O Zioniten

Alternate title(s) Klage und Trost

Composer _____ Date 1825

The image shows a handwritten musical score for piano. It consists of two staves. The first staff begins with the word 'Piano' and contains a series of notes and rests. The second staff also begins with 'Piano' and continues the musical notation. The handwriting is in ink on aged paper.

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGM.BG	PF		JH
AEI.BU	P		
AHA.AP			
AHB.AO			
ACV.DF	SZ		
ACX.MF			
AGG.CX	S		
AGH.AW	S		Music for second part only
AGH.DG	SZ		
AGG.DG	S		

Title: Hier liegt der Schoenste

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFE.CY-CZ	P4		JH
AFU.DO-DP	05 w/text		
AGF.OT-OU	P2 S		
AGV.AN	S	013	JCM
AGM.AP	PF	015	JCM
AGF.BV			
AGQ.CC	S2		
AGQ.CC	S7		
AGR.BV	S2		
AGS.CD	S1		
AGU.BS	S1		
AGV.ED	S		
AGW.CQ	S		w/ drum Erdkreis etc.
AGX.SO	S7		" " "
AGY.AQ-AR	S		" " "
AGZ.AP	S2	012	" " "

Title Ich arm und blosserAlternate title(s) Von dir du unendlich GuetigerWer schwebt so schon; Hilf Herr ein neues Jahr bricht an

Composer _____

Date _____

The image shows a handwritten musical score on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and beams. The word 'Piano' is written at the beginning of the first staff. The score continues across the remaining staves with similar musical notation.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACX.ON			p. 46; melody only
AIJ.AB	PF		no title
ABZ.AP		016	melody only
AHV.IY	PT	249	130; JH
AHP.GM	P2	188	127, 270, 98, 70
AGB.EC	P4	127	270, Christm 98
FBD.AC	S1	003	
FBE.AH	S5	003	
AAJ.OK			melody in F7 clef; in G
AAP.DB			bass line in D

Title Ich besteige einen hangelagerten Huetzel

Alternate title(s) _____

Composer _____ Date 1817

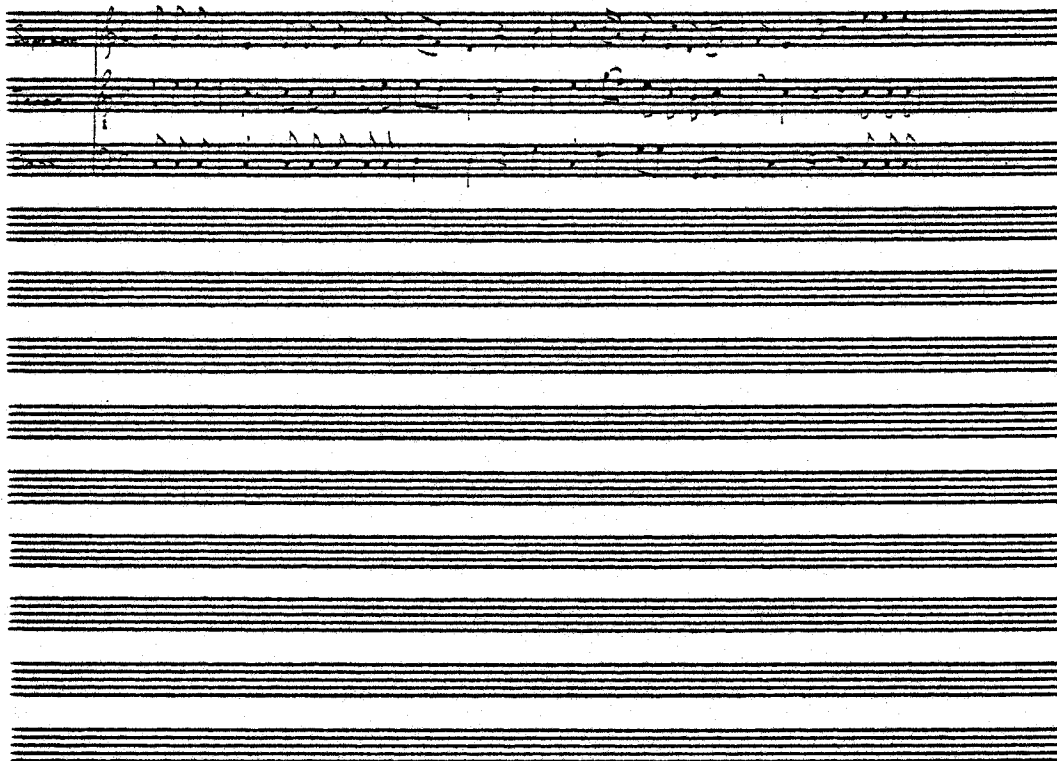
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAL.CR		051	
AAR.CA		051	
ABK.KU			
AHS.BY	P1	051	JCM
ABT.BK		034	

Title Ich dank an auch

Alternate title(s) Sehnsucht nach der Einfach

Composer _____ Date _____

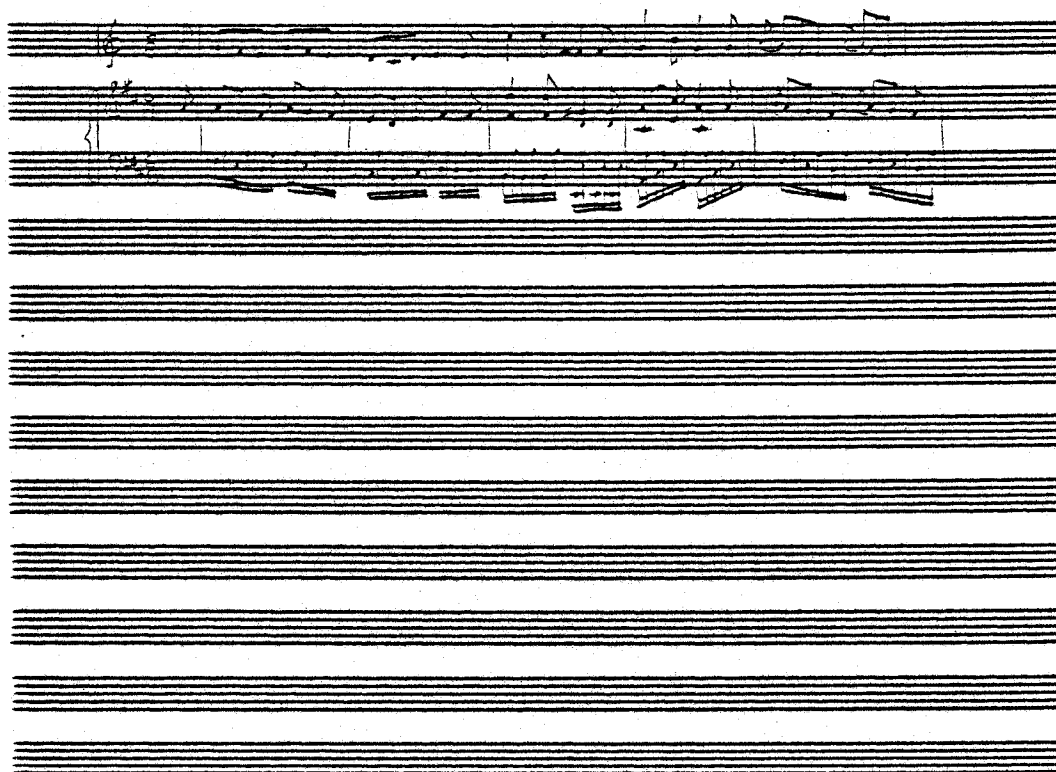


Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFV.CF	S7		JH
AFZ.AL	S1	011	P32;
AFW.AL	S7	011	P32; JCM
AFX.AL	S7	012	
AFY.AL	S5	011	P32
AGJ.B1	P2		

Title Ich hatt' einmal ein VogelchenAlternate title(s) Linas Vogel

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACT.CR			w/ text
AEN.AG		007	JCM: w/ text

Title Ich sah im Garten hold und schön

Alternate title(s) Du Rose transplante a la mort de Caroline

La Rose transplante

Composer _____ Date pre-1805

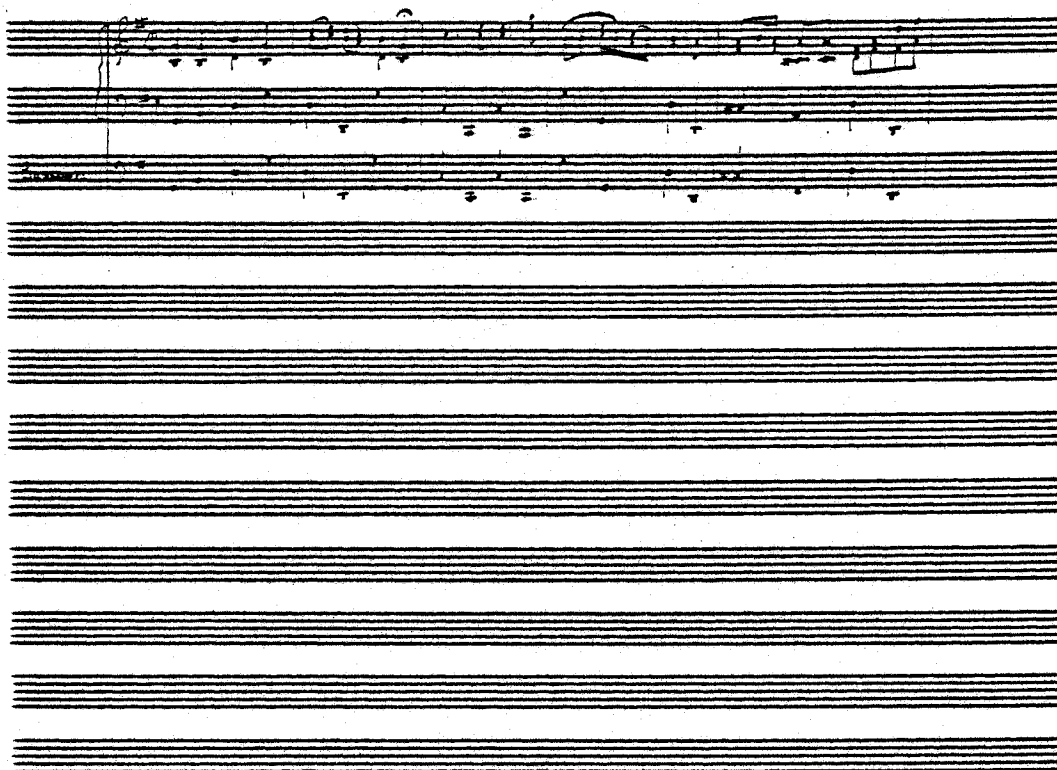
The image shows a handwritten musical score on ten staves. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive hand. The staves are labeled on the left: 'Soprano', 'Alto', 'Tenor', 'Bass', 'Piano', and 'Violoncelle'. The score is divided into measures by vertical bar lines. The handwriting is somewhat faded and the ink is dark.

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHA.3K	S7		
AGG.AZ	S1		Missing in film
AGY.3D	S1		
AHB.8C	S7		Missing in film
AET.A1	PT		JCM
AGZ.3F	S5	023	
ABC.KW	V2		

Title Ich will aus der Quater gehen

Alternate title(s) _____

Composer _____ Date 7/07 1817

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABT.BG		030	
AAL.CN		047	
AAR.BW		047	
AHS.BU	P1	047	JCM
ABK.KT			

Title: Ich will dich lieben meine Staerke

Alternate title(s)

Composer

Date 1800?

The image shows a musical score for a piano and voice. The first system is labeled 'VORSPIEL' (Prelude) and 'GESANG' (Song). The piano part is written in G major, 2/4 time, and the voice part is written in G major, 2/4 time. The piano part begins with a treble clef and a key signature of one sharp (F#). The voice part begins with a treble clef and a key signature of one sharp (F#). The piano part is marked 'Piano' and the voice part is marked 'Cantata'.

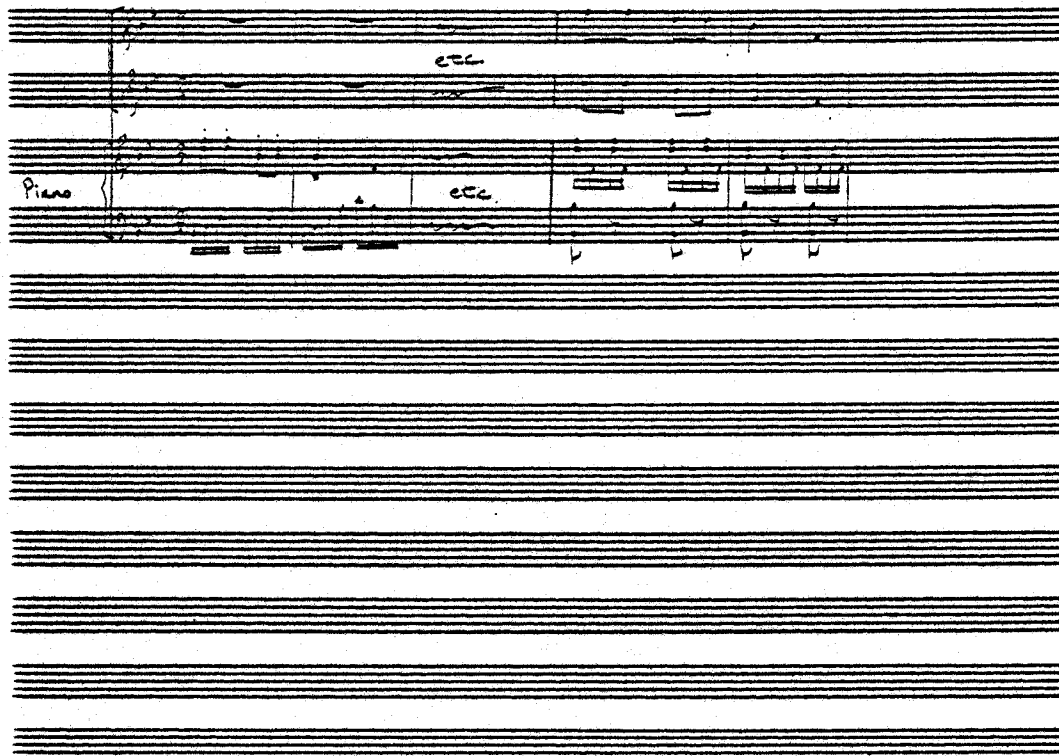
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AET.AF	PT		JCM
AHW.IU	PT	245	G PF 415

Title If life's pleasures charm thee

Alternate title(s) Rock of our salvation

Composer _____ Date 8/12 1830



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEI.AA	P1		JCM

Title Ihr Welt BewohnerAlternate title(s) Zions Frohlocken und Babels Klagen

Composer _____

Date 12 1826s

Praeludium (ca. 22)

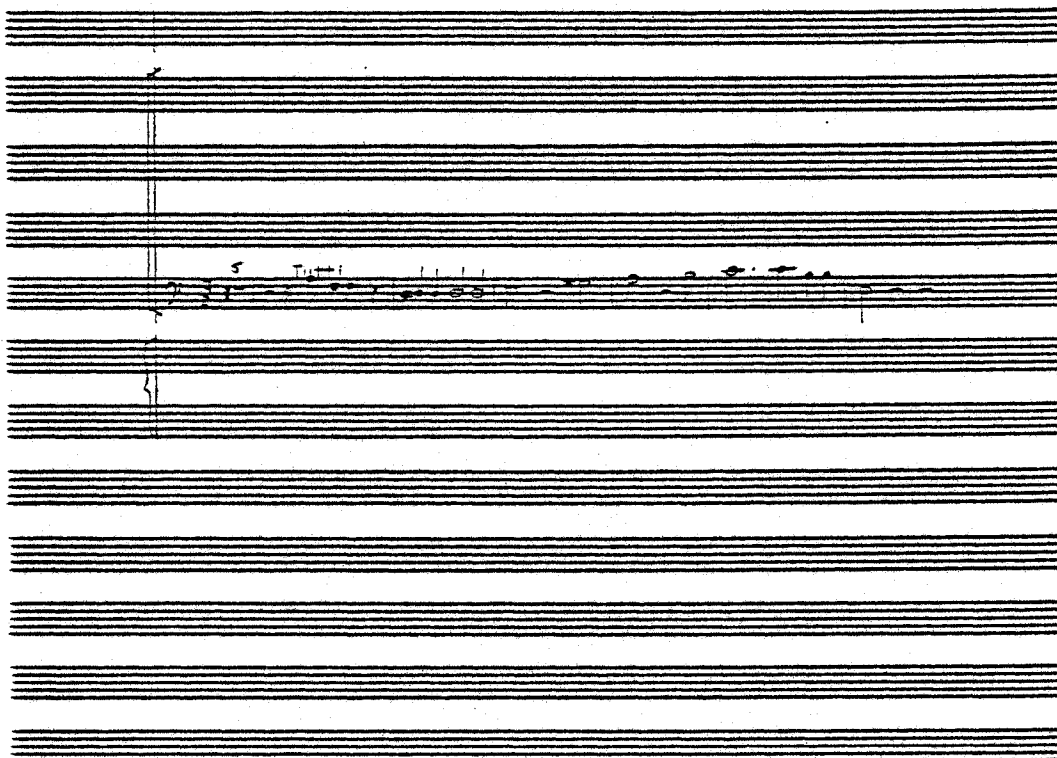
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGI.AG	S		
AGJ.SP	P2		
AGM.AS	PF	018	JCM
AFV.3S	S7	011	JH
AGP.AS	S7		

Title In Scène laessast du

Alternate title(s) _____

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFX.CH	S7	060	Basso cantante; JCM

Title In meinem Hause nah am WaldAlternate title(s) In my cottage near the woodsComposer _____ Date 5/22 1818

