Music of The Ephrata Cloister

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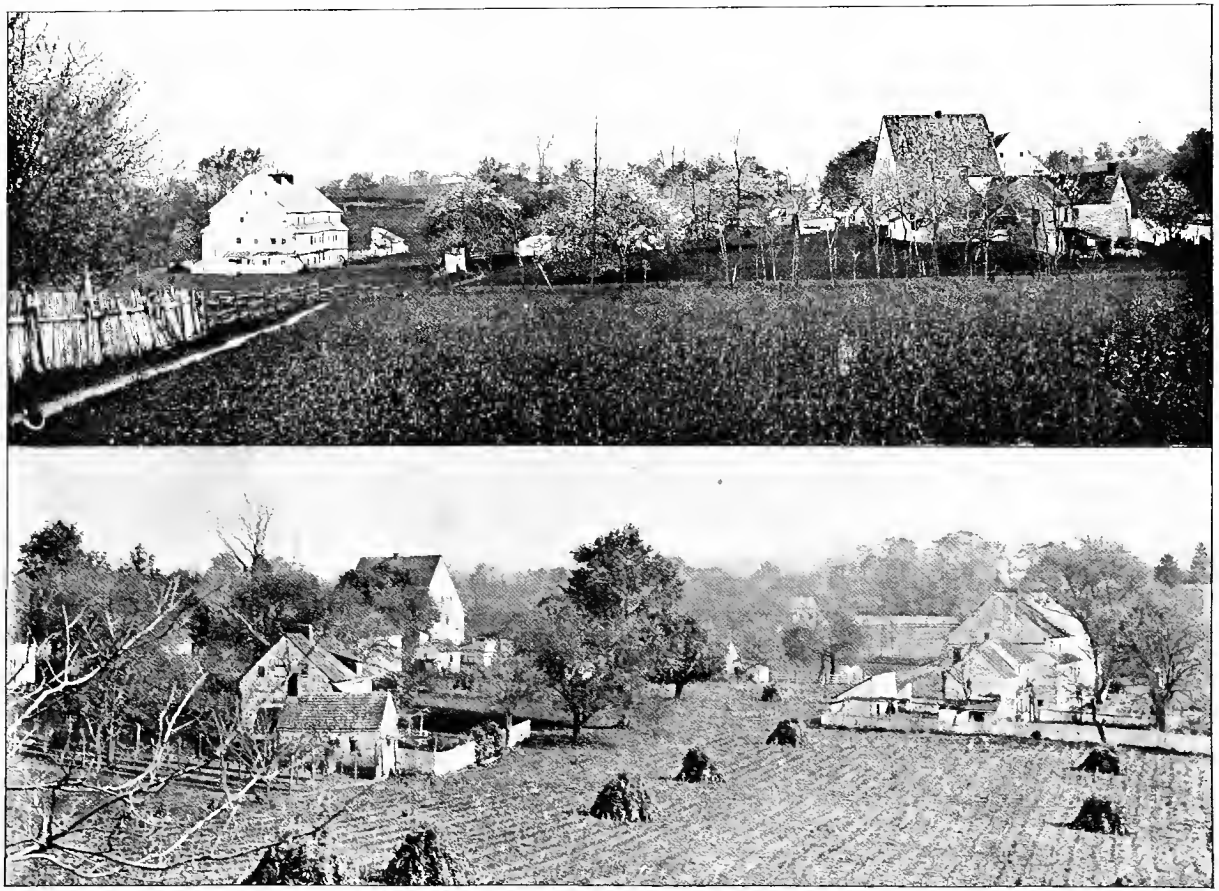

PHOTO. BY J. F. SACHSE.

GENERAL VIEW OF THE KLOSTER GROUNDS AT EPHRATA.

A—VIEW FROM MEADOW TOWARDS ZION HILL. B—VIEW FROM ZION HILL.

The Music of The Ephrata Cloister

ALSO

Conrad Beissel's Treatise on Music

AS SET FORTH IN A PREFACE TO THE

"Turtel Taube" of 1747

AMPLIFIED WITH FAC-SIMILE REPRODUCTIONS OF PARTS OF THE TEXT AND SOME ORIGINAL EPHRATA MUSIC

OF THE

Weyrauchs Hügel, 1739; Rosen und Lilien, 1745; Turtel Taube, 1747; Choral Buch, 1754, etc.

BY

JULIUS FRIEDRICH SACHSE, LITT.D.

Member American Philosophical Society—Historical Society of Pennsylvania—Pennsylvania-German Society—American Historical Association—XIII International Congress of Orientalists, etc., etc.

Reprinted from Volume XII., Proceedings of the Pennsylvania-German Society

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1903

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JULIUS FRIEDRICH SACHSE.

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PREFACE.

WITHOUT doubt the music of the Ephrata Cloister, as evolved in the Settlement on the Cocalico, during the first half of the XVIII. century, and based on Beissel's peculiar system of harmony, exercised a far greater influence upon the community at large than is generally supposed. It not only had its effect upon the social life and development of the German settlers of Lancaster and adjoining counties who had fallen away from the orthodox faith of their fathers, by guiding their thoughts and minds into a spiritual channel; but it gradually extended its influence beyond its original bounds, across the Susquehanna; and in the course of a few years we find it installed in the valleys of the Antietam and Shenandoah where it found a lodgment until long after the parent community had passed out of existence.

It was even carried west of the Alleghanies, and into far-off New England, by these pious celibates, and it is not altogether improbable that one of the Ephrata tune books was largely instrumental in shaping the musical work of the Yankee tanner.

For many years this native Pennsylvania-German music

was a sealed book to the student and historian, but the recent discovery of the original score and tune books of the Cloister, together with Beissel's "Dissertation on Harmony," as set forth in the preface of the hymnal known as the *Turtel Taube*, enables us now for the first time to give the English reader a clear insight into this peculiar product. For the translation of the "Dissertation" and for the transposition of several musical numbers into modern notation, we are indebted to the Rev. J. F. Ohl, Mus.D., of Philadelphia.

Thanks are also due to General John F. Roller, of Harrisonberg, Va., for valuable aid rendered the writer in tracing the history of the German sectarians in Virginia; to Mr. W. H. Richardson, of Norristown, Pa., for two valuable illustrations; and to J. F. Mentzer, M.D., of Ephrata, and other fellow-members of the Pennsylvania-German Society who have so generously aided the writer in his researches during the past years.

JULIUS FRIEDRICH SACHSE.

PHILADELPHIA, December, 1902.

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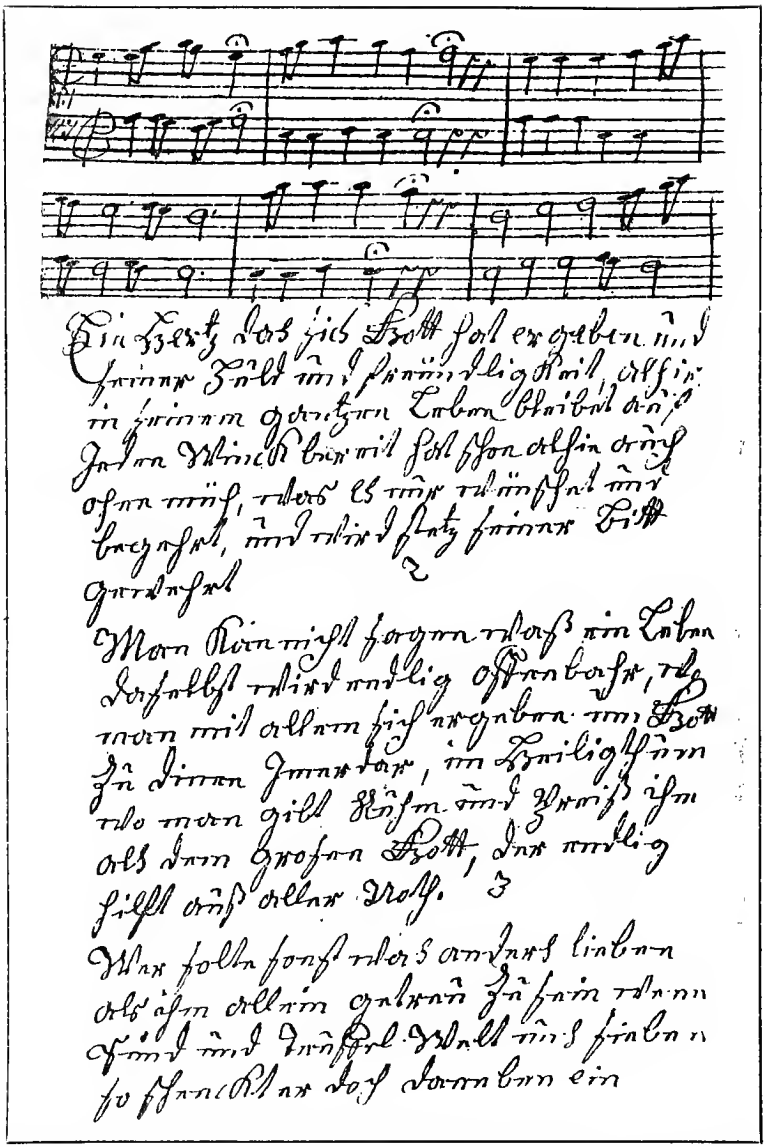
CHAPTER I.

The Music of the Cloister.

EVEN more interesting than the high-gabled cloister buildings at Ephrata, with their curious history and associations, or the issues of the printing office and writing room, with its ornate specimens of caligraphy, is the music of the Ephrata Kloster, with its distinctive system of harmony, unique notation and quaint melodies, with a peculiar method of vocal rendition, all of which were an outgrowth of the theosophy taught by Conrad Beissel and his followers on the Cocalico.

That this singular system of harmony (if strictly speaking it can be called a system), was an original evolution



EARLIEST EPHRATA MUSIC—FROM MS. HYMN-BOOK USED AT AMWELL, N. J., ABOUT 1735.

from the brain of the Magus on the Cocalico cannot be denied, and it has the additional distinction of being the first original treatise on harmony to be published in the western world. This was fully a quarter of a century before the Yankee tanner, William Billings, published his "New England Psalm Singer."

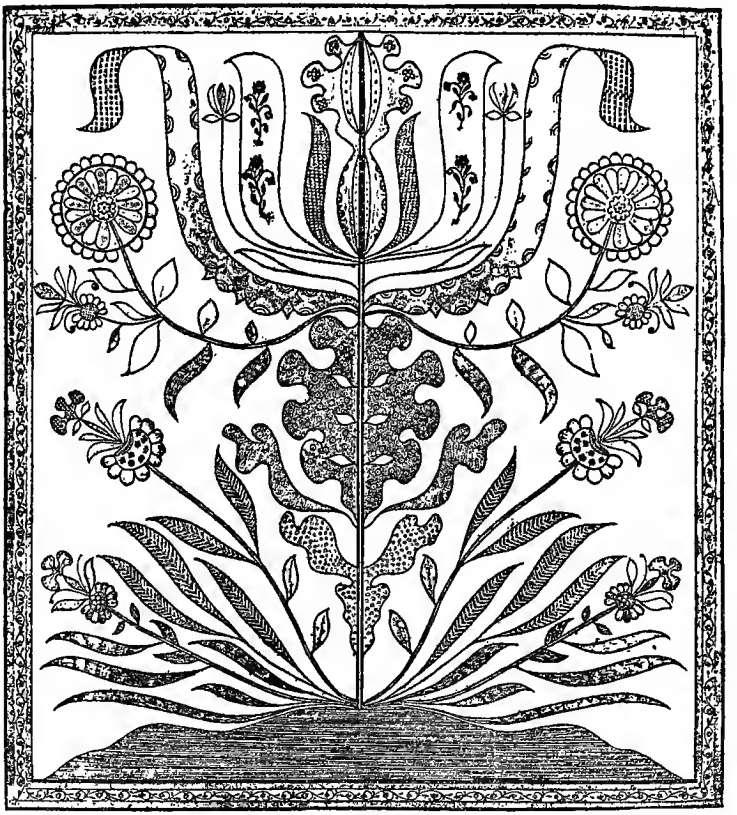
MAIN BUILDING OF THE SNOWHILL INSTITUTION.

Contemporary accounts by visitors to the Ephrata community during the eighteenth century, all bear witness to the peculiar sweetness and weird beauty of the song of the sisterhood, and the impressive cadence of the chorals and hymns of the combined choirs. Some writers even dwell upon the angelic or celestial quality of the vocal music as it floated through the spaces of the large Saal, as the responses were sung and reverberated from gallery to choir.

Much of the beauty of the music was no doubt due to the quality of the voices and the way they were used.

With the decline of the monastic or celibate feature of the Ephrata community, the music of the Kloster fell into disuse, and gradually became a lost art. The only place where any attempt was made to keep the Ephrata music alive, was at the institution known as the "Nunnery" at Snowhill in Franklin County. Here the music and Beis-

sel's system of harmony were fostered, taught and practiced until a few years ago, when the last of the Snowhill celibates passed from time into eternity.



SPECIMEN OF EPHRATA PENWORK FROM MS. HYMN-BOOK OF 1745.

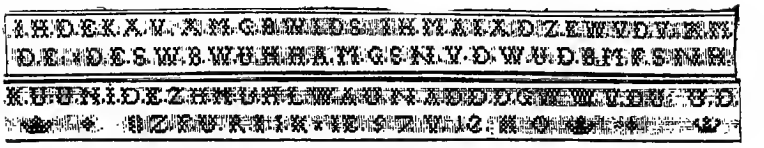
It may truthfully be said that during the whole of the nineteenth century no effort was made outside of the Snowhill "Nunnery" to practice or keep alive this distinctive Pennsylvania-German music.

The manuscript music books, frequently embellished with beautiful penwork, became objects for the cupidity of the book collector, and are now scattered. A few have found resting-places in museums and great libraries of the country, but some of the best specimens are in private hands.

Unfortunately many of the music books of the Ephrata community deteriorated, by virtue of the peculiar composition of the ink used, which destroyed the fiber of the paper. Others again suffered from careless handling in addition to the ravages of time; then again in many cases copies were thrown aside or destroyed by their ignorant owners as worthless Dutch books. Thus it happens that the original collection of the Ephrata manuscript music, which was never a very large one, is now scattered, and specimens are eagerly sought after and difficult to obtain.

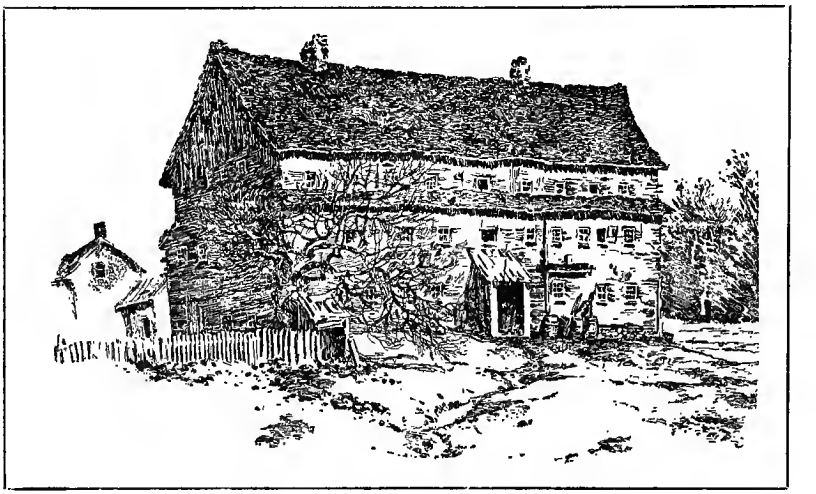
During the past quarter of a century the writer has made a systematic search for such music, scores and books, not passing even fragments. His search has been rewarded to so great an extent that it is now possible again to form a conception of Beissel's remarkable musical productions, and have them rendered once more in their original form.