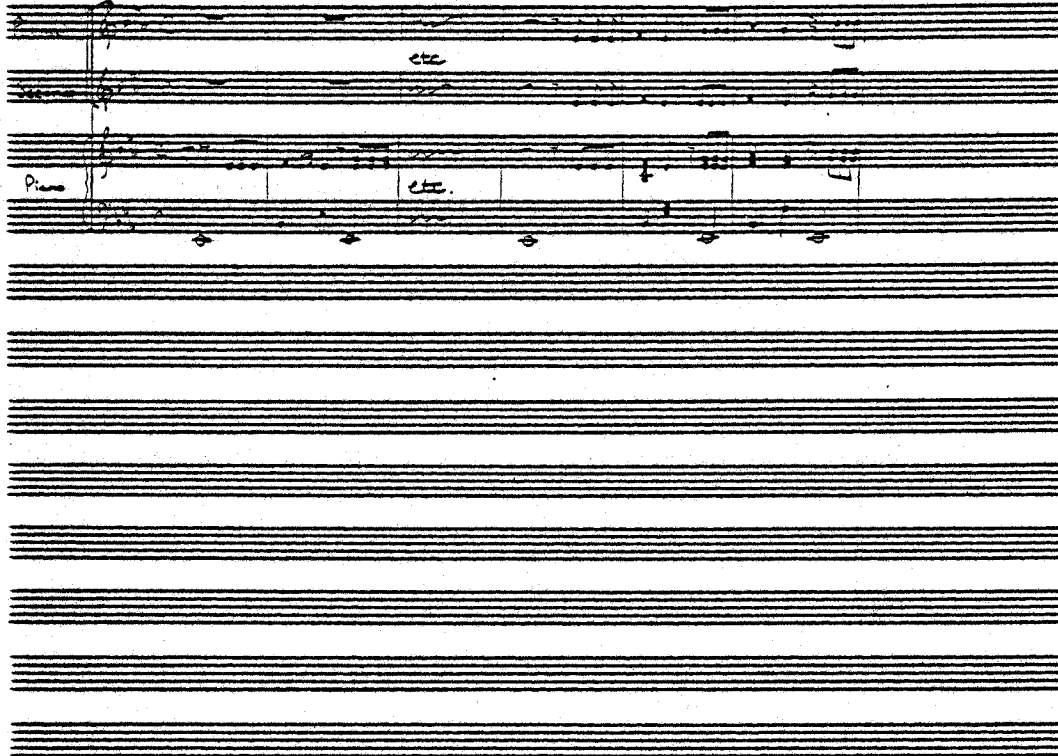
Handwritten musical score for piano and strings. The score is written on ten systems of staves. The first system includes a piano part and a string section (Violins I, Violins II, Violas, Cellos, and Double Basses). The notation is in G major (one sharp) and 3/4 time. The piano part features a melody with many beamed sixteenth notes, while the strings provide harmonic support with sustained notes and some rhythmic patterns. The score continues for several systems, showing the development of the musical themes.

Title In meinem Hause war ein Wald

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ADI.BL	N1	012	
ADI.CK		012	
ADI.CS		011	
AAL.E0		090	
AHV.HT	PT	218	134,M170, HG 361
AHW.E0	PT	106	JCM
AEN.AA			
ACX.D0			
AIS.AA	PT	001	JCM
AJG.AF	PT	005	
AJK.AS	PT		
ABU.AB			w/ variations
AAP.DR	V6		
AAP.DS	V6		
AHT.AJ	PF	008	
AGC.BE			
AHY.CH			
ABK.JD			
AAR.DR			
AGK.AC	PF	090	
ADI.AI	N1	090	

Title It is a good thingAlternate title(s) Psalms 92

Composer _____ Date _____



Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGG.DA	S		
AEQ.AC	P3		
AFC.AF	PF		
AFD.BL	P2		JCM
AFE.CB	P3		JH
AGF.CP	S		
AGH.CR	S2		
AGO.BK	S2	036	
AGO.BJ	S1	036	S7 begins at chorus
AGR.BJ	S2	036	
AGS.BJ	S1	036	
AGT.BJ	S1	036	
AGW.BR			Gert?
MMB.UR			Jh in JCM's absence
ADK.BR			
ABN.AW	PT		
FAO.AB	PT		
AEI.AL	P1		
AGF.EC	S1		
AGV.EJ	S1		

Title Jauchzet ihr Himmel Erde sei frohenlich

Alternate title(s) _____

Composer _____

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.JK			
ACX.DS			
AHK.AK	PF	084	Faces chart of JH notation
AHW.FF	PT	119	
AHV.IA	PT	225	141, M153
AJB.BD	PF		H

Title Janova Janova Janova deinem NamenAlternate title(s) Das Halleluiah

Composer _____

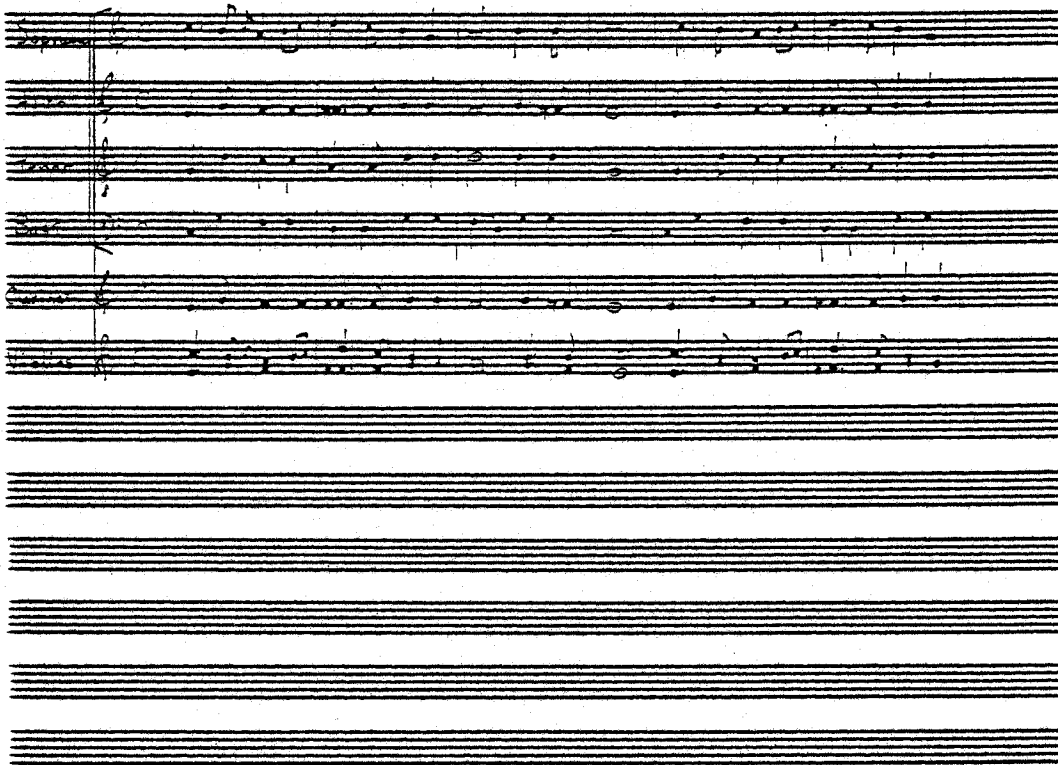
Date 3/23 1933

Location in manuscript:

Call number	Instrument/Voice	Series number	Comments
AIQ.AU	P4		
AJE.AR	PF		H
ABC.MH	P4		
AGV.EB	S		
AFD.AI	S1		JCM
AGY.BJ	S1		
AFE.BL	P4	003	JH
AFA.AZ	P4		JH
AGW.AX	S		Gert?
AHC.AA	PF	001	

Title Jahova Jahova Jenova deinem Namen

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGS.AC	S	003	
AGU.AC	S		
AGG.BR			
AIZ.AL	PF	012	JCM
AGD.AL	P4		
AJF.DP	P4		
AFZ.AX	S1	023	JCM
AFU.AE	S7		
AGP.AD	S7		
AGQ.AC	S7	003	
AGI.BB			
AGT.AE	S5	003	
AGN.BB	S	027	
AGH.AS	S		
AGR.AC	S2	003	
AGZ.BW	S		
ACV.DM	S2		
ACY.AE			
AGO.AC	S2	003	
AGT.AD	S3	003	
AGX.BB	S7		G3 marked bass
AHA.CJ	S		
AFW.AY	S7	024	JCM
AFX.AW	S7	024	
AAL.HD		150	
AAR.GC		150	
AJF.BJ			basso
AAP.CV	V6		
AJF.BI			
AFY.AZ	S5	025	X24
AGF.AY			No music
AHB.BS	P2		
MMB.KX			5/3/29
MMB.PA			11/22/29
MMB.YB			5/8/31
MMB.FN			8/31/28

Title Jesu gib uns deine GnadeAlternate title(s) (An hvd v nos)Composer _____ Date 1828

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABD.IK	V1	264	
AAV.EG		264	
AGS.AK		011	No music
AAT.IR		264	" "
ACV.B1	S2		
ACY.AB			
AFA.AP	P4		JH
AFE.BX	P4	011	JH
AFV.AH			
AFV.AJ	S7		JH
AGB.AR	S2		JH

Title Lesen gib uns deine Quelle

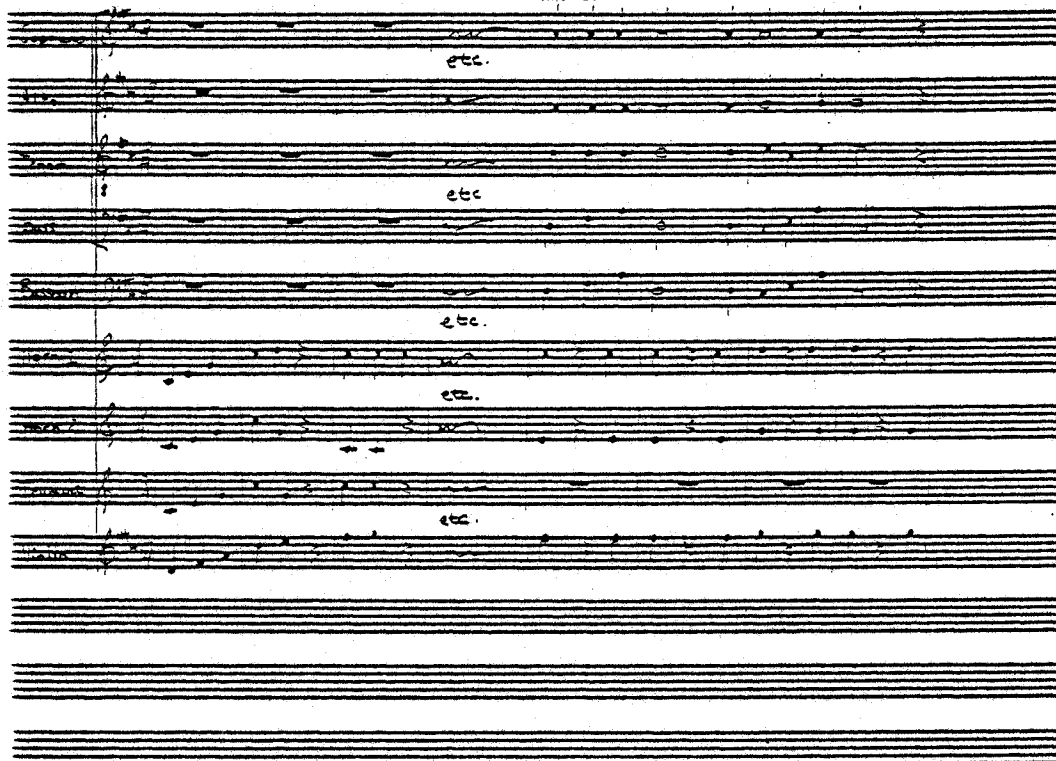
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGF.BA	S		
AGH.AQ	S		
AGN.AR	S	017	
AGO.AK	S	011	
AGQ.AK	S7	011	
AGT.AH	S5	011	JH
AGV.BK	S1	036	
AGX.BD	S7		
AGY.BN	S		
AGZ.BB	S	024	
AHA.BY	S		
AHB.BI	S		
MMB.GY			
AAM.IO	V1	264	JCM
ACT.AH			

Title Komm heiliger GeistAlternate title(s) Veni Creator

Composer _____

Date 5/25 1829

(m. 8)



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGF.CB	S		
AGW.BB	S		Gert?
AFD.AD	P2		JCM
AFE.CA	P4	018	JH
AGS.AR	S1	018	
AGU.AR	S1	018	
AGV.AO	S		JH
AGY.AG	S		Gert?
AGQ.AR	S7	018	
AGX.AX	S7		
AFU.AP	05		

Title Komm heiliger Geist

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFU.ST	O5		
AFV.BW	S7		JH
AHA.AR	S7		JH
ABC.JF	V		
ACV.AM	H		
AAI.AQ	M1		
AGI.AI	H1		
ACV.BS	S	018	
AGH.CP	S		
AGO.AS	S	018	
AGR.AS	S2	018	
AGT.AR	S5	018	
AGN.AI	S5	008	
MMB.CT			Pfingstfest Vespere
MMB.TC			" "
MMB.YL			" "
MMB.LT			" " Abends, 6/7/29

Title Laesst ab vom Stamm das Schenklau

Alternate title(s) _____

Composer _____ Date 1818

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AAL.EG		084	w/ chor aus Klupft die
AAR.DL		084	Brust von Geist und Kraft
AHY.CK			
AAP.CI	V6		
ACX.JA			
ABK.IJ			

Title Lass dich schneiden

Alternate title(s) Lied der Schnitterin

Abendlied

Composer _____ Date _____

Piano

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
A11.AD	PT		JCM
AHW.ET	PT	111	JCM
AAL.OG			

Title Lasst uns ihr BruederAlternate title(s) Aufmunterung zum Fleisse

Composer _____

Date _____



1: 6

$\bar{5}$ $\bar{1}$ $\bar{3}$ | $\bar{5}$ $\bar{4}$ $\bar{3}$ | $\bar{4}\bar{3}$ | $\bar{2}$ | 3 | 4 | $\bar{2}$ $\bar{5}$ $\bar{7}$ | 2 | $\bar{1}$
 $\frac{3}{8}$ $\bar{3}$ $\bar{3}$ | $\bar{1}$ $\bar{3}$ | $\bar{2}$ $\bar{1}$ | $\bar{2}\bar{1}$ | $\bar{7}$ | 1 | 7 | $\bar{7}$ $\bar{7}$ $\bar{5}$ | $\sharp 4$ | $\bar{6}$
 1 $\bar{5}$ $\bar{3}$ | $\bar{1}$ $\bar{5}$ | $\bar{1}$ | $\bar{5}$ | 1 | 7 | $\bar{5}$ $\bar{5}$ $\bar{5}$ | 2 | $\sharp 4$

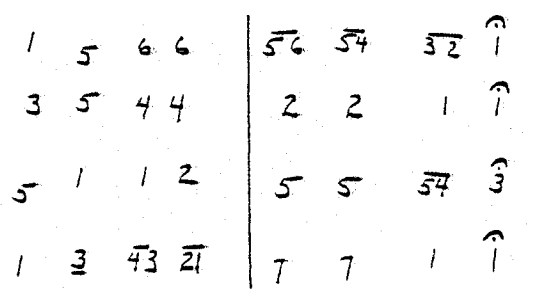
Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AAL.AH			
ACX.OT			
AHV.HY	PT	223	139, M176
AHW.FG	PT	120	JCM
AJB.SC	PF		H
AHL.CI	P3	056	(JH)
ABK.JH			

Title Liebe die mich hatAlternate title(s) Liebe die du mich

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACX.BU		057	
AGB.FI		104	38, 106
AIE.OZ	P4	018	103
AHP.AS	P2		
ABK.OI			
AHV.CO	PT	076	21, M47
AIO.CX		076	21 (71), C
AJA.AT	PT	020	JCM
AAP.EU	V6		

Title Lieben Sonnenlicht, Der

Alternate title(s) _____

Composer _____

Date _____

The image shows a handwritten musical score on ten staves. The first two staves are labeled 'Piano' and 'Piano w/'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACX.CZ			
AHT.DF	PF	078	
AHV.EK	PT	124	46, M65, 238
ABK.FG			
AIZ.BV	PF	048	JCM

Title Ich Gott der ChristenAlternate title(s) Also hat Gott

Composer _____

Date 1561

521

1	5 5 5 5	6	5 4	3	2	3 4	5 6	#4
5	1 2 1 1	1	7	7	7	1	2	1 6
3	3 5 4 3 5	4	2	3	5	5 6	5 3	2
1	1 7 1 3	4	5	7	5	1 6	7	1 2

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACX.AE			
AID.AA		001	Mel. line no text 1(1)
AIE.BE	P4	031	24, 83
AJA.BG	PT	033	