Particular attention has also been devoted to the published accounts of Beissel's theories on harmony, in both the *Chronicon Ephratense* and the hymn-book known as the *Turtel Taube* of 1747. Comparisons have been made between original scores by Beissel and the elementary exercises used in the singing school, as well as with the finished and concerted pieces used at the Kloster services. Thus we are now in a position to form a tolerably clear idea of this system of harmony which had its development on the banks of the Cocalico, as well as of the original manner of rendering the music.



FROM AN EPHRATA SAMPLER.

Conrad Beissel evidently had but a scant acquaintance with the church music of the Reformation period, and his musical compositions, it now appears, stand in the same category with his theosophical writings. The music of the Ephrata Kloster is entirely unlike the ancient church music, and it has none of the rhythm and swing of either the religious or secular folk-song of the Reformation. Our



BETHANIA, THE OLD BROTHER HOUSE.

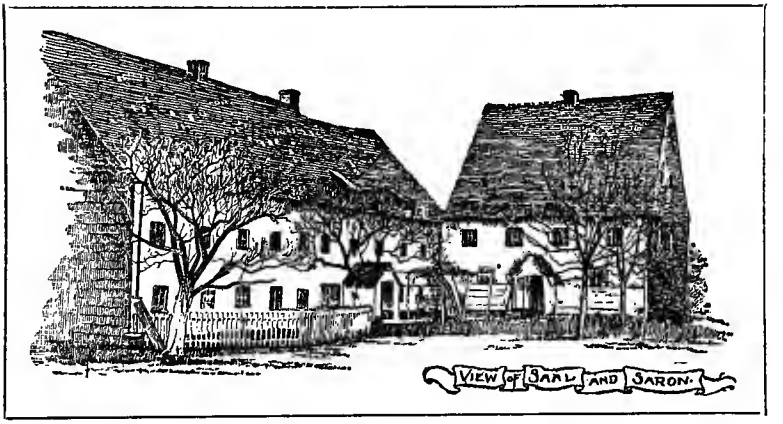
Ephrata music, like the hymns to which they were set, contains many elements of mysticism.

It will be remembered that this music, with its peculiar system of harmony, was a native Pennsylvania product—

the earliest and most original distinctive system of music evolved in the western world during the eighteenth century. Though crude in many of its progressions and often incorrect in its harmonies, yet from both an historical and a musical standpoint it is unique and valuable.

Sung as it was with fervor and feeling, by the enthusiastic mystic celibates within the confines of the Kloster Saal, the music unquestionably had a charm of its own.

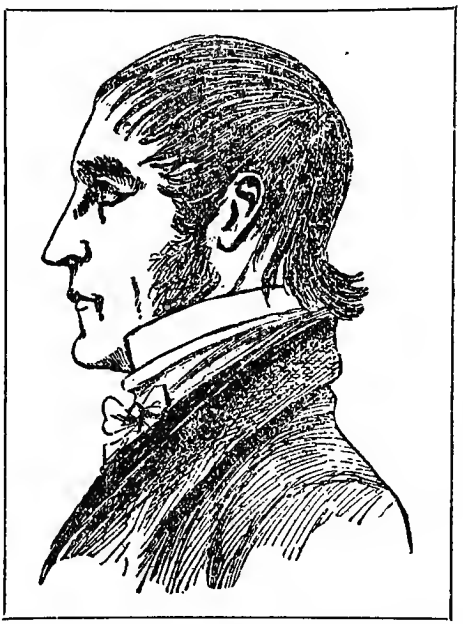
The history of the old Kloster has for years been a fruitful subject for writers of varied accomplishments. No matter from what point of view we approach it — whether from a domestic, social, religious, educational or architectural one — we are astounded with the wealth of the novel situations which present themselves before us, changing at every turn with kaleidoscopic rapidity, ever presenting new



SISTER HOUSE AND CHAPEL.

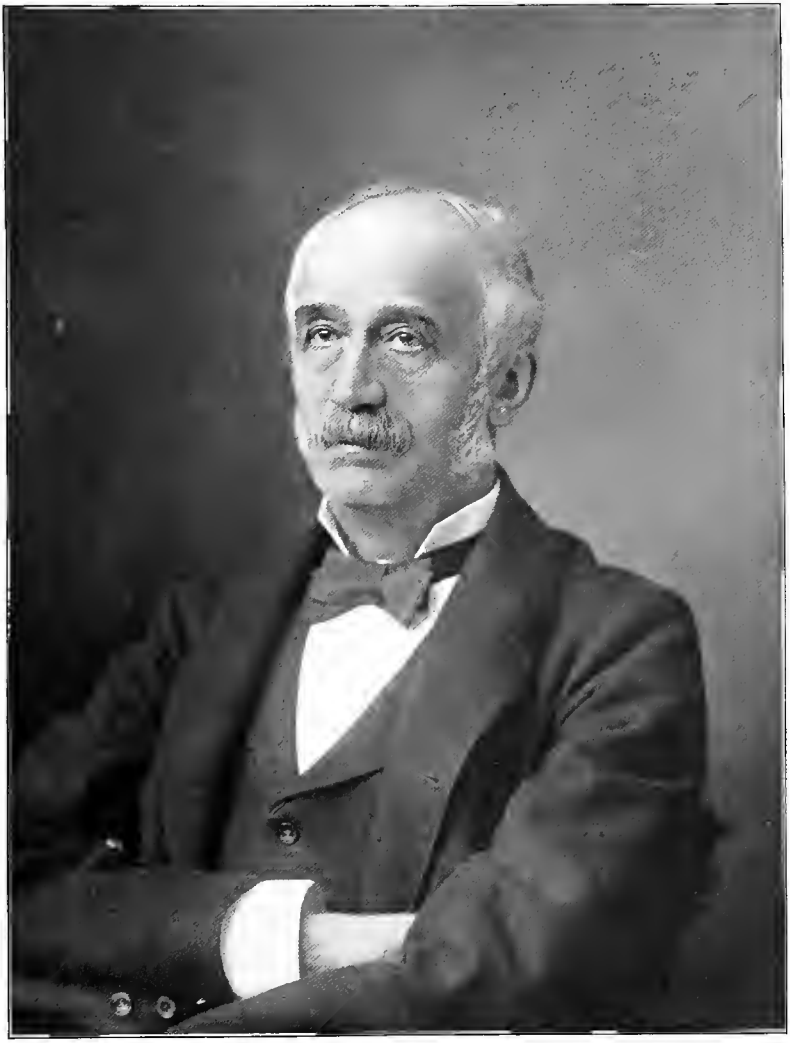
and curious combinations, and offering for consideration themes for study and an incentive for further research and discovery.

During the past quarter of a century, the reading public has been kept tolerably well informed of the history of this mystic community that had its origin in Lancaster County within our own State. In most cases these accounts were mere newspaper sketches, superficially written by the average reporter of the day, who usually has a vivid imagination, without any time or training for research or historic investigation.



DR. WM. M. FAHNESTOCK, b. APRIL 10, 1802; d. DEC. 15, 1854.