Title Lob sei Gott Lob sei Gott ihm naher

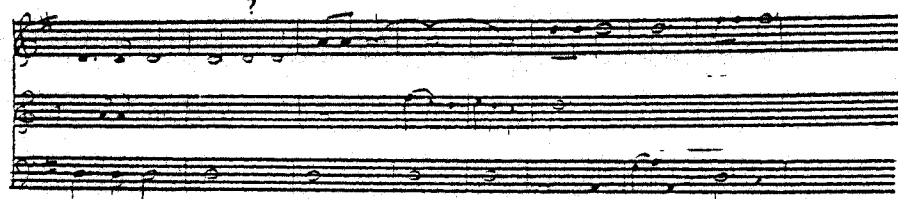
Alternate title(s) _____

Composer _____ Date 1830

Treble

Second
Voice

Bass



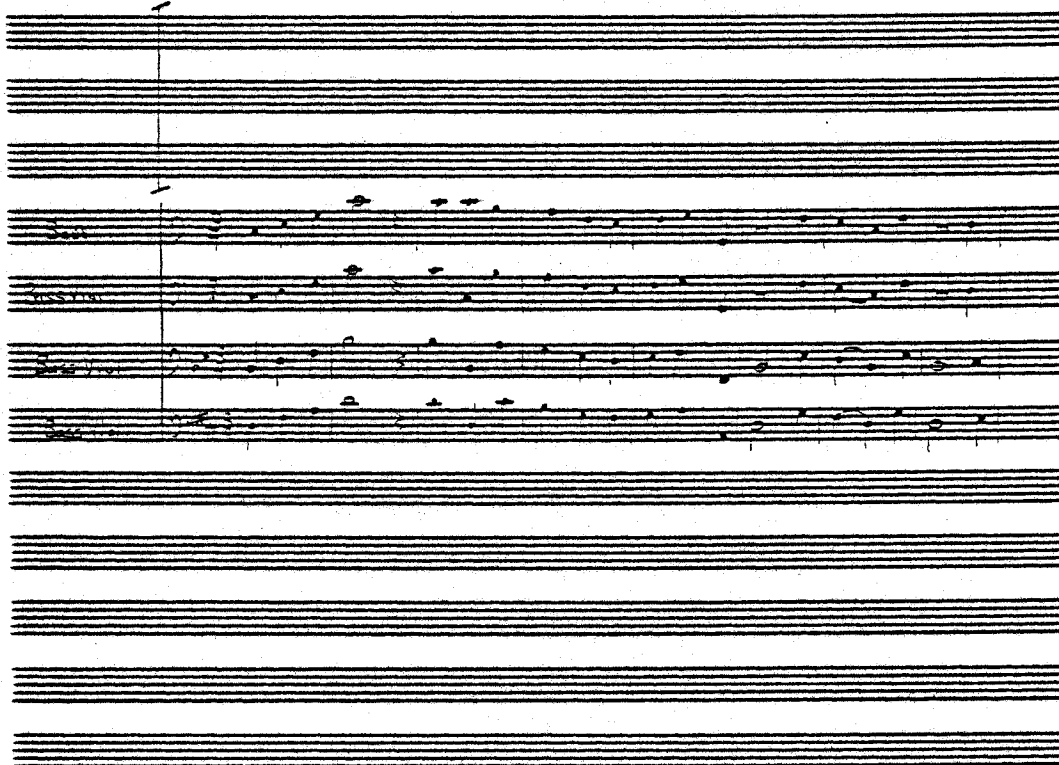
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACX.MI			Aufs Harmoniefest 1830
AHN.AA	S		
AHY.EU	S		
AHZ.AA	S2		

Title Lobe den HerrnAlternate title(s) Loblied

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGP.BB	S7		
APW.AM	S7	012	P80; JCM
AFV.CH	S7		
AFX.AM	S7	013	
AAP.AA	V6		
AAP.AB	V6		
AAP.AZ	V6		

Title Lobe den Herrn den mächtigen König

Alternate title(s) _____

Composer _____

Date _____



6 =	1	1	5 ⁷	3	2	1	7	6	5	6	7	1	2	-	-	1	0
	5	5	5	1	7	6	5	4	3	4	4	3	6	-	5 ⁷	3	0
Δ	3	3	2	5	5 ⁷	3	3 ²	1	1	1	2	1	6	2	7	1	0
	1	1	7	1	5	6	3	4	1	4	2	6	4	-	5	1	0
										7			2	-			

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHV.FD	PT	144G	60, M49, AW 283
AIE.FB	P4	132	110, 133
AHT.CF	PF	053	Alt. key
AHT.CE	PF	053	
ACX.CM			
AIZ.AU	PF	021	JCM
AHP.FC	P2	132	132
AGC.AG			
ABK.GB			
AEB.SM	PF	050	
ABZ.XU			

Title Lobt Gott ihr Christen allzuleich

Alternate title(s) _____

Composer _____

Date _____

Handwritten musical score for the hymn "Lobt Gott ihr Christen allzuleich". The score is written on ten staves. The first five staves contain the melody and accompaniment, with the word "Piano" written below the fifth staff. The remaining five staves are empty. The notation includes various musical symbols such as notes, rests, and accidentals.

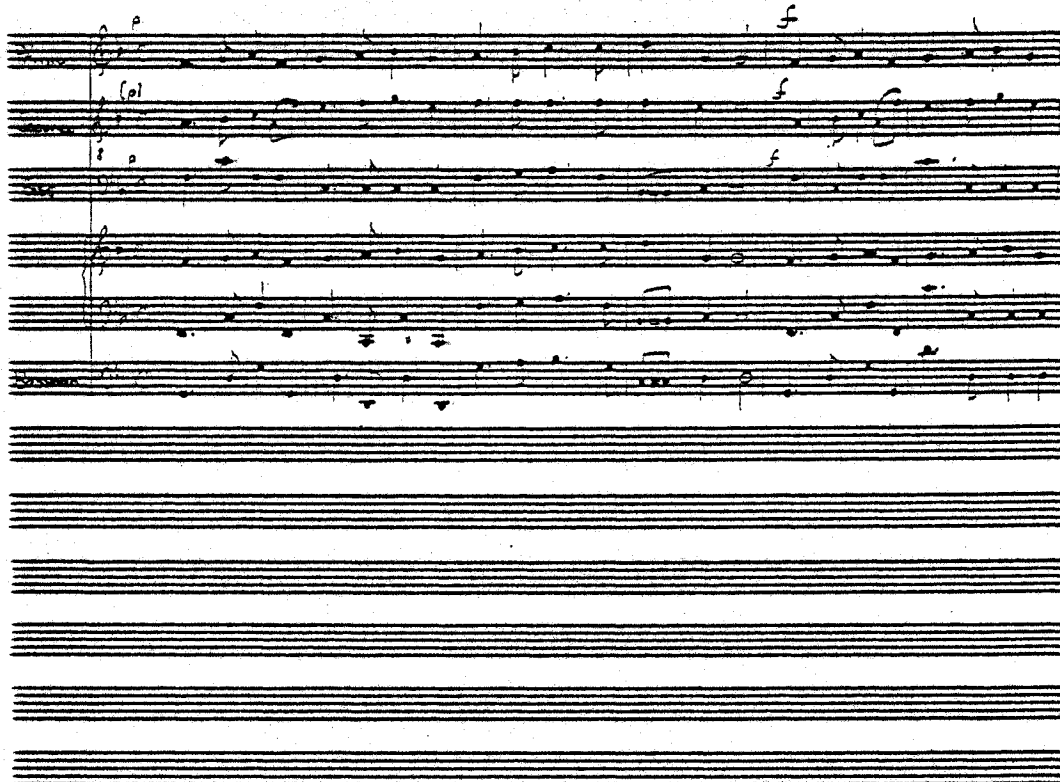
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.AA	PT	001	1, AW 24
AHV.AA	P4	001	
ADJ.AM	PF	043	
AER.EF	PF	030	JCM
AIZ.BD			

Title Lord dismiss us with thy blessingAlternate title(s) Blessing

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFV.ST	S7		JH
AFW.AG	S7	006	P15; JCM
AGJ.BC	P2		
AFX.AG	S7	007	
AFY.AG	S	006	P15; JCM
AFZ.AG	S	006	P15; JCM
AGB.AP	PF w/text		
AEN.AN	PF w/text	014	JCM
AFU.AW	OS w/text		
AHY.SI	S3		

Title Lord of all powerAlternate title(s) O Herr von hoher MachtWachtelgesang

Composer _____

Date _____

Andante (meas. 6) *Duetto*

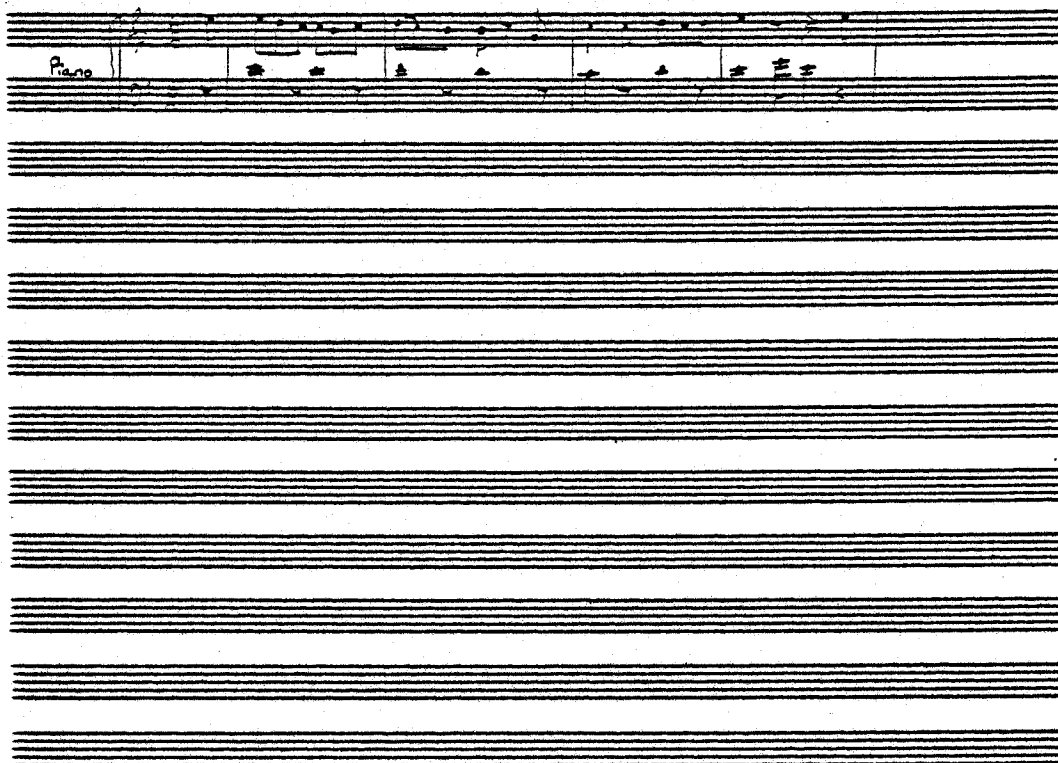
Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACZ.A1			
AGZ.3D	S	026	
AHA.3W	S		
ABC.LD	V		
AGY.3G	S		
ACR.3D	V7		JCM
ABC.LC	V		
AGY.3K			No music
AGV.3H		034	No music
AGF.3O			No music

Title Luefte hauchen kueni

Alternate title(s) Ernenlinge Abendlied

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW:EX	PT	115	JCM

Title Mache dich mein Geist bereit

Alternate title(s) _____

Composer _____ Date _____

The image shows a handwritten musical score on ten staves. The first three staves contain musical notation with notes, rests, and fingerings (e.g., 6, 5, 13, 5, 4, 9). The notation is in a single system, with the first staff starting with a treble clef and a key signature of one sharp (F#). The subsequent staves continue the melody and accompaniment. The notation is handwritten and appears to be a draft or a personal manuscript.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.FR			
ACX.OX			
AHJ.OT	P2	309	JH
AHT.OI	PF	081	
AHV.EV	PT	135	51, M51, *AW 239
AIZ.CO	PF	069	JCM

Title Mag auch die Liebe weinen

Alternate title(s) _____

Composer _____

Date 1826

Handwritten musical score for 'Mag auch die Liebe weinen'. The score is written on four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The piano part is marked 'Piano' on both staves. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Handwritten figured bass notation, likely for a lute or similar instrument. It consists of four lines of numbers and symbols, grouped by a large curly brace on the left. The notation includes various numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and symbols (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACV.01	S		
ACX.MH			w/ ACX.MG
AGO.CE	S		
AGM.AQ	PF w/text	016	JCM
AFE.DA	P4		JH
AGM.B1	PF w/text		JH

Title Mein Armuth macht mich schreien

Alternate title(s) _____

Composer _____

Date _____

Handwritten musical score for piano, titled "Mein Armuth macht mich schreien". The score is written on four staves. The first two staves are labeled "Piano" and contain a melody with many accidentals. The next two staves contain a bass line. Below the musical notation are several empty staves.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.FP			
ACX.JC			
AHV.ET	PT	132	49, M52, AW 199
AIZ.CG	PF	059	JCM

Title Mein adler Geist erhebe dich

Alternate title(s) Luther's hymn: Feinde deines: Friede

Es ist gewisslich an der Zeit: Life is the time to serve the Lord

Composer _____

Date _____

Handwritten musical score for a hymn. The score includes staves for Soprano (SOP.), Alto (ALTO), Tenor (TEN), Bass (BASS), Bassoon (BASSOON), and Piano. The piano part is written in treble and bass clefs. The lyrics are written below the vocal staves.

Title Mein adler Geist erhebe dich

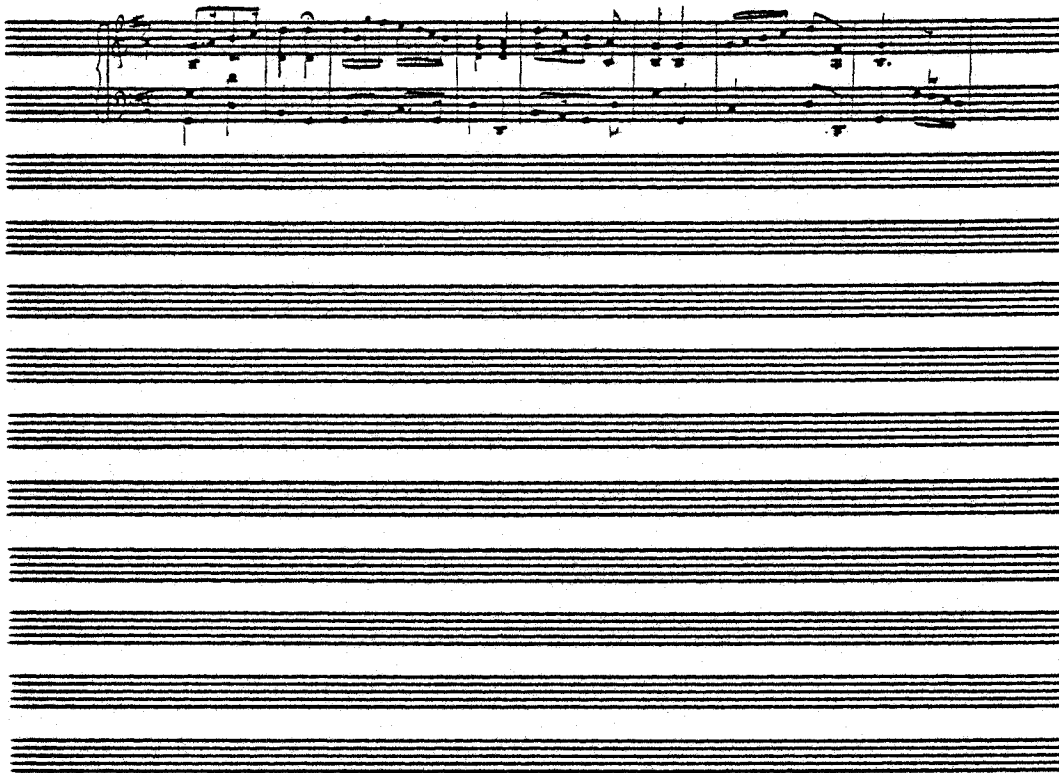
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.BM			
AGP.AQ	S7		
AHV.BD	PT	032	10; Gruen buch no. 23
AID.BF		032	10 (8)
AHT.BF	PF	030	
ACX.AY			
ACX.JD			
ACY.BG			
AFB.AI	P4	023	missing in film
AFE.AL	P4	023	A4, TASB: JH
AFU.BU	05 w/text		
AGH.CB	S		
AGO.AX	S2	023	JH
AGO.AW	S7	023	
AGR.AX	S2	023	
AGS.AW	S1	023	
AGT.AW	S5	023	
AGU.AW	S1	023	
AGV.CB	S	023	
AGW.BF	S		Gert?
MMB.QH			
MMB.YW			
AJA.BC	PT	029	JCM
AGF.CC	S5		
AHK.AC	P2		
AGB.GS		192	Incomplete
AGW.AV	S		Gert?
AIE.CF	P4	058	55, 59
AHP.CR	P2	079	58

Title Menschenliebe Menschen milde

Alternate title(s) _____

Composer _____

Date _____



Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGV.AY	S	026	
AGW.AC	S		Gert?
AGY.BA	S		w/ Uns leuchter, o du
AGG.AT	S		
AGM.AW	PF	022	7 mvts.; JCM

Title Music du bist mein bester Freund

Alternate title(s) Lob der Musik

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.F5	PT	132	JCM
AEN.AF	PF	006	JCM

Title Nah an Elisions östlichem Ufer

Alternate title(s) Heimweh

Composer _____ Date 2/7 1817

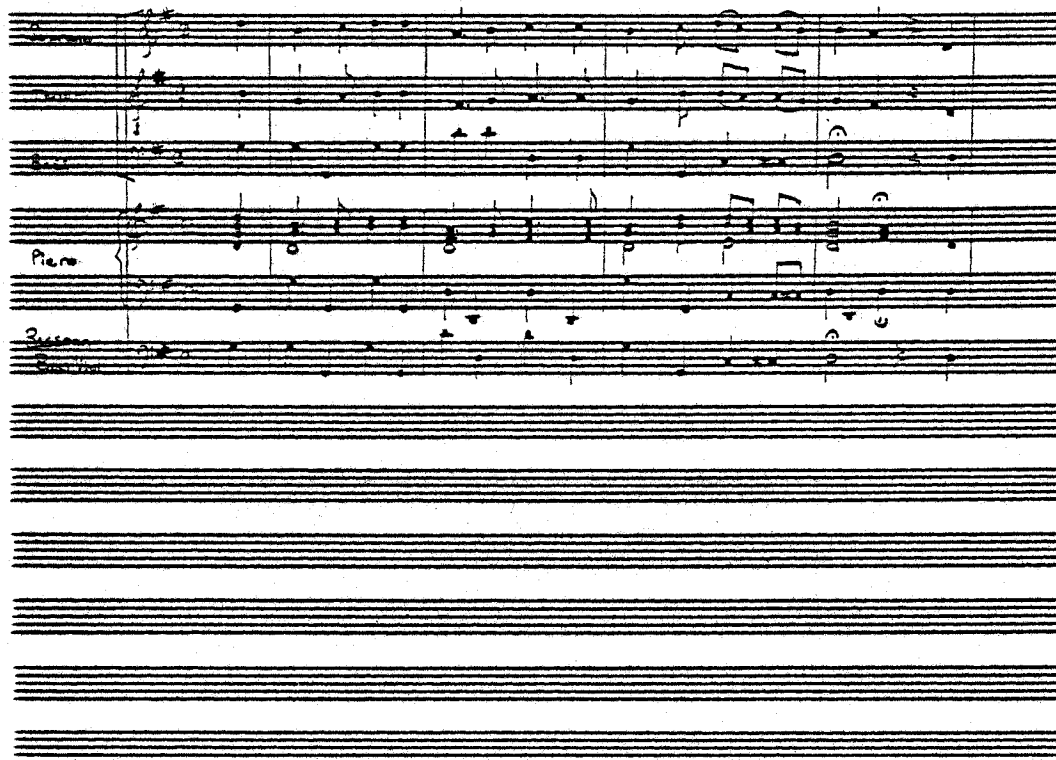
Piano

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAL.BQ		027	
AAR.BB		027	
ABK.KF			
AHY.CW			
AHS.BA	PI	027	JCM
ABT.AB		002	
ACX.JM			

Title Nicht bios fuer diese Unterwelt

Alternate title(s) _____

Composer _____ Date 1823

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ADB.AO		004	No title
ADJ.AO	P4	003	
AHW.AE	PT		JCM: added later
AHV.AC	PT	003	I, M186
AHW.EM	PT	104	JCM
ABK.AB			
AHL.AZ	P3		
AID.AC		003	I (3)
AFY.AA	S5	001	P 104; JCM
AHY.EC			
AJF.BR			
ACX.AF			
AFZ.AA	S1	001	Vokal mus f G Rapp; Harmon 1824 p. 104; JCM
AFW.AA	S7	001	Vokal mus f Sibila Hurlebaus Harmia D; JCM
AFX.AA	S7	001	Vokal mus f Sibila --ausen Eco D
AFV.CS	S7		JH
AAR.GG		154	
AAL.HH		154	

Title Nun danket all und bringet

Alternate title(s) Ihr Kinder fruen ins Feld

Composer _____

Date _____

The image shows a handwritten musical score on ten staves. The first two staves are labeled 'Piano' and contain musical notation. The remaining eight staves are empty, suggesting a continuation of the score or a placeholder for other parts. The notation includes various note values, rests, and bar lines.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.EN	PT	105	M & K; JCM
AIS.AJ	PT	010	

Title Nun lasst uns den Leib bedraben

Alternate title(s) _____

Composer _____

Date _____

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ABK.AE			
ACX.AK			
AHK.AD	P2		
AHV.AF	PT	006	2
AIZ.CU	PF	073	JCM
AER.DV	PF	034	
AID.AF		006	2 (2)

Title Nun ruhen alle WälderAlternate title(s) Wer zaehlt der Engel

Composer _____ Date _____

The image shows a handwritten musical score on ten staves. The notation is in G major (one sharp) and 3/4 time. The first staff is marked 'Piano' and begins with a treble clef. The music consists of a single melodic line with some rests and a final cadence. The subsequent staves continue the melody, with some staves showing multiple measures of rests. The handwriting is in dark ink on aged paper.

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHX.3G	PF	032	46
ABK.FB			
ACX.DZ			
AHT.BW	PF	046	
AHV.EF	PT	119	35, M57, AW 384
AIZ.CS	PF	071	JCM
AER.EG	PF	044	
AER.EH	PF	045	Lausitzer Mel.
AIY.AB			
AJA.BE	PT	031	JCM

Title O bewundernsweurldige Welt

Alternate title(s) _____

Composer _____ Date 5/6 1817

Handwritten musical score for 'O bewundernsweurldige Welt'. The score is written on five staves. The first staff is labeled 'Piano' and the second staff is labeled 'Bros Viol'. The music is in G major (one sharp) and 3/4 time. The melody is written on the first staff, and the accompaniment is written on the second staff. The score is handwritten in ink on aged paper.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.KL		038	
AAL.CO		038	JCM
AHS.3M	P1	038	
AAR.3M		038	
ABT.AW		020	

Title O come let us sing

Alternate title(s) Kommt herzu

Psalm 95

Composer _____

Date _____

Handwritten musical score for Psalm 95. The score is written on six staves, each labeled with an instrument or voice part: Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (P), and Clarinet (C). The notation includes various musical symbols such as notes, rests, and clefs. Below the six staves, there are four additional empty staves for further notation.

Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title O come let us sing

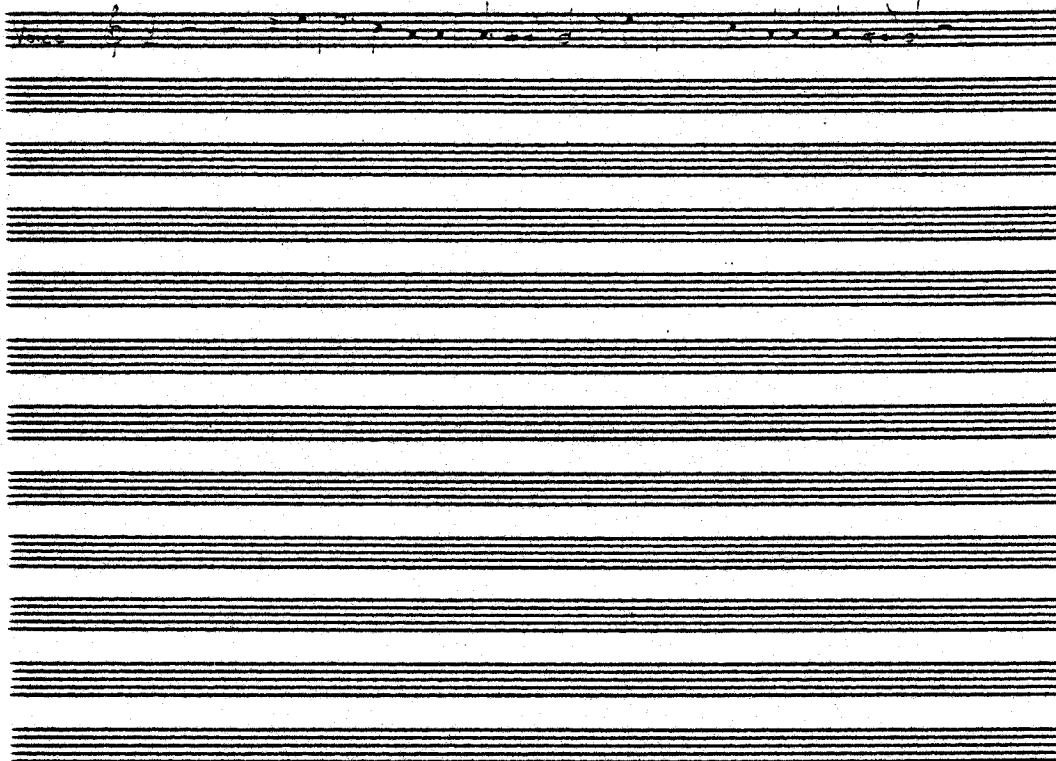
Call number	Instrument/Voice	Series number	Comments
AHA.CM	S		
AHB.BU	S		
AFA.AQ	P4		JH
AFD.AX	S		JCM
AGY.BV	S		
AGG.CO	S		
AEQ.AO	P4		Psalms 95
AFE.BR	P4	005	TASB; JH
AGW.BQ	S		
AGS.AE	S1	005	
AGT.AI	S3	005	JH
AGU.AE	S1		
AGV.BV	S1		
AGF.AF	S5		
AEO.AM	PFw/text		SGH 3 P7
AGW.AS			From index, no music
ACV.BK	S		
MMB.JW			8/30-NM
MMB.NW			
AGH.CO	S2		
AGZ.BZ	S		
AGO.AE	S2	005	
AGQ.AE	S7	005	
AGR.AE	S2	005	
AFU.BM	05 w/text		
AFU.CJ	05 w/text		
AFV.AU	S7		JH
AGB.AS	S2		JH
AGP.AF	S7		
ACY.AN			Psalms 95
ACD.AS		004	3 mvts., w/text
AEI.BS	PF		
ACX.AB	S7	016	pp. 25-32 missing in book
ACP.CS	K2	001	Ode with 3 vs.
MMB.HJ			
MMB.TI			

Title O Der fuer uns geduldet hat

Alternate title(s) _____

Composer _____

Date _____

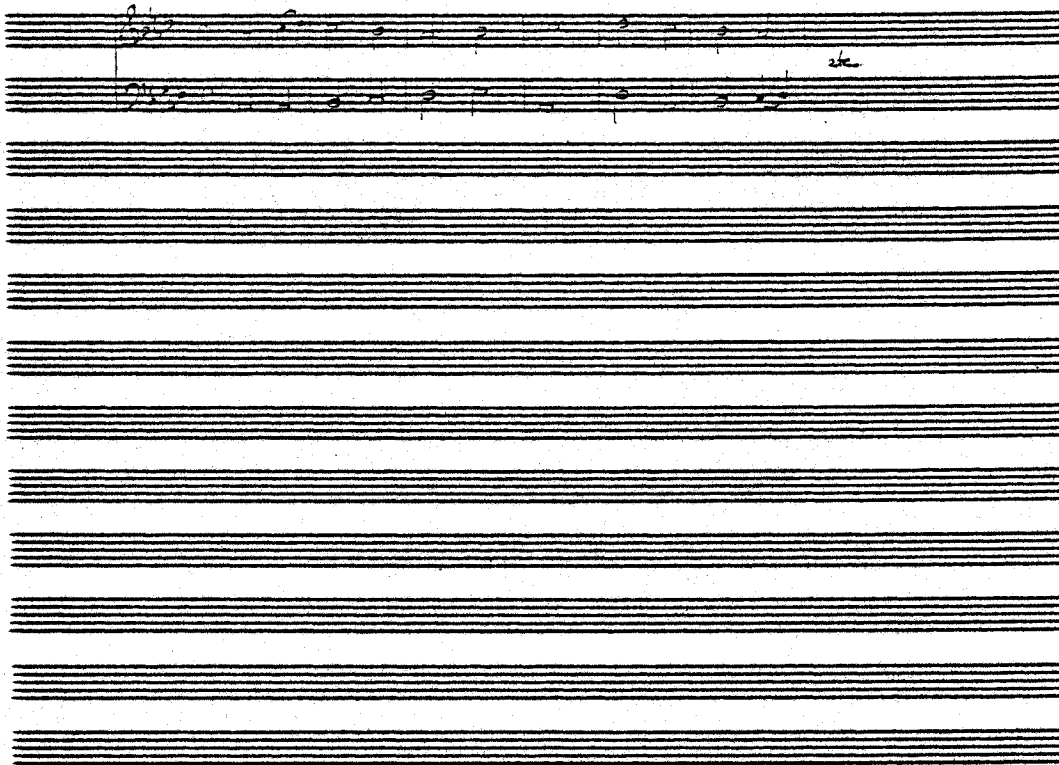


Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGF.CM	S		
AGG.BL	S1		
AGV.AB	S		JCM

Title O du Liebster Brautigam

Alternate title(s) _____

Composer _____ Date 1828

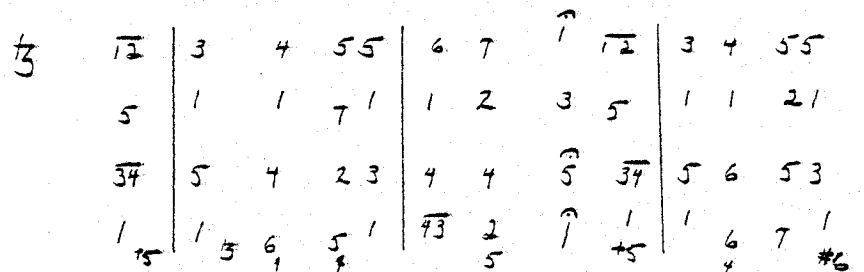
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
APV.AM	S7		JH
AGN.AV	S	021	Schmidlin 170

Title O Wirkkeit du Donnerwort

Alternate title(s) Wenn Mitler

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHR.AT	P2		
AHT.AX	PF	022	
AIE.FD	P4	134	124, 148
ACX.CO			
ABK.FH			
AIZ.CW	PF	075	JCM
AHV.EL	PT	125	41, 459
AHP.JZ	P2	279	134

Title O Lamm Gottes unschuldig

Alternate title(s) _____

Composer _____

Date _____

$\frac{1}{3}$ 12 | 34 5 5 5 | 6 - 5 5 | 1 2 3 43 | 2 - 1 |
 5 | 1 1 7 1 | 1 - 1 7 | 6 5 1 67 | 2 7 1 |
 34 | 57 3 2 5 | 4 - 3 5 | 3 2 5 73 | 6 54 3 |
 1 | 1 1 54 3 | 4 6 1 5 | 6 7 1 23 | 4 5 1 |

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACX.EB			
AHP.JT	P2	273	76
AHR.AP	P2		incomplete
AIE.CX	P4	076	75, 87
ABK.GJ			
AIZ.BZ	PF	052	JCM
AGH.BY			No notes
ACC.BB	PF	102	

Title: O Lamm Gottes weiches Tract-Canon

Alternate title(s): _____

Composer: _____ Date: _____

g. Preestino

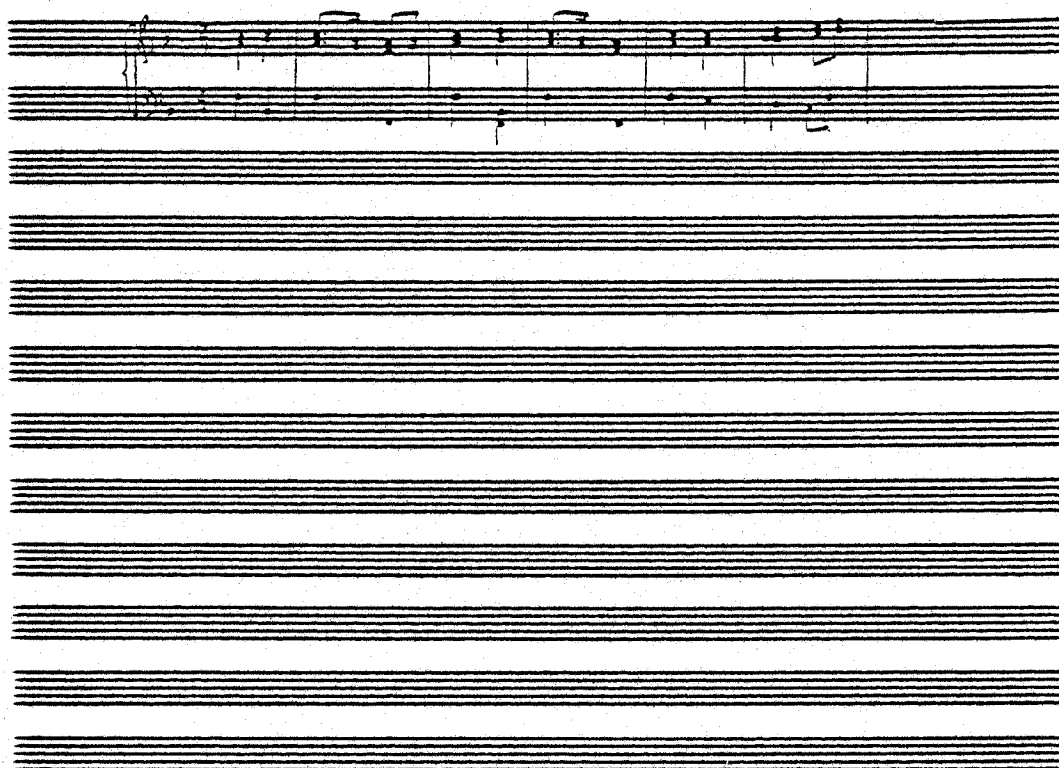
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFC.AL	P5		Canon
AGF.BN	S		

Title O. sanctissimaAlternate title(s) Sicilian airEin sicilianisches Volkslied

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACC.3W	PF		
AEN.AJ	PT	010	JCM
AHW.GA	PT		

Title O swiftly glides the bonny boat

Alternate title(s) _____

Composer _____

Date _____

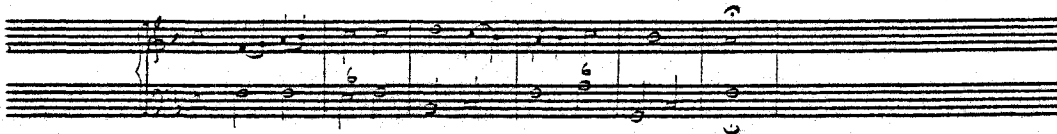
(measure 8)

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AFX.CJ		062	No music
AEN.AQ	P1	017	JCM

Title O wie selig seid ihr dochAlternate title(s) O wie selig seid ihr dort

Composer _____ Date _____



4. 1 3̣ 4 5 5 | 6 5̣ 3 5 | 4- 3 2 |
 1 1 2 1 | 1 7 1 1 | 1 7 1 1 |
 3 5̣ 5 3 | 4 2 1 5 | 6 5 5 1 |
 1 1 7 1 | 4 5 1 3 | 4 5 1 1 |

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHP.GV	P2	197	143
AIE.FM	P4	143	135, 146
ABK.GE			
ACX.JY			
AIZ.OT	PF	072	JCM

Title Our cot was sheltered

Alternate title(s) Wandering boys of Switzerland

Composer _____ Date 12/22 1824

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
APW.BH	S7	032	P30; JCM
AFX.BH	S7	033	
AFY.BH		033	X32; JCM
APZ.BG	S1	032	P30

Title Preise Jerusalem den Herrn

Alternate title(s) Loogesang der Kirche Jesu

Composer _____ Date 1829

Measure 13:

The image shows a handwritten musical score for Measure 13. It consists of approximately 14 staves. The instruments and voices are labeled on the left side of the staves: Soprano, Alto, Tenor, Bass, Violin, Viola, Violoncello, Contrabasso, Horn, Trompete, and Piano. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'etc.' and 'f'. The score is written in a historical style, likely from the early 19th century.