Even worse than these ephemeral stories, we have been afflicted with occasional dissertations and opinions by would-be authorities, who, although totally ignorant of the German tongue, and the habits and customs of our people and their literature, have set themselves up to speak authoritatively of the Ephrata people, their writings and



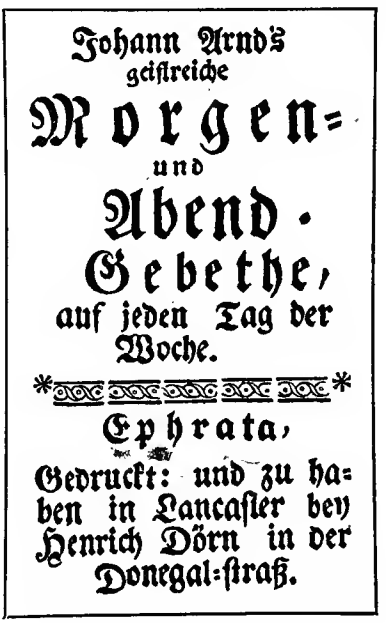
PROF. OSWALD SEIDENSTICKER.

B. MAY 3, 1825; D. JANUARY 10, 1894.

music. These, in almost every case have been mere idle vaporings, unworthy of notice and valueless for reference, except as to such portions as they have taken bodily from the publications of the Pennsylvania-German Society—or its members.

In bold contrast with the above screeds, we have a number of fugitive and fragmentary papers in both German and English—publications of great value by such writers, investigators and scholars as the late Dr. Wm. M. Fahnestock, Professor Oswald Seidensticker and others.

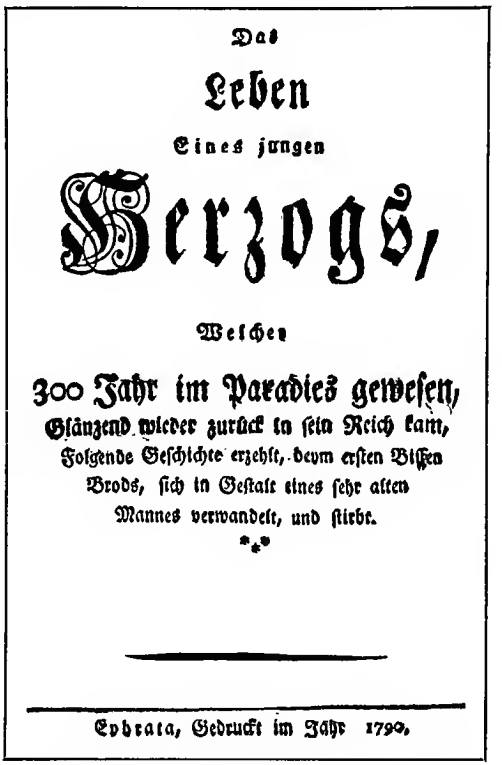
These publications were followed by the "Critical and Legendary History of the Ephrata Cloister and the Dunkers," an exhaustive work by the present writer, forming the basis of his "German Sectarians." This work, representing a research and labor of more than twenty years, was supposed to have been exhaustive, giving the whole history of the movement and settlement of the mystic community, as well as a complete list of the issues of the Ephrata press and a bibliography of the Kloster. But since its issue, a number of new imprints, broadsides and manuscripts have come to light, chiefly through the incentive offered by the pub-


Johann Arnds
geiſtreiche
Morgen-
und
Abend-
Gebethe,
auf jeden Tag der
Woche.
Ephrata,
Gedruckt: und zu haben in Lancaſter bey Henrich Dörn in der Donegal-ſtraß.

TITLE OF ARNDT'S SPIRITUAL PRAYERS.

lished list in the "German Sectarians," among them being a copy of Arndt's *Gebethe*, supposed to have been the earliest issue of the Ephrata press.

So far as the writer has been able to discover in his investigations of the Ephrata press, there are evidences of


Das

Leben

Eines jungen

Herzogs,

Welcher

300 Jahr im Paradies geweſen,
Glänzend wieder zurück in ſein Reich kam,
Folgende Geſchichte erzehlt, beym erſten Biſſen
Brods, ſich in Geſtalt eines ſehr alten
Mannes verwandelt, und ſtirbt.

***

Ephrata, Gedruckt im Jahr 1790.

A LATELY DISCOVERED EPHRATA IMPRINT.

three instances where efforts were made to issue an original work of the community in both German and English.

The first of these was Beissel's *Wunderschrift* (1745). The English version, "A Dissertation on Man's Fall," was not printed until 1765.

)ɪ(

EJne tiefe Angelegenheit meines Geiſtes hat mir Urſache gegeben dieſe Wunder-Schrifft aufzuſetzen: u. etwas wehniges davon an den Tag zu geben, nemlich: durch welche unbeſchreibliche Angelegenheiten ich daran gekommen bin. Und ob ſich ſchon die Schrifft zur vollen Gnüge ſelbſt anpreißt: ſo muß doch, als zur Vorrede, etwas anmercken, um einen Eingang zur Sache zu machen.

Ich habe zwar in den Tagen meiner Göttlichen Jugend gemeinet, es könte mir nicht fehlen, wann ich mich würde auf das ſauberſte üben, um meinen Wandel im H. Verliebt-ſeyn und Göttlichen Lichte zu führen. Allein dieſes hat ſo viele harte und ſchwere Gegenſprüche erwecket, daß mich oft Entſetzen und Grauſen ankam: wiewohl ich daneben mein H. Verliebt-ſeyn fortſetzte, in der Meinung es im Sieg zu gewinnen. Allein, je mehr Fleiß ich anwandt, deſto eine heftigere Rebellion ich in mir erweckte: welches mich freylich ſo geübet und geſiebet, daß oftmal die Steine, wenn ſie hätten eine Empfindlichkeit gehabt, mit mir hätten ſchreyen müſſen, ſonderlich weil der groſe Fleiß und die allerreinſte Brunſt der Liebe allezeit das Feuer geſchiert zu einem neuen Allarm. (1) Dieſes hat mich freylich in gar

A tiefes

(1) Der Sinn dieſer Reden iſt folgender: Je mehr wir uns laſſen das Gute angelegen ſeyn, deſto mehr wird das Uebel in uns rege. Es iſt dieſes eine aus langer Erfahrung beſtätigte Warheit: dahero, wann wir Gutes

INITIAL PAGE OF THE GERMAN VERSION OF BEISSEL'S WUNDERSCHRIFT.

A Diſſertation on MANS FALL,

Tranſlated from the High-German Original.

Printed: *EPHRATA* Anno MDCCLXV.
Sold at Philadelphia by Meſſieurs CHRISTOPH MARSHAL and WILLIAM DUNLAP

TITLE PAGE OF THE ENGLISH VERSION OF BEISSEL'S WUNDERSCHRIFT.

Chronicon Ephratenſe,

Enthaltend den Lebens-Lauf des ehrwürdigen Vaters in Chriſto

Friedſam Gottrecht,

Weyland Stiffters und Vorſtehers des geiſtl. Ordens der Einſamen in Ephrata in der Grafſchaft Lancaſter in PENNSYLVANIA.

Zuſamen getragen von Br. Lamech u. Agrippa.

Er iſt wie das Feuer eines Goldſchmieds, und wie die Seiffe der Wäſcher: Er wird die Kinder Levi reinigen wie Gold und Silber. Malach. 3, 2. 3.

Es iſt die Zeit, daß anfahe das Gericht am Hauſe Gottes, ſo aber zuerſt an uns, was will vor ein Ende werden mit denen, die dem Evangelio Gottes nicht glauben. Und ſo der Gerechte kümmerlich erhalten wird, wie will der Gottloſe und Sünder erſcheinen 1. Petr. 4, 17. 18.

EPHRATA: Gedruckt Anno M D C C L X X X V I.

TITLE PAGE OF CHRONICON EPHRATENSE.

The next venture was the *Chronicon Ephratense*. This was translated by Brother Jaebez, and the MS. sent to Christopher Marshall for correction and revision. The outbreak of the American Revolution prevented its publication.

The third work, and to us at present the most important one, was Beissel's Dissertation on Harmony as it appears in the preface of the *Turtel Taube* of 1747. The writer has never been able to find a complete copy of this tractate in English. A fragment, however, has come down to us, proving the fact that it was translated and printed in English; but it unfortunately lacks the title and concluding pages. Such portions as we have are printed *verbatim et literatim*, the missing parts being translated and supplied by the present writer.

The attention of the writer has been repeatedly called, by musicians and other competent musical judges, to certain glaring errors in the music as printed in the musical chapter of his work, and supposed to have been a correct translation of the Ephrata scores into modern notation. The writer greatly regrets the inadvertent introduction of this erroneous matter into his work—mistakes for which he can hardly be held responsible. In compiling the chapter on the Ephrata music[1] the writer, not being an expert skilled in the rules of harmony, nor proficient in instrumental music, entrusted the transposition of several specimen pieces into modern notation to the hands of a person whom he believed to be a competent and practical musician—one who claimed to have some knowledge of this kind of music. Fortunately for the writer, only three of the transpositions were used.

The many criticisms which they brought forth led to a closer and more general examination and study of such Ephrata scores, manuscript music books and sheets as were

[1] "German Sectarians," Vol. II., Chapter VI., pp. 127–160.

available, and a comparison of them with such descriptive and explanatory matter as appears in the *Chronicon*, the *Turtel Taube* and other books of the Ephrata institution.

Since the issue of the final volume of the "German Sectarians," quite opportunely several new and heretofore unknown music books and manuscripts were found and brought forth from their resting-places, and were kindly sent, by their various inheritors, owners or legatees of some of the old Sabbatarians, to the writer. Two of these books deserve special mention, as they give to us the key to the whole system or manner of the rendition of the music, and how it was originally written or composed by the versatile genius on the Cocalico. These books, in fact, bear the same relation to Beissel's musical hieroglyphics that the Rosetta stone does to the Egyptian ones. One of these books appears to have been the score book of either Beissel or some other leader of the choirs. It also differs from any of the other known music books, as it contains some of the music as originally written by the composer, Conrad Beissel. In some places the entire four parts are written consecutively upon a single staff, the clef being shifted to suit the voice or part. In many cases the words of the hymns are also divided, showing the number of words sung respectively to each bar, which in many cases is an arbitrary selection.

The other book shows how the above four-part music, as originally written on a single staff, was written out when used in actual practice.

Another interesting bit of information that has come to light in this connection is "Beissel's Apology for Sacred Song," a colloquial tractate consisting of eleven questions and answers whereby Beissel justifies the introduction of sacred song. This tractate is now for the first time rendered into English and here follows.

CHAPTER II.

Beissel's Apology for Sacred Song.

S it consistent with the Word of God that we sing?

Yes, as we find in both Old and New Testaments commands and examples. Psalm lxviii. 5, 33; Matthew xxvi. 30; Eph. v. 19; James v.13.

Who shall then sing?

All the saints of God, whose hearts and mouths are full of praise, thanksgiving and prayer.

Cannot the godless sing a hymn in a manner acceptable to God?

Oh, no, for, like unto the prayer of the wicked, so also is their song abhorrent unto God. The bawling of their hymns pleaseth Him not. Amos v.

Why cannot such people sing rightly?

Because they have not the spirit of Christ, who alone can intone the true tone and song.

How sang the early Christians?

One of the old chroniclers speaks thereof as follows:

"The husbandman sings behind the plow a joyful hallelujah; the tired reaper enlivens himself with psalms, and the vinedresser sings portions of David's hymns, and so forth."

At their meetings did they sing together?

Yes. For as they met together before break of day they read some selections, offered prayer, and in the simplicity of Christ sang hymns of praise as heathen writers have testified of them.

Did they sing at the table?

Yes. In place of disgraceful laughter and unnecessary conversation at the table, they, with wife, children and guests, intoned hymns of praise and thanksgiving.

How shall the heart be qualified when we want to sing?

As it has been crushed under the law and made pensive after God, then comes the Holy Ghost and brings peace and joy into the heart, that the mouth overflows to the praise of God.

What is meant by the psaltery with ten strings, of which David speaks?

As the tenth number is a perfect number (when one has counted ten, one begins again and commences with one), therefore is Christ our psaltery with ten strings, whose perfection is continually in our hearts and to be sung with our lips.

Who therefore teaches us to sing aright?

The Holy Spirit, as the true singing-master, can turn the heart into a celestial harp and divine instrument, so that it can be used without outward instrument and sound, and often also without any audible voice.

Is it not sufficient when one outwardly listens to a beautiful melody?

Oh, no. Paul speaks: "Sing unto the Lord in or with your hearts." Even the lips of the godless can carry a fine voice.

Intone then ye saints to the Lord, intone a hymn unto the Lord, with the celestial choirs of the upper and lower Jerusalem; yea, let everything that hath breath praise the Lord.

Hallelujah.

CHAPTER III.

The Music of the Kloster.

THE finding of this new material and the discovery of other interesting features of mystical Pennsylvania music, together with an earnest desire of the writer to correct the evident errors in the musical transcriptions in his chapter on the Ephrata music, have been among the incentives to write this paper, and thereby to perfect his account of the Kloster music. For this purpose he has secured the coöperation of the Rev. J. F. Ohl, Mus. Doc., well known as a musical editor and writer on musical subjects. This authority has made correct transpositions of the native Pennsylvania-German music into modern notation, enabling us to present in its proper light the peculiar system of harmony evolved in the versatile brain of Conrad Beissel in his seclusion on the Cocalico. A number of illustrations, sufficient for our purpose, are given both in the original and in modern form.

The system of harmony here brought to our notice, it must be remembered, was the original outgrowth of the

mind of a comparatively uneducated man, whose practical knowledge of music was limited to a few scrapings of dance music when he was yet a journeyman baker in the Fatherland. How much instruction he may have received in theoretical or practical notation from Ludwig Blum during the latter's short sojourn on the Cocalico it is difficult to surmise. But, judging from the tenor of the Ephrata

ALLEGED PORTRAIT OF CONRAD BEISSEL.

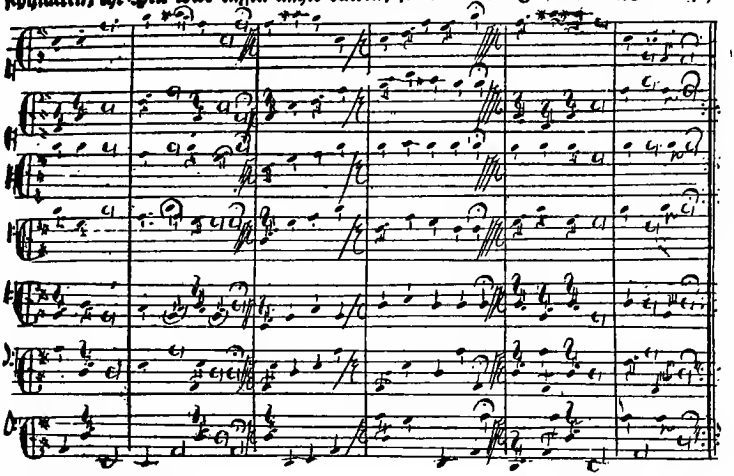
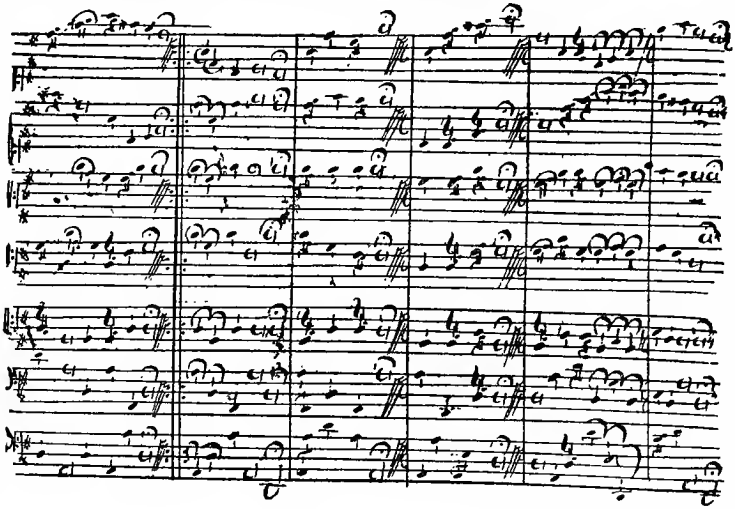
records, Beissel evidently received no information from Blum, except such as was carried to him by Sister Anastasia and her associates. Yet here we find Conrad Beissel, we may say almost at a moment's notice, without previous

preparation, teaching and publishing novel rules on harmony, composition and vocal music—taking for his guide, the records inform us, the Æolian harp—in other words, the music of nature; and in less than twenty years he composes, it is stated, over a thousand different melodies and tunes, set in two, four, five, six and even seven parts, to as many different hymns, most of which were also of his composition.