Location in Manuscript: see next page.

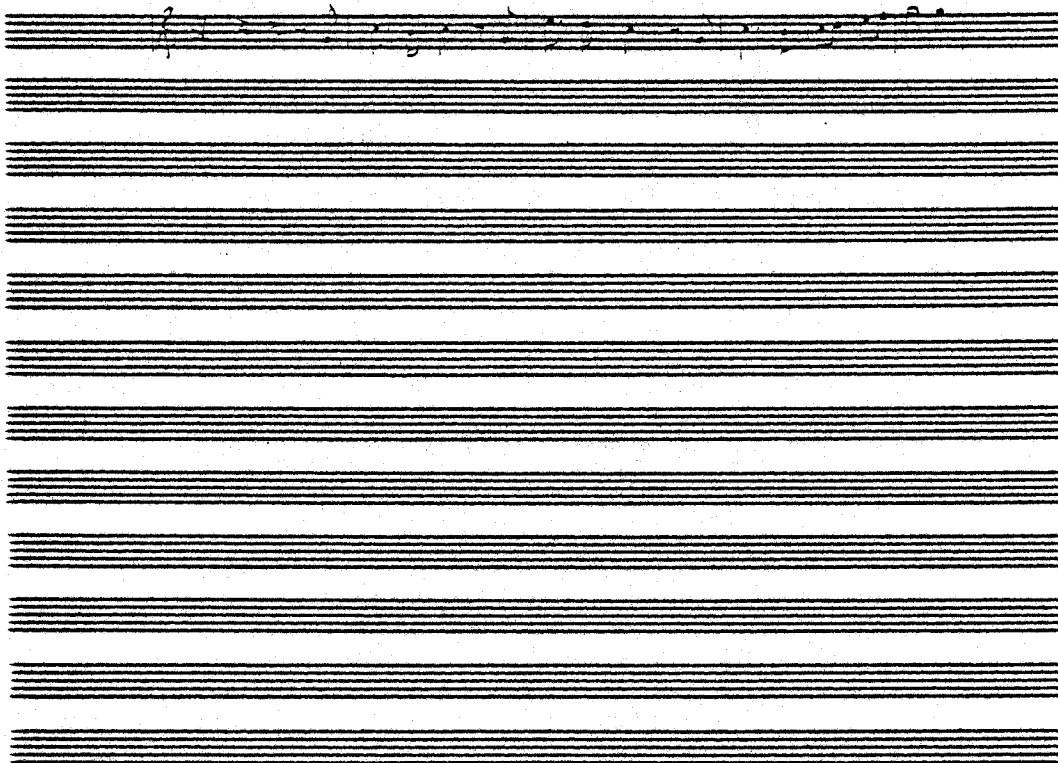
Call number	Instrument/Voice	Series number	Comments
-------------	------------------	---------------	----------

Title Preise Jerusalem den Herrn

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGG.BQ	S		
AFA.AL	P4		
AFD.BG	P2		S1, VI; JCM
AFE.BV	P4	001	TASB
AGS.AA	S	045	JH
AGW.BA	S		Gert?
AGZ.ST	S	040	
AHB.BP	P2		
AHC.AF	PF w/text		P10
AHL.AY	P4		
ADA.AK	V7	003	not in film
AFU.BH	OS w/text		
AHA.CF	S7		
ACX.AA	S7	015	
AFV.AR	S7		JH
AGI.AZ	S7		O fr. Inhalt, Cover J. Lanz, Bass
AGQ.AA	S7	001	
ABC.JP	V		
ACV.AJ	S		
ACY.AI			
AGO.AA	S2	001	
AGR.AA	S2	001	
AGN.AX	S	023	
AGF.AS	S3		
AAW.BC	K2		prima
ACV.BW	H		in O
ACY.CF			illeg.
AGT.AA	S	001	
AGU.AA	S1	001	
AGX.AS	S7		
AGY.BR	S		
MMB.CU			
MMB.FY			
MMB.MZ			
MMB.OD			
AOD.AG	V6	003	
AGP.AA	S7		

Title Remember meAlternate title(s) Gedenke mein

Composer _____ Date _____



Location in Manuscript:

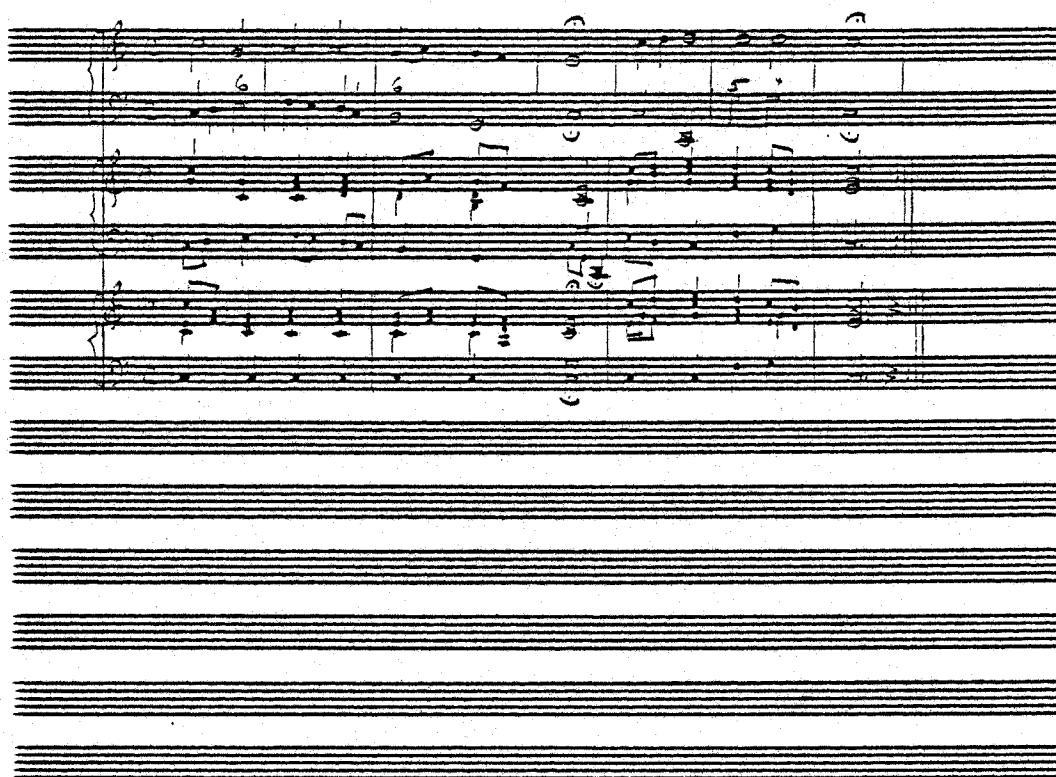
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGV.BM	S1	038	Sop. solo; JCM

Title Ruhe ist das beste Gut

Alternate title(s) _____

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.GK			
ACX.EC			
AHT.DC	PF	075	2 versions
AHV.FG	PT	153	69, M66, AW 182
AIZ.3J	PF	036	JCM

Title Runer wohnt ihr Todtenbeine

Alternate title(s) _____

Composer _____

Date _____

4=

3	5	1	1	2	5 ⁴	3 ²	1	5	3	6	1 ²	3	2	1	2
1	7	6	5	6	7	1	1	2	1	1	1 ⁷	1	7	1	2
5	5	3	1	6	5	5 ⁴	3	5	5	4	5	5	5 ⁴	3	2
1	5	6	3	4	5	1	1	7	1	4	3 ²	1	5	1	2

Call number	Instrument/Voice	Series number	Comments
AHR.AM	P2		
AIE.EG	P4	111	103, 135
AAL.AC			
AD1.BG	N1	007	
AD1.CL		013	
AD1.EE		007	
AHP.GT	P2	195	111
ACX.BX			
AIZ.BM	PF	039	JCM
AAP.CO	V6		
AHT.CH	PF	054	
AHV.CU	PT	081	21, M67
ABK.ON			

Title Schlafe wohl du Himmelsknaabe

Alternate title(s) _____

Composer _____ Date 1817

Piano

The image shows a handwritten musical score on four staves. The first staff is labeled 'Piano' and contains a melody with various note values and rests. The second staff appears to be a bass line or accompaniment. The third and fourth staves also contain musical notation. Below the first four staves, there are several more empty staves, suggesting the score continues on the next page or is a multi-measure rest.

Location in Manuscript:

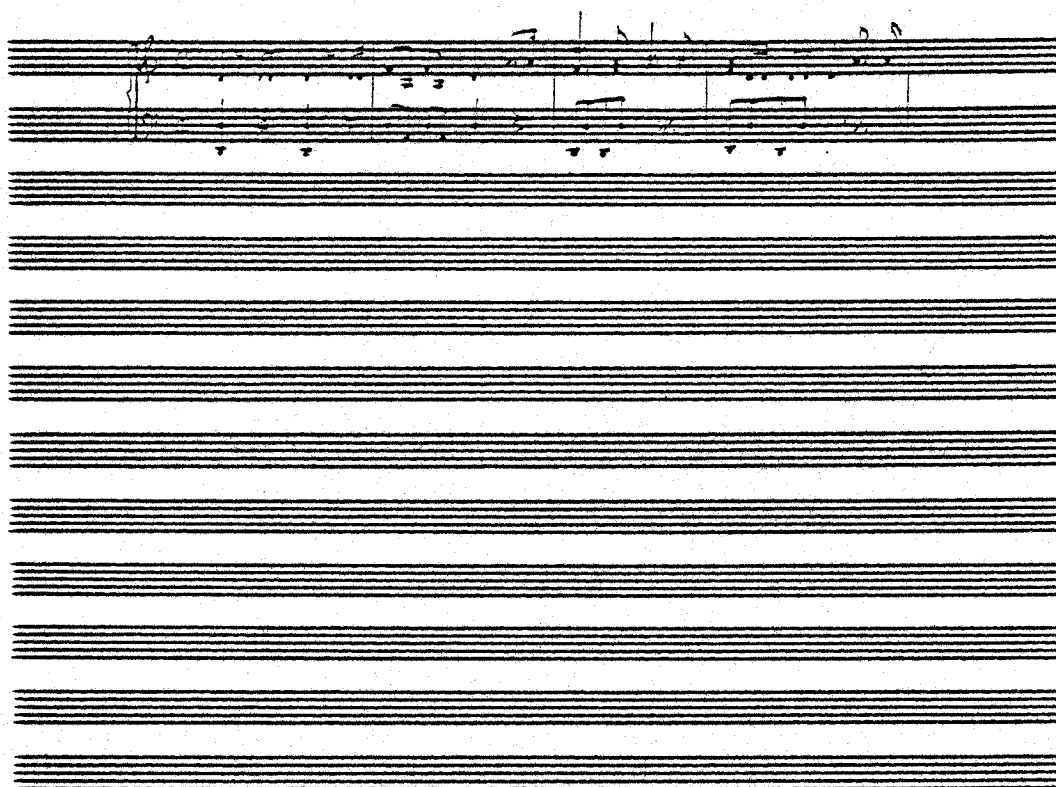
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.LE			
ACX.KQ			
AGC.AZ			
AHW.EF	PT	097	JCM
AAL.DT		074	
AAR.DB		074	
AFV.BB	ST		JH

Title Schoen ist's untram freiem Himmel

Alternate title(s) Kriegslied

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.FM	PT	125	JCM

Title Schoenstes Bluemlein auf der Weide

Weide

Alternate title(s) Schoenstes Bluemlein auf der WeideBluemlein der FreundComposer _____ Date 1316

Handwritten musical score for Piano. The score is written on ten staves. The first staff begins with the word "Piano" and a treble clef. The music consists of a single melodic line with various note values and rests. The notation is in a historical style, likely from the 14th century, given the date 1316 in the header. The score is followed by several empty staves.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAP.BJ	V6		
ABK.KB			
ACX.LA			
AAR.AF		006	
AAL.AU		006	
AHY.CN			
AHS.AF	P1	006	JCM

Title Scots wna hae wei Wallace bled

Alternate title(s) _____

Composer _____

Date _____

(measure 9)

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEN.AS	P1	019	JCM

Title Sent de ist-aver Gott

Alternate title(s) _____

Composer _____

Date _____

Handwritten musical score for 'Sent de ist-aver Gott'. The score is written on ten staves. The first two staves are labeled 'Piano' and contain a piano accompaniment. The third staff is labeled 'Soprano' and contains a vocal line. The remaining seven staves are empty. The notation includes various musical symbols such as notes, rests, and clefs.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAP.ES	V6		
ABK.FM			
ACX.EG			
AHT.OY	PF	071	
AHV.EQ	PT	130	46, *M 70
AHW.EL	PT	103	JCM

Title: Sei getreu bis in den Tod

Alternate title(s): _____

Composer: _____ Date: _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AD1.AB	N1	002	
AD1.CF		003	
AHT.AS	PF	016	
ACT.OB			
ACX.EH			
AD1.BC	N1	003	
AHV.HI	PT	207	123, *M 215
ABK.IS			
AD1.EA			
AAP.DT	V6		

Title Sai mir gegessst du hold

Alternate title(s) _____

Composer _____ Date 1825

The image shows a handwritten musical score on five staves. The notation is in a historical style, likely from the early 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line. The word 'Piano' is written below the first staff. The score is followed by several empty staves.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
APW.BU	S7	046	
APX.BS		045	No music
APY.BT	S3		
APZ.BU	S1	045	
AGM.AL	PT	012	JCM

Title Sei mir willkommenAlternate title(s) Though love is warmThough love is warm

Composer _____

Date _____

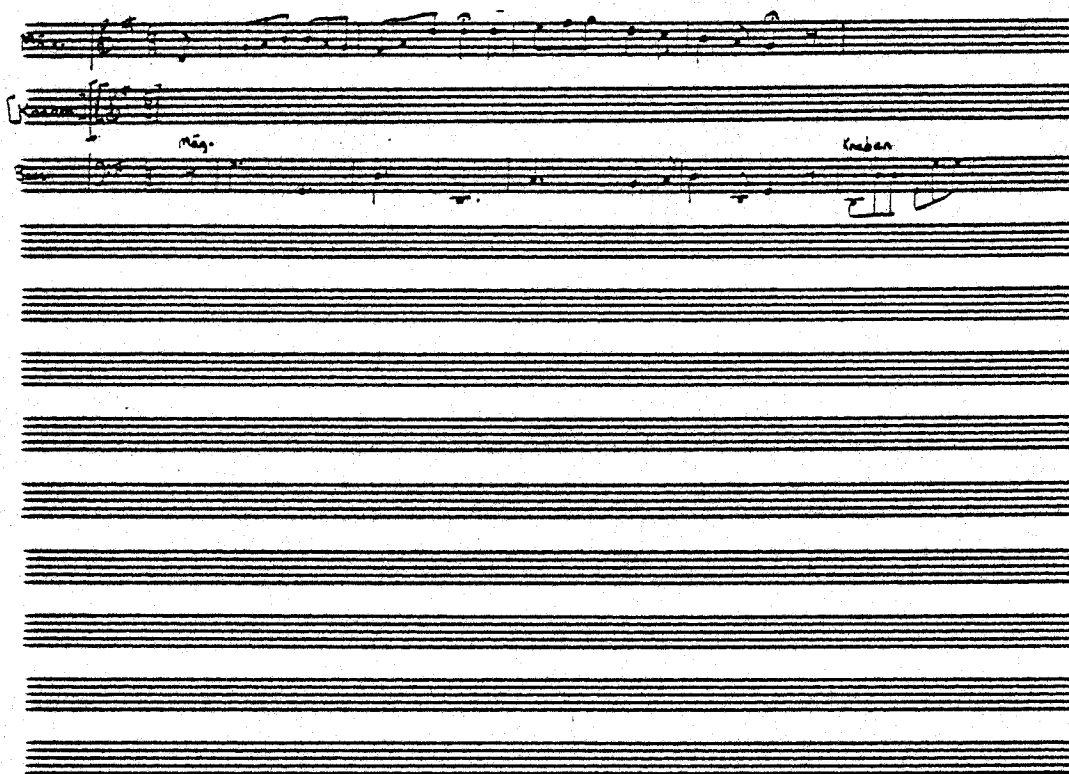
Andantino (measure 9)

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
ACR.8C	V7		
AFX.CY	S7		
AGH.8X	S		
AGX.8C	S7		
AGY.8L	S		
AGZ.3A		023	No music
AHA.8X	S7		
AGV.3G		033	No music
ABC.L3	V		

Title Sai uns begruesst du heilige Nacht

Alternate title(s) _____

Composer _____ Date c. 1820

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGK.BN			
AAL.FK	F7 Bassoon?		Knab/Magd; c. 1820

Title Sien dort in erblassten Mondeslicht

Alternate title(s) Roemische Hauptmann am Grabe Jesu

Composer _____ Date 1827

Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title Sieh dort in erblassten Vondeslicht

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGI.AJ	S		
AGI.AK	H1		
AFU.AY	05		
AAH.CM	F		19 vs. w/ text
AGL.AZ	S		
AGM.AU	PF	020	w/ text, script in mgkt d; JCM
AEI.BG	PF		
AFE.AD	S		JH
AFH.AJ	PT		JH
ACV.AA	S2		
AFV.CZ	S7		JH
AFD.BM	P2		JH; S, V1
AGG.AK	S		
AGR.AN	S7		
AGO.OP	S7		
AGS.CI	S1		w/ cues M & K; JCM
AGT.CO	S5		" "
AGU.AN	S1		" "
AGV.EN	S	039	
ACY.AZ			
ABC.HW	V3		16 mvts.
MMB.BF			
MMB.KO			Ostarfest
MMB.RX			
MMB.XK			JCM
AGO.AO	S		

Title Sieh hier bin ich Ehren Koenig

Alternate title(s) _____

Composer _____ Date _____

S=	1 2	3 1 3 6	5 7 3 2	5 3 6 5	4 3 2 2
00	5 7	1 5 1 1	1 7 1 2	1 1 1 1	6 7 1 7
00	3 5	5 3 1 4	3 2 3 2	3 5 4 3	4 5 5 2
00	1 5	1 1 6 4	5 2 1 2	1 1 4 1	2 3 1 5
					071-

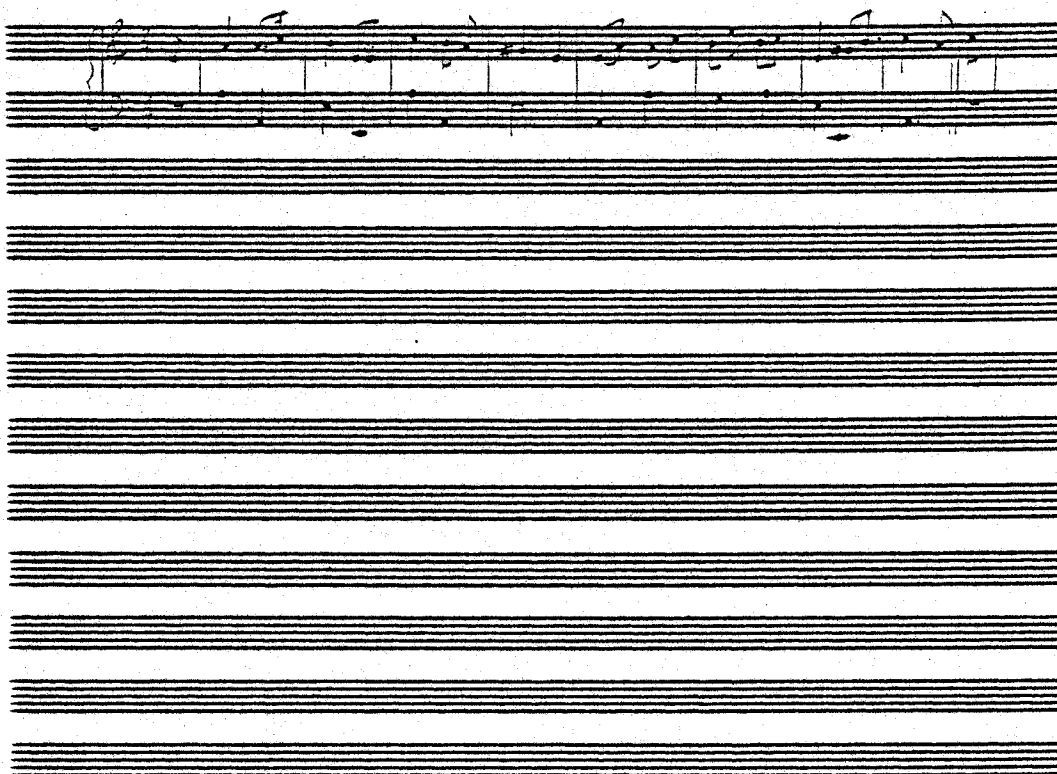
Title: Sien hie bin ich Ebran Koenig

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.FO			
AGD.AO	P4		
AHT.CC	PF	051	
AAP.CR	V6		
ACG.AB	M5	002	
AIE.DR	P4	096	95, 97
AAL.AL			
AFX.JT			No notes
AGC.AE	P4		
AHP.DB	P2	089	96
ACX.CV			
AHV.EU	PT	134	30, *M 72, AW 95
AIZ.AH	PF	009	JCM

Title Snows are dissolvingAlternate title(s) Lappländer Fruenlingslied

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.FP	PT	129	JCM

Title So fuehrst du doch recht selig

Alternate title(s) _____

Composer _____

Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHQ.AF	PF		
AJA.AR	PF	018	JCM. No title
AIZ.CP	PF	068	JCM
AFX.OH	ST		

Title: So schön wie mein Geliebter

Alternate title(s) _____

Composer _____ Date 2/2 1827

Handwritten musical score for 'So schön wie mein Geliebter'. The score is written on ten staves. The first staff is labeled 'Piano' and the second staff is labeled 'Violoncelle'. The music is in G major (one sharp) and 2/2 time. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The handwriting is in ink and appears to be from a 19th-century manuscript.

Location in Manuscript: see next page.

Call number	Instrument/Voice	Series number	Comments
A01.C1		006	
A01.C8		007	
ABZ.AU		021	
A01.ED		006	
AAJ.AV			
AAL.HV		165	
ABK.AP			
ABZ.AE		005	
ACX.KT			
A01.BF	N1	006	
AGK.BC			
AAP.EF	V6		
AAR.GU		165	
AGA.AH	S6	008	
AHV.AI		009	3 (2)
A10.AI			

Title Sollt es gleich bis weiten Scheinen

Alternate title(s) Sollt es gleich bis weiten Scheinen

Composer _____ Date _____

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.CY			
AHW.FI	PT	122	JCM
AAP.DW	V6		
ACG.AE	M5	005	
ACX.BN			
AHB.CG	PT	066	19, AW 187
AIO.CY			
AAJ.CP			

Title Sound the loud timorel

Alternate title(s) _____

Composer _____

Date _____

Tr. Piano

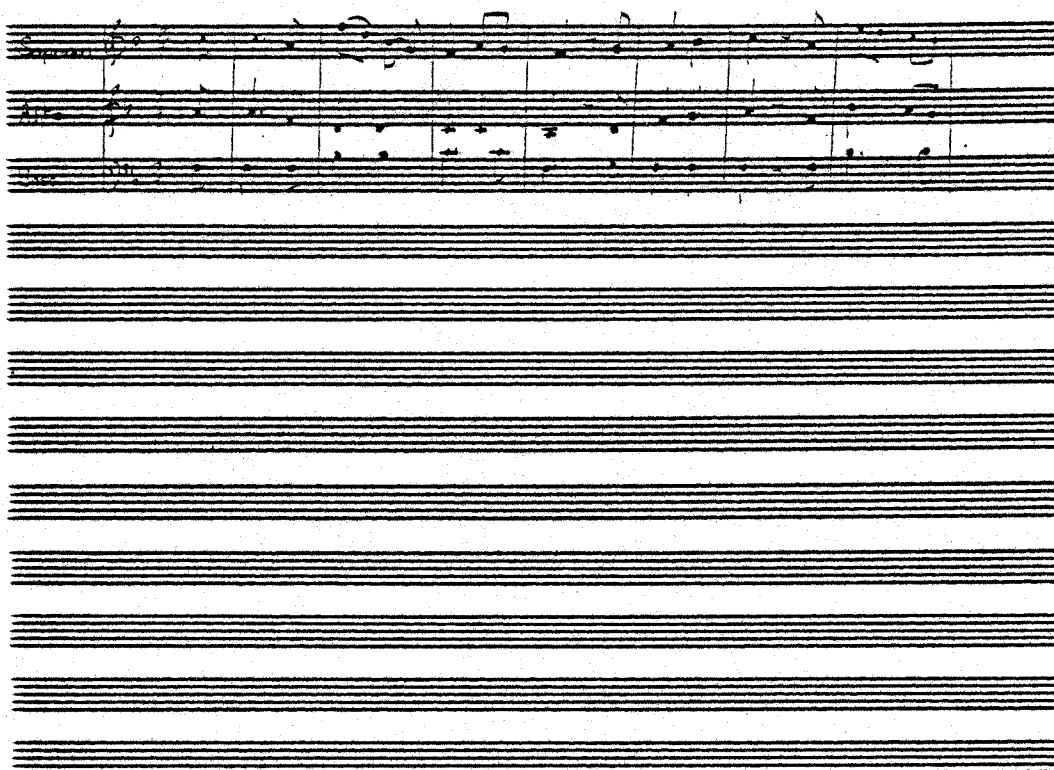
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACV.30	S2		
ACY.AR	V2		
AEQ.AW	P3		
AFA.AV	P6		JH
AFE.BZ	S7	009	JH
AFU.3N	05 w/text		
AFU.CM	05 w/text		
AFV.AY	S7		JH
AGB.AV	S2		JH
AGF.AA	S5		cover: tenor Sibilla Hurlabaus
AGH.3K	S		
AGO.A1	S	009	
AGP.A1	S7		
AGQ.A1	S7	009	
AGR.A1	S2	009	
AGS.A1	S	009	M & K
AGT.AL	S1	009	JH
AGU.A1	S1	009	
AGW.AA	S	001	cover: sop. G. Rapp, Mrs. J. Duss no notes
AHB.3N			
MMB.1H			
MMB.NT			

Title Suchst du die reichste Aothek

Alternate title(s) _____

Composer _____ Date _____



Location in Manuscript:

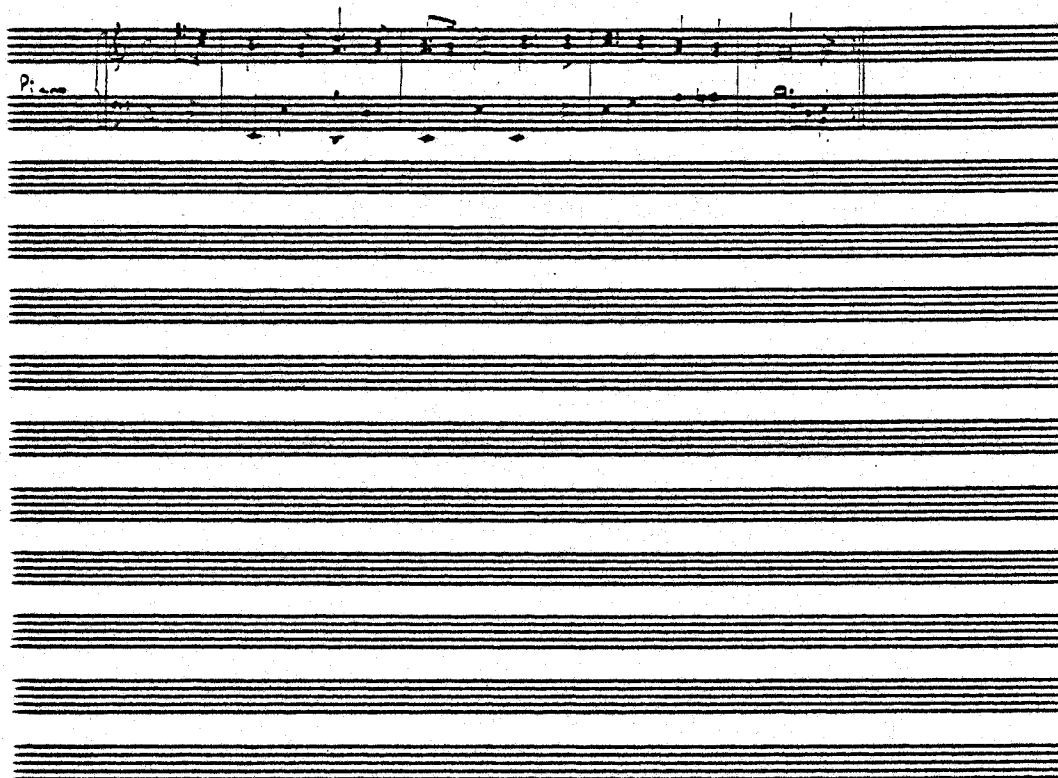
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGF.AV	S7		
AGH.AR	S2		
AGV.AV	S1	023	
AGY.AZ	S1		
AGZ.AY	S2	021	
AHA.BA	S		
AHB.AY	S7		
AGG.BS	S		
MMB.VX			
MMB.YZ			

illagible

Title Scene duastar main

Alternate title(s) _____

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEM.AC	PT		JCM

Title Teilungstheilung des Herrn gesalbter sieget

Alternate title(s) _____

Composer _____ Date 8/15 1827c

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The staves are labeled on the left as follows: Soprano, Alto, Tenor, Bass, Violin I, Violin II, Piano, Piano, Horn, and Cello. The music is written in a historical style, likely from the 19th century.

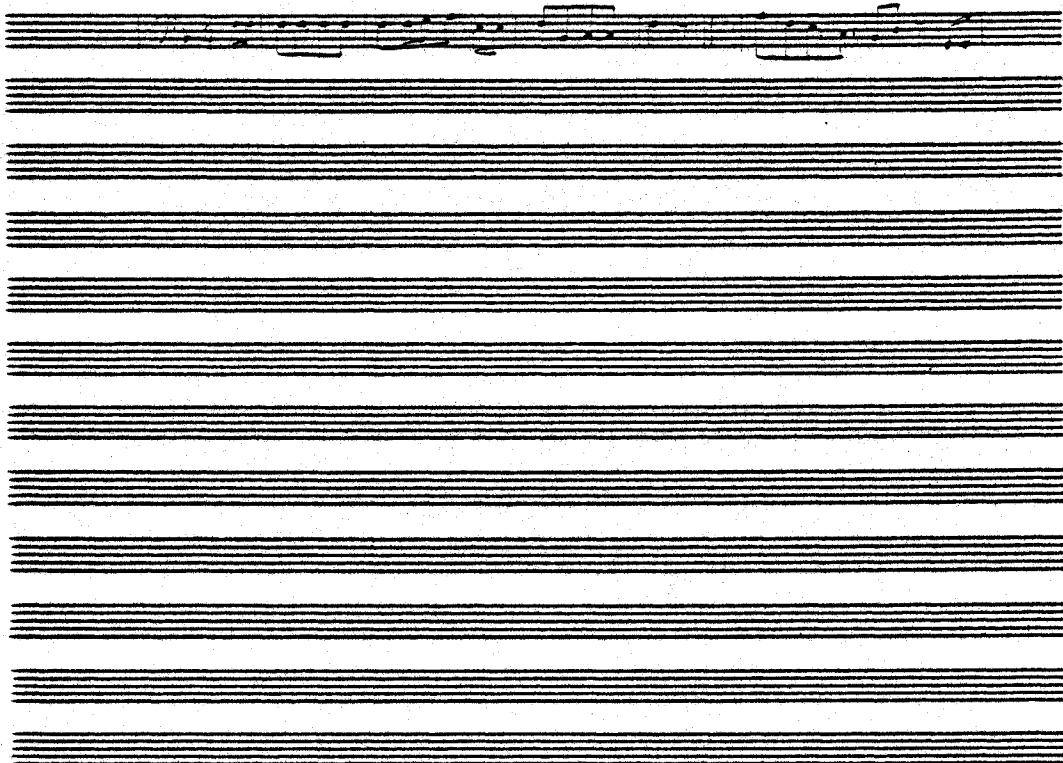
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABK.HA	PF		
ACC.EP	H1		
AGI.AM	M1		
AAI.AL			
AGK.CG		318	
AAP.EE	V6		
ACX.LH			
AHX.CO	PF		Incomplete
AAL.HW		166	
AHV.FX	PT	169	35, M222, HG 407
AHW.FZ	PT	138	
FBC.AO		004	318
ABC.HZ	V	004	
AAR.GV		166	
AHX.BJ	PF	035	
AHK.AY	PF	097	JH
AGN.AK	ST	010	
ADD.AO	P4		No title

Title Unser Wissen grüenen wieder

Alternate title(s) Unser Wissen grüenen wieder

Composer _____ Date 1818



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voices</u>	<u>Series number</u>	<u>Comments</u>
AAR.01		081	
AHY.08			
AAL.2C		081	

Title Valet will ich dir gebenAlternate title(s) Schatz ueber alle Schaeetze

Composer _____

Date _____

Handwritten musical score for three staves, each labeled 'Piano'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

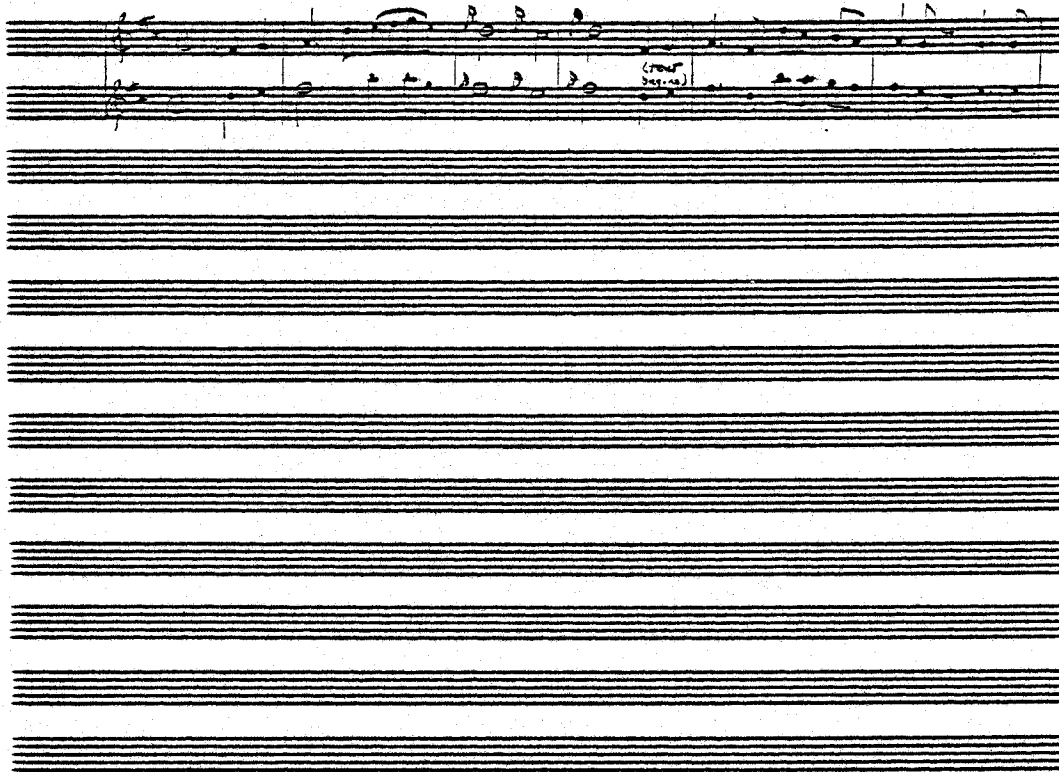
Handwritten musical notation, likely a simplified or figured bass version of the piece, showing two systems of notes and rests.