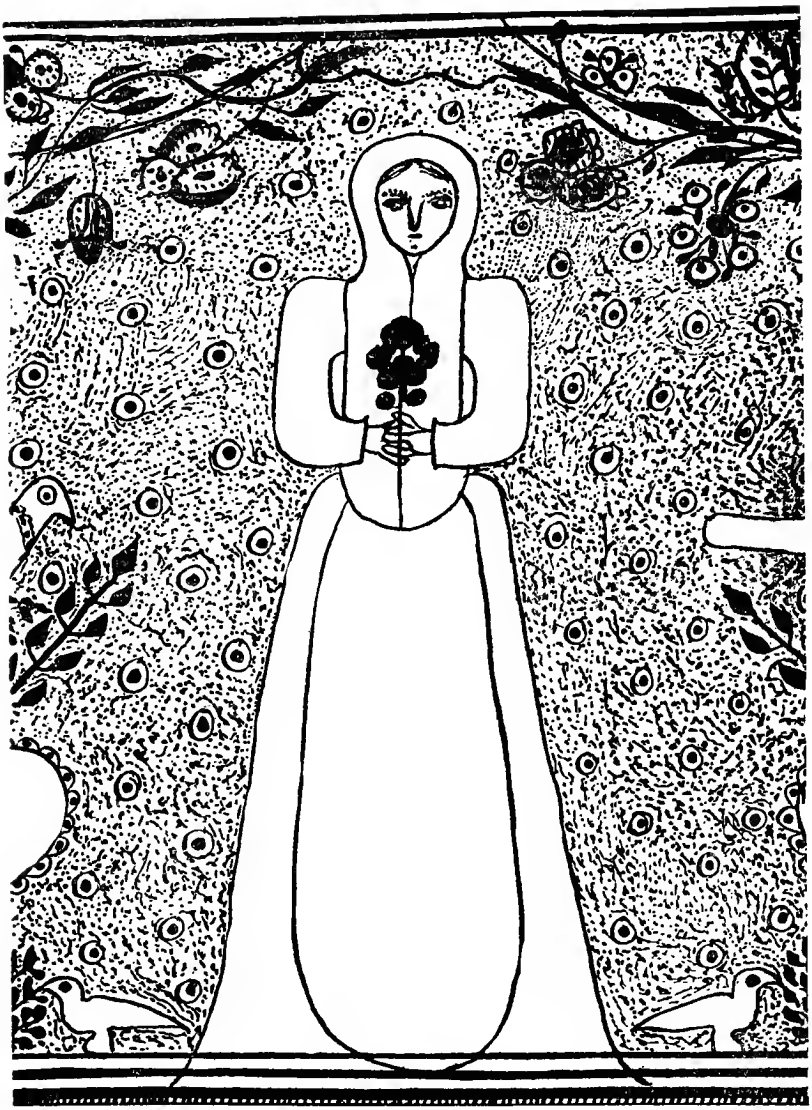
A curious feature of this Ephrata music is that it was chiefly sung by female voices; thus the four-part pieces were rendered by a female tenor, alto and soprano, the music being written in the movable C clef, while the bass appears in the F clef. In the five-part scores, a second bass is added, making three female and two male parts. The six-part compositions have the same arrangement, with the addition of another female tenor. An additional high female voice completes the seven-part music, which I believe stands unique in musical literature. This had five female parts and two male: viz., two sopranos or high female voices, one alto or counter tenor, two female tenors, and first and second bass.

The peculiar arrangement of the voices prevailed in all the Ephrata music, a peculiarity which is distinctly mentioned in different contemporary MSS., which state that all the parts save the bass, which is set in two parts, are led and sung exclusively by the females. Thus, in the seven-part music, counting from below, the first part is lower bass; second, upper bass; third, female tenor; fourth, female treble; fifth, counter, high female voice; sixth, leading voice; seventh, second leading voice.

Our illustration of Beissel's seven-part music, *Gott der Herscher aller Heiden*, is taken from the *Paradisisches Wunderspiel* of 1754, which was his last musical work,

GOTT ein Herrscher aller Heyden, der sein Volck bald wird herrlich leiten, und ihr Recht lassen hoch hergehn: wenn ER Zion schön wird schmücken, ihr Heil wird lassen näher rücken, so wird man Freud und Wonne sehn

an Seinem Eigenthum, das nun giebt Preiß und Ruhm GOTT dein König, der sie erhöht, ihr Völcker seht! wie GOttes Braut nun einhergeht. 196.

A SEVEN-PART MOTET.

and the *Chronicon* says that it was by many masters declared the most important. These were the choral songs, and they consist of a folio volume partly written, partly printed.



AN EPHRATA SISTER FROM ILLUMINATED HYMN-BOOK.

CHAPTER IV.

The Hymn-Books of the Community.

THE earliest hymn and music books of the Ephrata community were all laboriously and carefully executed with the pen. These were supplanted by the hymn-books printed for their use by Franklin in 1730, 1732 and 1736, and Sauer in 1739. Shortly after the large printing press was established in the institution on the Cocalico the membership as well as the number of original hymns and tunes having greatly increased, it was proposed to issue a distinctive original hymn-book for the uses of both the solitary and secular organizations, all of the compositions being the work of the inmates of the Kloster and set to tunes of their own. This book was to replace in the Kloster worship those previously printed by Franklin as well as the *Weyrauchs Hügel*, which bears the imprint of Christopher Sauer of Germantown.

GOTTLICHE

Liebes und Lobes gethöne

Welche in den hertzen der kinder der weiſzheit zuſammen ein.

Und von da wieder auſzgefloſſen

ZUM LOB GOTTES,

Und nun denen ſchülern der himliſchen weiſzheit zur erweckung und aufmunterung in ihrem Creutz und leiden aus hertzlicher liebe mitgetheilet.

D A N N

Mit lieb erfüllet ſein, bring't Gott den beſten Preiſs
Und giebt zum ſingen uns, die allerſchönſte weiſz.

Zu *Philadelphia*: Gedruckt bey *Benjamin Franklin* in der *Marck-ſtraſs*. 1730.

VORSPIEL
DER
NEUEN-WELT.

Welches ſich in der letzten Abendroethe
als ein paradiſiſcher Lichtes-glantz
unter den Kindern Gottes
hervor gethan.

IN

LIEBES, LOBES, LEIDENS, KRAFFT
und Erfahrungs liedern abgebildet, die
gedrückte, gebückte und Creutz-
tragende Kirche auf Erden.

Und wie inzwiſchen ſich

Die obere und Triumphirende Kirche
als eine Paradieſiſche vorkoſt her-
vor thut und offenbahret.