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AGS.GB		176	224
AID.BQ		043	13 (4), 316
ACX.BQ			
AHT.DA	PF	073	
AHV.BL	PT	043	13? 316
AIZ.AD	PF	004	JCM
AER.DW	PF	035	

Title Water unser

Alternate title(s) _____

Composer _____ Date 5/20 1819

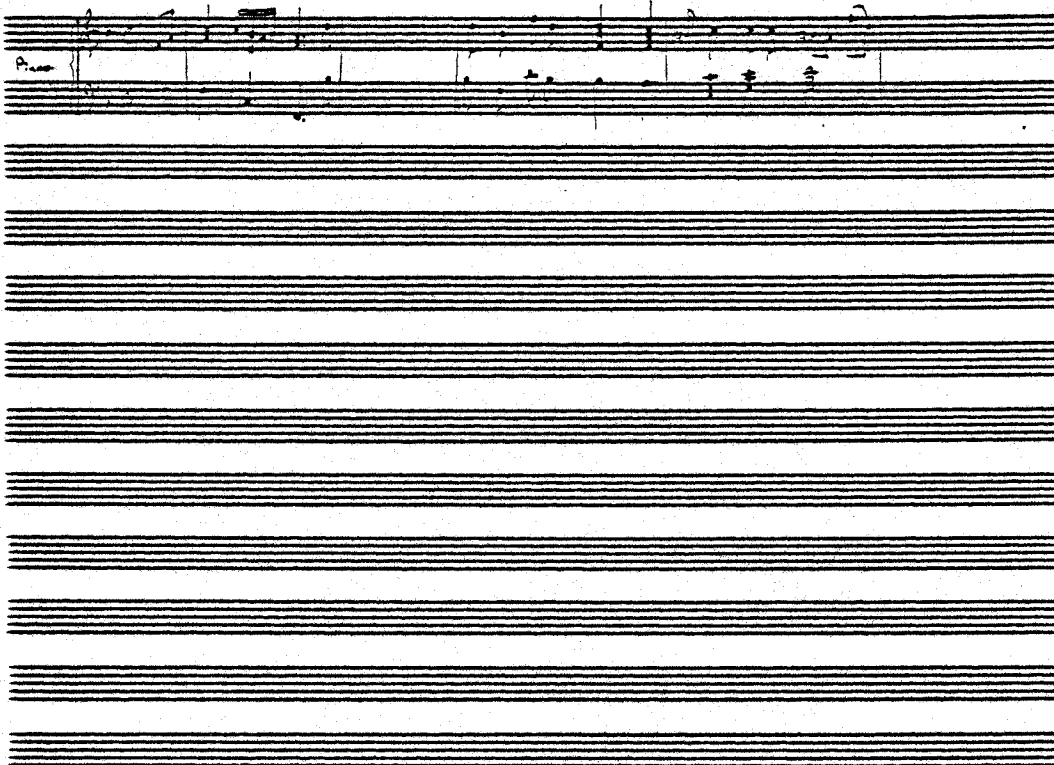
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ABX.AA			w/ 7 vs. text
AGJ.AU			

Title Vergiss mein nicht

Alternate title(s) _____

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEM.A8	PT		JCM; illegible in film.

Title Vors Brautigams Augen schweben

Alternate title(s) Vor Jesu schweben

Composer _____ Date _____

The image shows a handwritten musical score on ten staves. The first two staves are for the piano (Piano), indicated by the 'P.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a clear, legible hand.

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHT.AW	PF	020	
AHW.EB	PT	094	JCM
AHW.EC	PF		Added later
AAP.OY	V6		
ABK.BW			
ACX.BE			
AHV.BM	PT	044	13, GB 53

Title Wann Krieg ich das Kied

Alternate title(s) _____

Composer _____

Date 12/1 1818

The image shows a handwritten musical score on three staves. Each staff is labeled 'Piano' at the beginning. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves also have treble clefs and one sharp. The music appears to be a single melodic line for each part, possibly representing different voices or instruments in a piano setting.

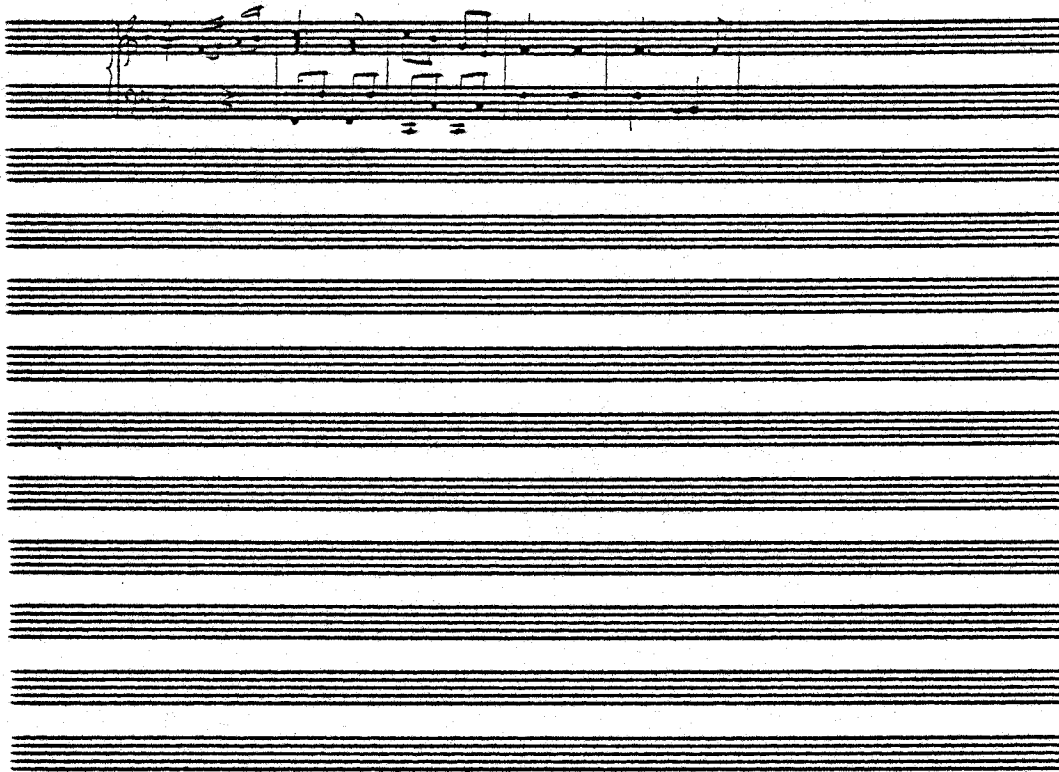
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHV.18	PT	226	142, *GB 108
AJB.8E	PF		H
AJB.CV	PT		H
AIS.AF	PT	006	
AHW.EQ	PT	108	JCM

Title Warten wird doch nicht

Alternate title(s) _____

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
A11.31	PT		JCM

Title Warum emporen die Nationen sich

Alternate title(s) _____

Composer _____ Date 1822

Precedium Measure 9:

Piano

etc.

etc.

etc.

etc.

etc.

etc.

etc.

etc.

Piano

Piano

etc.

etc.

etc.

etc.

etc.

etc.

etc.

etc.

Title varum ampedan 11a Nationen 11ch

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACV.AG	S2		
AFU.AL	05 w/text		
AFU.OT	05 w/text		
AFV.BN	S7		JH
AGF.BR			
AGH.AX	S2		
AGI.AE	S1		
AGJ.AO	P2		
AGL.AS	S		
AGM.AF	PF	006	JCM
AGO.DB	S2		
AGP.AY	S7		
AGQ.D1	S7		
AGR.BY	S		
AGS.DG	S1		
AGV.AM	S	012	JCM?
AGW.DH	S		
AGX.BM	S7		No music
AHY.BT	S3		
AJB.CT	PT		H
AGG.AQ	S		

Title Warum sollt ich mich dann

Alternate title(s) _____

Composer _____

Date _____



5=

1	2	3	2	3	4	5	5	4	5	5	6	4	1
5	5	5	7	1	2	1	6	7	1	6	6	1	1
3	2	1	5	5	5	3	2	2	5	1	2	1	1
1	7	1	5	1	6	7	1	2	5	3	4	2	1
5				7	4	5	#			1			

Location in Manuscript:

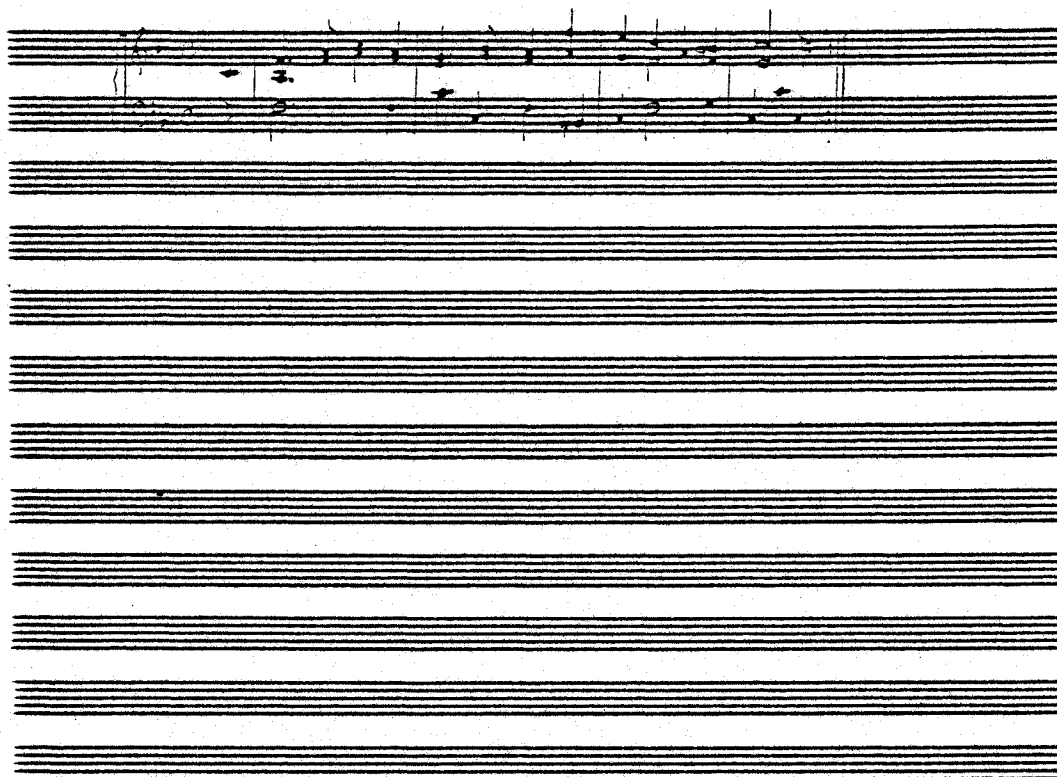
Call number	Instrument/Voice	Series number	Comments
AIZ.BI	PF	035	JCM
ABK.EA			
AHP.DE	P2	092	115
AIE.EK	P4	115	108, 116
AHT.CB	PF	050	
ACX.CE			
AHV.DF	PT	092	26, AW 157

Title Was irage ich viel

Alternate title(s) _____

Composer _____

Date _____



Location in Manuscript:

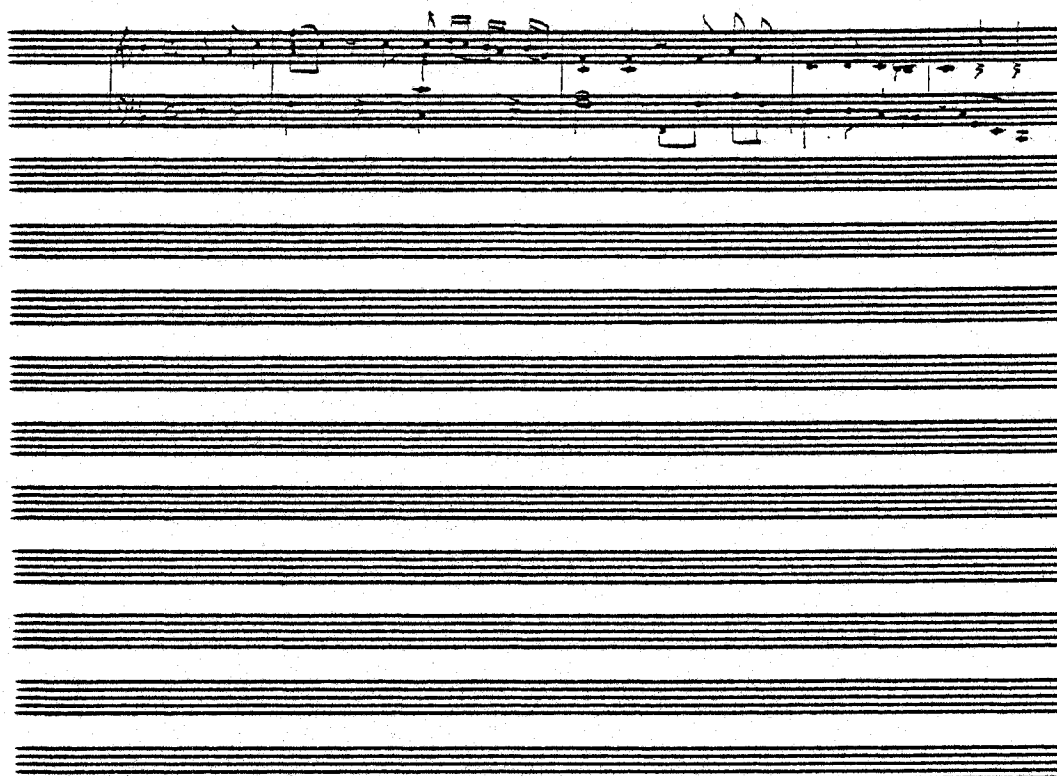
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.FD	PT	117	JCM

Title: Was ist der Mensch halb Thier halb Engel

Alternate title(s) _____

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.FQ	PT	130	JCM

Title Was ist der Mensch nicht Thier nicht Engel

Alternate title(s) Gegenstueck

Composer _____ Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AHW.FR	PT	131	JCM

Title Weg von Lustsangs und ReigenAlternate title(s) Ascher Mittwoch

Composer _____ Date _____

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AET.AH	PT		JCM

Title Weisheit Licht glänzt immerzu

Alternate title(s) Before Jehovah's awful throne

Denmark

Composer _____ Date _____

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The staves are labeled on the left as follows: Soprano, Alto, Tenor, Bass, Piano, Organ, Violon, Viola, and Cello. The handwriting is in ink and appears to be a personal or working manuscript.

Location in Manuscript: see next page.

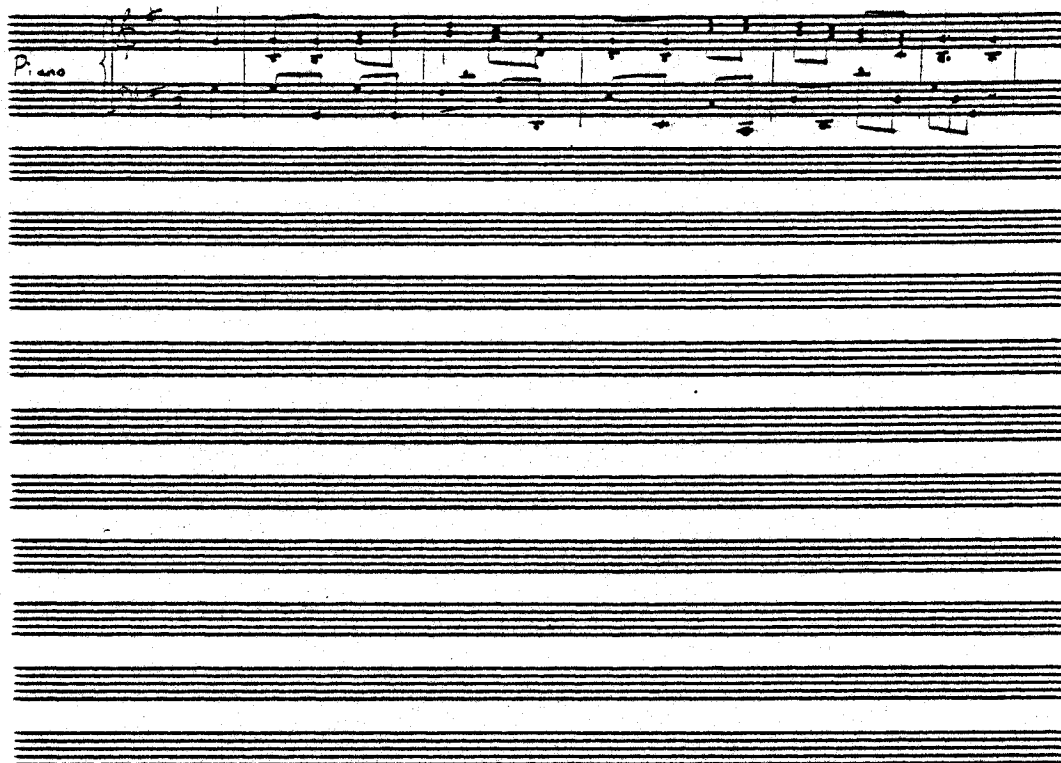
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title Weisheit Licht glänzt immerzu

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGF.AT			no music
AHA.9N	S7		
AHA.9R	S2		
AHB.9D	S1		
AHB.9G	S5		
AGI.AU	H1		
AGL.9C	S5		
AGO.9J	S2	035	
AGO.9I	S7	035	
AGR.9I	S2	035	
AGS.9I	S1	035	
AGT.9I	S1	035	
AGU.9I	S1	035	
AGV.9D	S1		
AGX.9R	S7		
AGY.9F	S1		
AGZ.9I	S2	031	
AGH.9G	S2		
AFU.9A	05 w/text		
AFV.9F	S7		JH
AFE.9Q	P4	035	TASB; JH
MMB.ET			
MMB.UH			JH, in JCM's absence
AER.9U	P4		
ABC.9D	V3		Maden

Title Weisheit will uns weiden

Alternate title(s) _____

Composer _____ Date 1826

Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGM.AR	PF w/ text	017	JCM

Title Wenn Hoffnung nicht war

Alternate title(s) _____

Composer _____

Date _____



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFW.AV	S7	021	P34; JCM
AFX.AV	S7	022	
AFY.AV	S5	021	P34
AFZ.AV	S1	021	JCM
AFV.C1	S7		JH
AGJ.BL	P2		

Title Wer hat die tiefen Heimlichkeiten

Alternate title(s) _____

Composer _____

Date 4/16 1828; 1827

A handwritten musical score for piano, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Piano" is written on the left side of the fourth staff. The score is written in a cursive, handwritten style.

Location in Manuscript: see next page.Call numberInstrument/VoiceSeries numberComments

Title: Wer hat die tiefen Heimlichkeiten

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AGP.BC	S7		
ACY.AF			
ADJ.BE	P5		
AGF.BU			
AGF.EA			
AGG.OV			
AGH.AY	S		
AGL.BF	S3		3rd stanza
AGM.AT	PF w/text	019	JCM
AGW.CW	S		
AFU.AF	OS w/text		
AFV.BQ	S7		JH
AGG.AJ	S1		
AGI.AH	S1		
AGQ.OO	S7		
AGV.OE	S		
AHY.BB			
ACY.AF			
MMB.BR			
FAV.AC	PT	005	JH

Title Wer wer wer kann erzählenAlternate title(s) Who who who can expressPsalm 106Composer _____ Date 1829

Handwritten musical score for Psalm 106. The score is written on ten staves. The first five staves are labeled: Violin I, Violin II, Viola, Piano, and Bass. The notation is in G major (one sharp) and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The bottom five staves are empty.

Location in Manuscript: see next page.

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

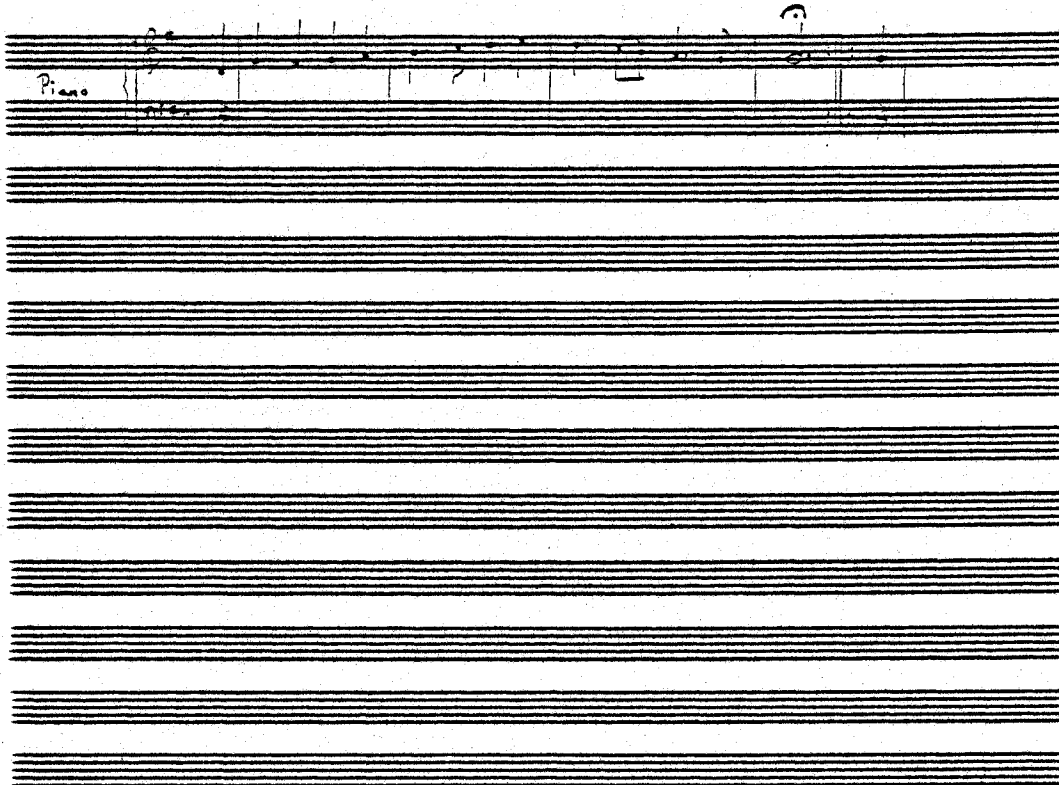
Title Wer war wer kann erziehen

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACD.AT		005	4 mvts.
AEI.BC	PF		
ACV.DJ	S2		
ACV.CO	H2		
AGW.DD	S		
AGG.EB	S1		
AGQ.CB	S7		
AGS.CC	S1		
AGX.BP	S1		
AGX.CM			No music
AGO.CA	S2		
AGR.BU	S2		
AGT.AQ	S5	017	JCM
AFD.AW	S1		JCM
ABQ.AF	S5	005	JCM
ACY.AC			
AFA.AH	P4		JH
AGF.AI	S5		
AGP.AN	S7		
AGW.BL	S1		Gert?
AGY.BO	S		
AGZ.BL	S2	034	
AHB.BJ	S		
AEO.AF	P4		
AFU.BE	O5		
AFV.BG	S7	017	JH
AGG.CC	S1		
AGH.CI	S2		
AGL.BE	S5		
AGO.AR	S2	017	S2 alto
AGQ.AQ	S7	017	
AGR.AR	S2	017	
AGS.AQ	S1	017	
AHA.BZ			JH
AGU.AQ	S1	017	
AGV.BL	S1	037	JCM
MMB.AI		106	
MMB.BT			
MMB.EH			
MMB.YS			
MMB.LX			

Title Wer will nur Juenger Jesus sein

Alternate title(s) _____

Composer _____ Date 6/7 1797



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AEM.AJ	PT		Meimsg. 7Jun, 1797; JCM

Title Wie lachet der HimmelAlternate title(s) Fruehlings und Sommerlied

Composer _____ Date _____



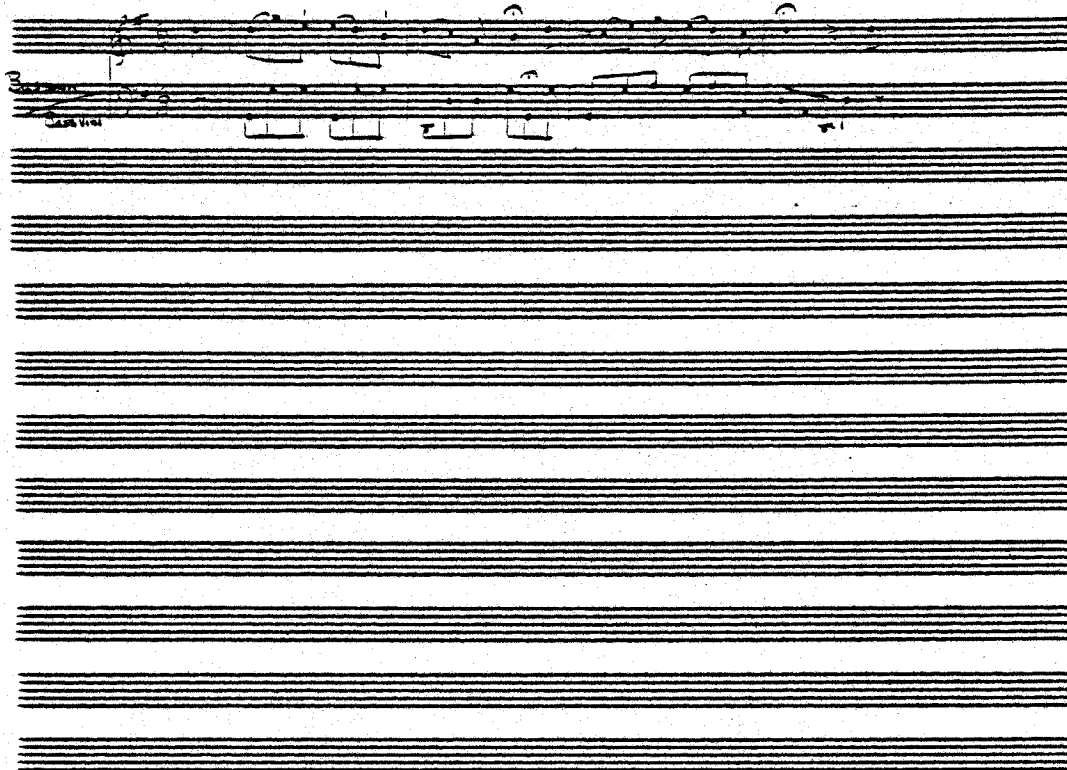
Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACX.ER			
AGC.AM			
AHV.OX	PT	111	28, M231
AHY.BP			
AHY.OX			
AHW.FJ	PT	123	JCM
ABK.ET			

Title Wie lieblich glänzt das Morgenroth

Alternate title(s) Aurora

Composer _____ Date 1817



Location in Manuscript:

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAR.3L		037	
ABK.KK			
AAL.CC		037	
AAP.FK	V6		
ABT.AV		019	
AHS.3L	P1	037	JCM; music for last part only

Title Wie wird des Grabes Nacht entweicht

Alternate title(s) Wie heilig sind mir die Gebeine

Wie selig sind mir

Composer _____ Date 1817

The musical score is handwritten and consists of 11 staves. The first four staves are for voices: Soprano, Alto, Tenor, and Bass. The next two staves are for piano accompaniment, both marked 'Piano'. The remaining three staves are empty. The music is written in a single system with a common time signature 'C'.

Location in Manuscript: see next page

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
--------------------	-------------------------	----------------------	-----------------

Title: Wie wird des Grabes Nacht

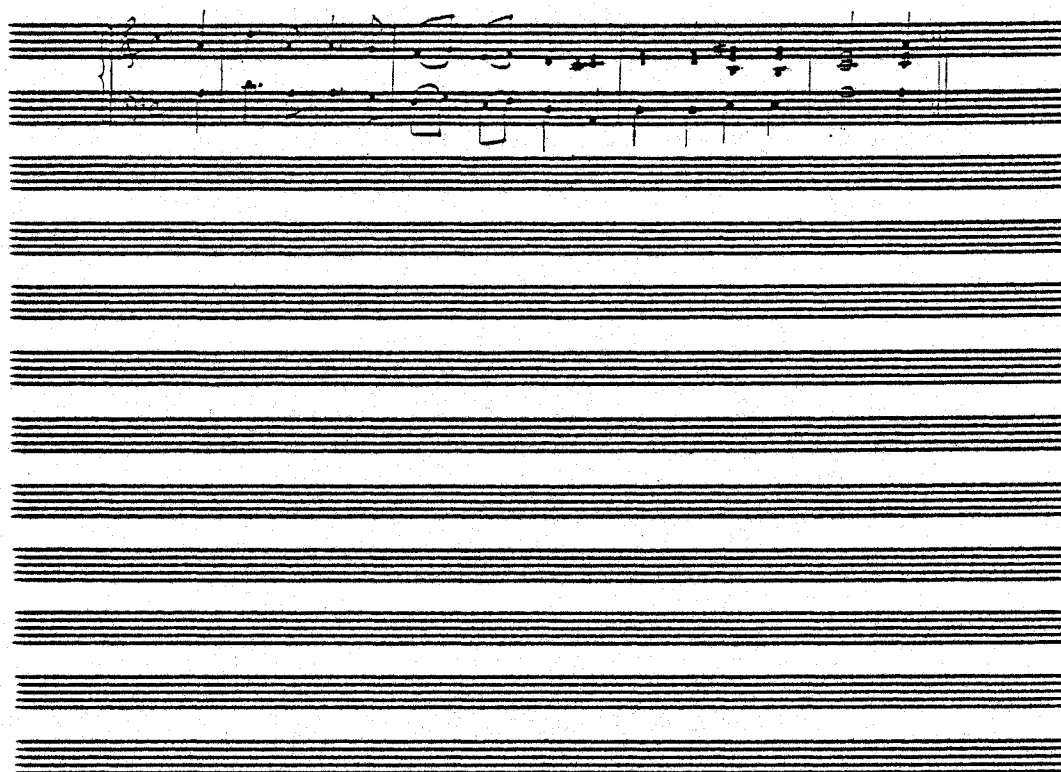
<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AFE.CS	PT		JH
ABT.DT			
AFE.DG	PT		JH
ABK.HL			
ACX.ME			3 vs.
AGO.CR	S2		
ACV.DQ	S2		
ACX.MB			
AEI.BM	PF		w/ text
AFU.ON	OS		w/ text
AGF.OH	S1		
AGG.CZ	S		
AGH.CV	S2		
AGO.CT	S7		
AGR.CL	S2		
AGS.CS	S1		
AGT.CN	S1		
AGW.CO	S1		not in index; Gert?
AGX.CK			no notes
AHW.CX	PT	066	JCM
FAQ.AB	PT		
AAL.OS		073	chorus to Hirten aus den goldnen Zeiten
AAR.OA		073	
ACX.FG			aria; cf. ACX.FC
ABK.IB			
ACX.GH			

Title Wir dienen einem Gnaedigen

Alternate title(s) _____

Composer _____

Date _____



Location in Manuscript:

Call numberInstrument/VoiceSeries numberComments

AEM.AH

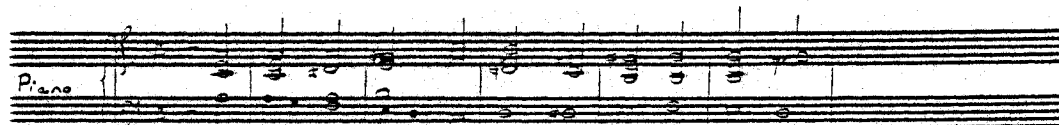
PT

JCM

Title Wir sind nur PilgerAlternate title(s) Ich hab mein sach Gott

Composer _____

Date _____



	6	6	6	5	1	7	6	5	5	5	5
1=	3	3	4	3	3	3 2	1 2	3	3	3	3
	1	1	1	1	6	5	6	7	7	6	6
	6	6	4	1	6	3	4	3	3	3	2
						5		1	#	#	=

Location in Manuscript:

Call number	Instrument/Voice	Series number	Comments
AHP.3F	P2	031	77
AIE.CY	P4	077	74, 34
AJA.50	PT	041	JCM

Title Zion Zion trage Laide

Alternate title(s) Klage und Trost

paired w/ Raffte dich auf du Hochbetriehte or Trost

Composer _____

Date _____

Handwritten musical score for Zion Zion trage Laide. The score consists of ten staves. The first six staves contain handwritten musical notation, including notes, rests, and clefs. The seventh staff is labeled 'Piano' and contains handwritten notation. The eighth staff is labeled 'Soprano' and contains handwritten notation. The remaining three staves are empty.

Location in Manuscript: see next page.

Call number

Instrument/Voice

Series number

Comments

Title Zion Zion trace Laide

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
AAK.BE			
AFX.AE	S7	005	
AHY.BC	S3		
AFV.CD	S7		JH
AFW.AE	S7	005	P23; JCM
AFY.AE	S5	005	P23
AFZ.AE	S1	005	P23; JCM
ACX.EP			
AGG.SO	S		
AGJ.AM	P2		
AGO.BG	S2	032	Maegdi
AGQ.BF	S7	032	
AGR.BF	S2	032	
AGS.BF	S1	032	
AGT.BF	S1	032	
AGU.BE		032	text only
AGY.AS	S		
AHW.BA	PT	023	JCM
AJG.AO	PT	014	
FAW.AA	PT	032	JH
AAP.AK	V6		
AFX.AF	S7	006	
AHY.BD	S3		
AGY.AT			no notes
AFV.CC	S7		JH
AFW.AF	S7		JCM
AFY.AF	S5	005	
AFZ.AF	S1	005	JCM

Title Zions Tochter ruereAlternate title(s) Psalm 42/45

Composer _____

Date 1822; 1830

A handwritten musical score on ten staves. The notation is in ink and includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The word 'Piano' is written in the lower left of the eighth staff. The score appears to be a vocal or instrumental piece, possibly for a church service.

Title Zions Tochter heere

<u>Call number</u>	<u>Instrument/Voice</u>	<u>Series number</u>	<u>Comments</u>
ACV.BC	H		in C
AFE.BD	P4	009	JH
AFU.AO	05 w/text		
AFV.BQ	S7		
AGF.BQ	S		
AGG.AC	S		Aufs Ostern 1822; missing in film
AGJ.AN	P2		
AGM.AE	PF	005	Ostern 1822; JCM
AGP.AZ	S7		
AGQ.CQ	S7		
AGR.CI	S		
AGT.CK	S5		Ode aus Psalm 45
AGU.CG	S1		
AGV.AL	S	011	JCM?
AGX.BL	S7		no music
AGI.AA	S		cover signed Jonathon Lenz
ACV.DL	S2		
ACY.BY			1830s
AGB.AC	PF		
AGH.AE	S2		
AGO.CO	S2	009	
AGS.CP	S1		
AFH.AB	PT	006	JH
VMB.VW			