Und daneben, als

Ernſtliche und zuruffende wächterſtimmen
an alle annoch zerſtreuete Kinder Gottes, das ſie
ſich ſammlen und bereit machen auf den
baldigen; Ja bald herein brechen-
den Hochzeit-Tag der braut
des Lamms.

Zu *Philadelphia*: Gedruckt bey *Benjamin*
Franckliu, in der *Marck-ſtraſs*. 1732.

Paradiesische Nachts Tropffen
Die sich in der Stille zu Zion als
ein lieblicher morgen Tau
über die Kinder Gottes
ausgebreitet.

und

Insonderheit

Denen zu den Füssen Jesu sitzenden Kindern
Ihrer inwendigen erweckung und
wahren hertzens andacht

als

Eine rechte und Göttliche Schulübung um
die wahre und geheime Ja im
Geist hier Verborgen
liegende
Sing-Kunst zu Lernen

mitgetheilet
und

ans Licht gegeben

Im Jahr 1 7 3 4

JACOBS
Kampff- und Ritter-Platz
ALLWO
Der nach ſeinem urſprung ſich ſehnende geiſt der in Sophiam verliebten ſeele mit Gott um den neuen namen gerungen, und den Sieg davon getragen.
ENTWORFFEN
IN UNTERSCHIDLICHEN GLAUBENS- u. leidens-liedern, u. erfahrungs vollen aus- truckungen des gemuths, darinnen ſich dar ſtellet, ſo wol auff ſeiten Gottes ſeine unermuedete arbeit zur rei- nigung ſolcher ſeelen, die ſich ſeiner fuerung anvertraut.
ALS AUCH
Auff ſeiten des Menſchen der ernſt des geiſtes im aus halten unter dem proceſs der läuterung und abſchmeltzung des Menſchen der Sünden ſamt dem daraus entſpringen- den lobes-gethön.
ZUR
Gemüthlichen erweckung derer die das heil Jeruſalems lieb haben.
VERLEGET
Von einem liebhaber der wahrheit die im ver- borgenen wohnt.

Zu *Philadelphia*, gedruckt bey B.F. 1736.

ZIONITISCHER

Weyrauchs-Hügel

Oder:

Myrrhen-Berg,

Worinnen allerley liebliches und wohl riechendes nach Apotheker-Kunſt zubereitetes Rauch-Werck zu finden.

Beſtehend

In allerley Liebes-Würckungen der in GOTT geheiligten Seelen, welche ſich in vieler und mancherley geiſtlichen und lieblichen Liedern ausgebildet.

Als darinnen

Der letzte Ruff zu dem Abendmahl des groſſen GOttes auf unterſchiedliche Weiſe trefflich ausgedrucket iſt;

Zum Dienſt

Der in dem Abend-Ländiſchen Welt-Theil als bey dem Untergang der Sonnen erweckten Kirche GOttes, und zu ihrer Ermunterung auf die Mitternächtige Zukunfft des Bräutigams ans Licht gegeben.

Germantown; Gedruckt bey Chriſtoph Sauer. 1739

Das Gesäng Der einsamen und verlassenen Turtel-Taube

Nemlich der Christlichen

Kirche.

Oder geistliche u. Erfahrungs-volle Leidens u. Liebes-Gethöne, Als darinnen beydes die Vorkost der neuen Welt als auch die darzwischen vorkommende Creutzes- und Leidens-Wege nach ihrer Würde dargestellt, und in geistliche Reimen gebracht

Von einem Friedsamen und nach der stillen Ewigkeit wallenden

Pilger.

Und nun

Zum Gebrauch der Einsamen und Verlassenen zu Zion gesammlet und ans Licht gegeben

EPHRATA.

Drucks der Brüderschafft im Jahr 1747.

Paradiſiſches Wunder-Spiel,

Welches ſich

In dieſen letzten Zeiten und Tagen
In denen Abend-Ländiſchen Welt-Theilen als ein Vorſpiel der neuen Welt hervor gethan. Beſtehende
In einer gantz neuen und ungemeinen Sing-Art auf Weiſe der Engliſchen und himmliſchen Chören eingerichtet.

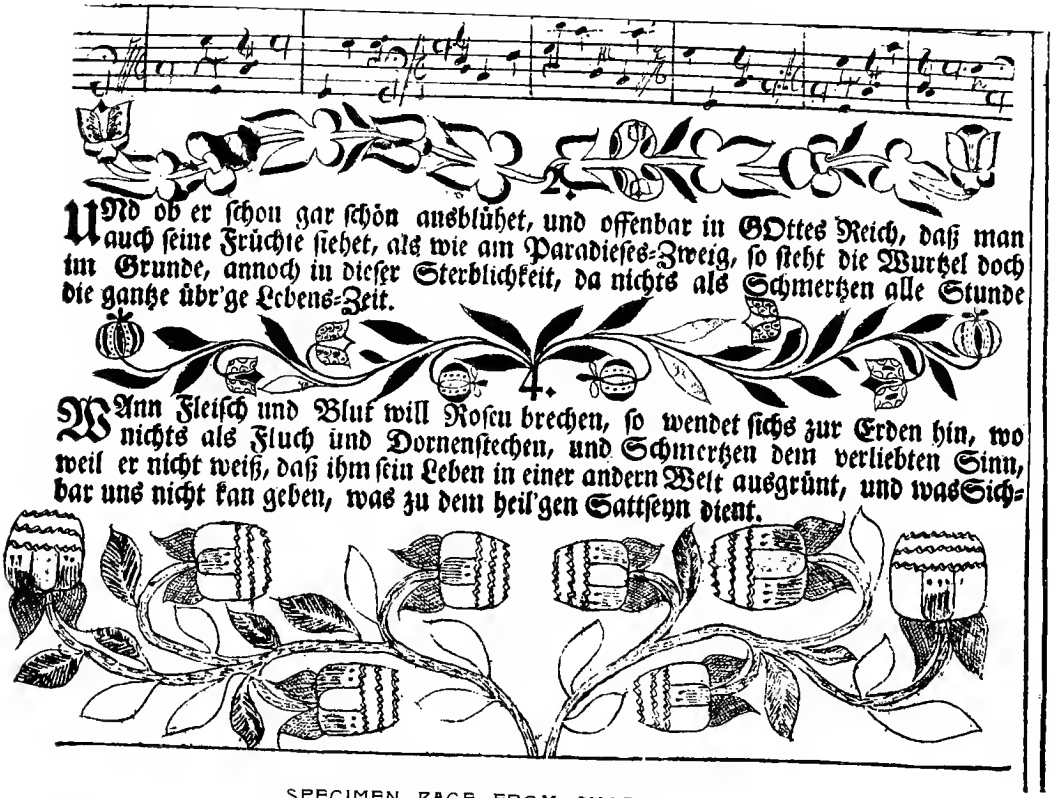
Da dann das Lied Moſis und des Lamms, wie auch das hohe Lied Salomonis ſamt noch mehrern Zeugnüſſen aus der Bibel und andern Heiligen in liebliche Melodyen gebracht. Wobey nicht weniger der Zuruf der Braut des Lamms, ſammt der Zubereitung auf den herrlichen Hochzeit-Tag trefflich Præfigurirt wird.

Alles nach Engliſchen Chören Geſangs-Weiſe mit viel Mühe und groſſem Fleiß ausgefertiget von einem

Friedſamen,

Der ſonſt in dieſer Welt weder Namen noch Titul ſuchet.

EPHRATÆ Sumptibus Societatis: 1754.

TITLE PAGE OF BEISSEL'S MOST IMPORTANT MUSICAL WORK, THE FOLIO CHORAL BOOK.

SPECIMEN PAGE FROM CHORAL BOOK.

A COMBINATION OF TYPE, PEN AND ARTISTIC COLOR WORK. THE NOTES AND EMBELLISHMENTS ARE ALL PEN WORK.

Nachklang
Zum
Geſäng der einſamen
Turtel Taube,

Enthaltend eine neue Sammlung
Geiſtlicher Lieder.

EPHRATA Drucks der Brüderſchafft
Im Jahr 1755.

Neu-vermehrtes
Geſäng der einſamen
Turtel-Taube,

Zur gemeinſchafftlichen Erbauung geſammlet und ans Licht gegeben.

EPHRATÆ Typis Societatis Anno 1762.

Ein
Angenehmer Geruch der
Roſen und Lilien

Die im Thal der Demuth unter den Dornen hervor gewachſen.

Alles aus der Schweſterlichen Geſellſchafft in SARON.

Im Jahr des Heils 1756.

Ein
Angenehmer Geruch der
Roſen und Lilien

Die im Thal der Demuth unter den Dornen hervor gewachſen.

Alles aus der Brüderlichen Geſellſchafft in BETHANIA.

Im Jahr des Heils 1756.

LATER ADDITIONS TO THE TURTEL TAUBE OF 1747.

Paradiſiſches
Wunder-Spiel,
Welches ſich
In dieſen letzten Zeiten und Tagen in denen Abendländiſchen Welt-Theilen, als ein Vorſpiel der neuen Welt hervorgethan:

Beſtehend in einer neuen Sammlung andächtiger und zum Lob des groſen Gottes eingerichteter geiſtlicher, und ehedeſſen zum Theil publicirter Lieder.

EPHRATÆ: Typis & Conſenſu Societatis A: D: M D C C L X V I.

THE GREAT HYMNAL OF THE EPHRATA COMMUNITY.

Auszbund

Geiſtreicher Lieder.

Ephrata, Gedruckt im Jahr 1785.

TITLE PAGE OF LAST HYMN-BOOK PRINTED BY THE EPHRATA COMMUNITY.
(Original in collection of the writer.)

Gilfende

Hertzens-Bewegungen

Der unter die Fittigen der verlaſſenen Turtel-Taube geſammleten

Einſamen.

Welche das Wunder der himmliſchen Weisheit in eine geiſtliche Schule zuſammen gebracht: in welcher ſie in mancherley geiſtlichen Uebungen den Wittwen- und Wayſen-Stand erlanget.

Und ſolchen in geiſtlichen Andachten und Liedern an Tag gegeen. Welche nun, zur gemeinſchafftlichen Erbauung, als ein Nachklang dem Geſang der verlaſſenen Turtel-Taube angehänget ſind.

EPHRATA in Penſylvanien
Drucks und Verlags der Brüderſchafft. Anno MDCCXLIX.

SUB-TITLE OF THE EPHRATA TURTEL TAUBE.

Der
Geiſtliche Braut-Schmuck
Der heiligen
Jungfrauen- und Glieder-Zahl
Des
Lamms.

Das
KJRREN
Der einſamen und verlaſſenen
Turtel-Tauben.

Die Chöre des Himmels ſtimmen mit an, und die Geiſter, die vor GOTT ſtehen, ſchallen mit hernieder.

Die
Braut des Lamms,
als ſie erwecket wird
Durch die Stimme ihres Geliebten, überſteiget
im Prophetiſchen Geiſt
die
Myrrhen-Berge,
und erblicket ihre zukünfftige Verweilung
unter
Roſen und Lilien.

This movement resulted in the issue in 1747 of a small quarto of 360 pages, seven and one half inches by six inches, known as the *Turtel Taube*, which contains some 277 hymns. This book, so far as we know, was the first original hymn-book printed at Ephrata, and the first to be printed in the western world, wherein all of the hymns were original compositions.

This collection is divided into six parts, viz:

(1) *Der geistliche Brautschmuck der heiligen Jungfrauen*, 60 hymns.

(2) *Das Kirren der Einsamen und Verlassenen Turteltauben*, 62 hymns.

(3) *Die Braut des Lamms, als sie erwecket wird*, anthem and choral.

(4) *Abend-ländische Morgen-Röthe*, 88 hymns.

(5) *Gilfende Hertzens-Bewegungen*, 35 hymns.

(6) No special title, but ornamental head piece, 31 hymns.

Nun folget die

Abend-ländiſche Morgen-Röthe,

die ſich am Abend der Zeiten ausgebreitet

über die Chriſtliche

Kirche,

Darinnen beydes der bald heran-brechende Tag ihrer Erlöſung,

als auch ihre nächtliche Verweilung unter

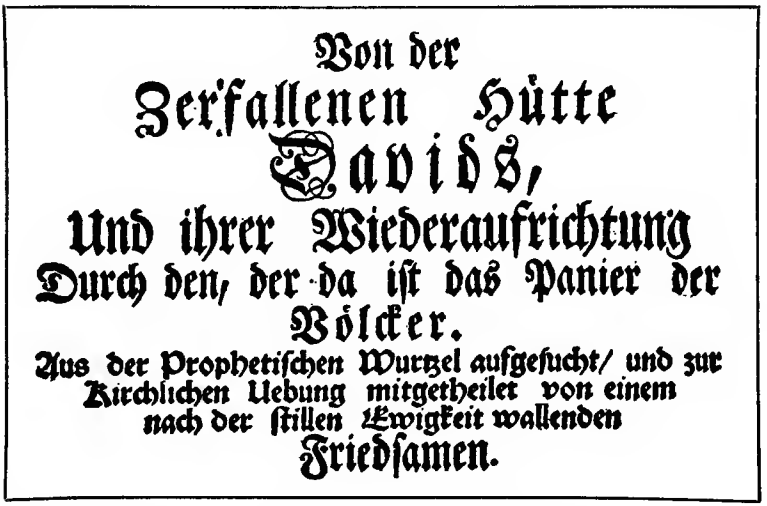
dem Creutz erblicket wird:

vorgeſtelt in geiſtlichen

Geſängen.

About two-thirds of these hymns were contributed by Conrad Beissel. The collection of hymns, 277 in number, is prefaced by a foreword of five pages, and a prologue of fourteen pages, the whole really forming, as before stated, a treatise on harmony. At the end of the volume there is an epilogue and conclusion of "the song of the solitary and deserted turtle dove," an invocation of three pages in bold display type, followed by the usual index.

Two other editions of the Turtel Taube of 1747 were issued subsequently without change of date, but differing


Von der
Zerfallenen Hütte
Davids,
Und ihrer Wiederaufrichtung
Durch den, der da iſt das Panier der
Völcker.
Aus der Prophetiſchen Wurtzel aufgeſucht/ und zur
Kirchlichen Uebung mitgetheilet von einem
nach der ſtillen Ewigkeit wallenden
Friedſamen.

somewhat in the arrangement after page 294, together with the addition of a large number of hymns, and an elimination of a few of the original edition. Thus, in the second edition 1749 the part known as the *Gilfende Hertzens-Bewegungen* consists of 114 hymns all of which are the work of the solitary brothers and sisters. Most of the hymns of the sixth part of the original edition are rele-

gated to the fifth part, and an entire new part containing 47 hymns by Beissel is added under the title "*Von der Zerfallenen Hütte Davids, und ihrer Wiederaufrichtung*," *etc.* The collation of this edition is the same as above

Ein
Geistliches Denckmahl und Lobspruch
Aufgerichtet
Zur Bekrönung des Priester Ordens der Einsamen in
EPHRATA,
Von einer Streiterin JEsu Christi,
Welche viele Jahre im geistlichen Marterthum
zugebracht.

except that it contains 372 hymns, pp. 495; no epilogue but seven pages of index.

The last and complete edition of the *Turtel Taube* of 1747, issued during the next decade without change of

Nachrede.
Der Geist schliesset mit einem Freudenreichen Lob und Danck, und einem Prophetischen Geruch der Lilien.

date, is virtually the same as the one just described except that a page of hymns is added in brevier. Then follows:

"A spiritual monument and Eulogy Erected for the crowning of the priestly order of the solitary in EPH-

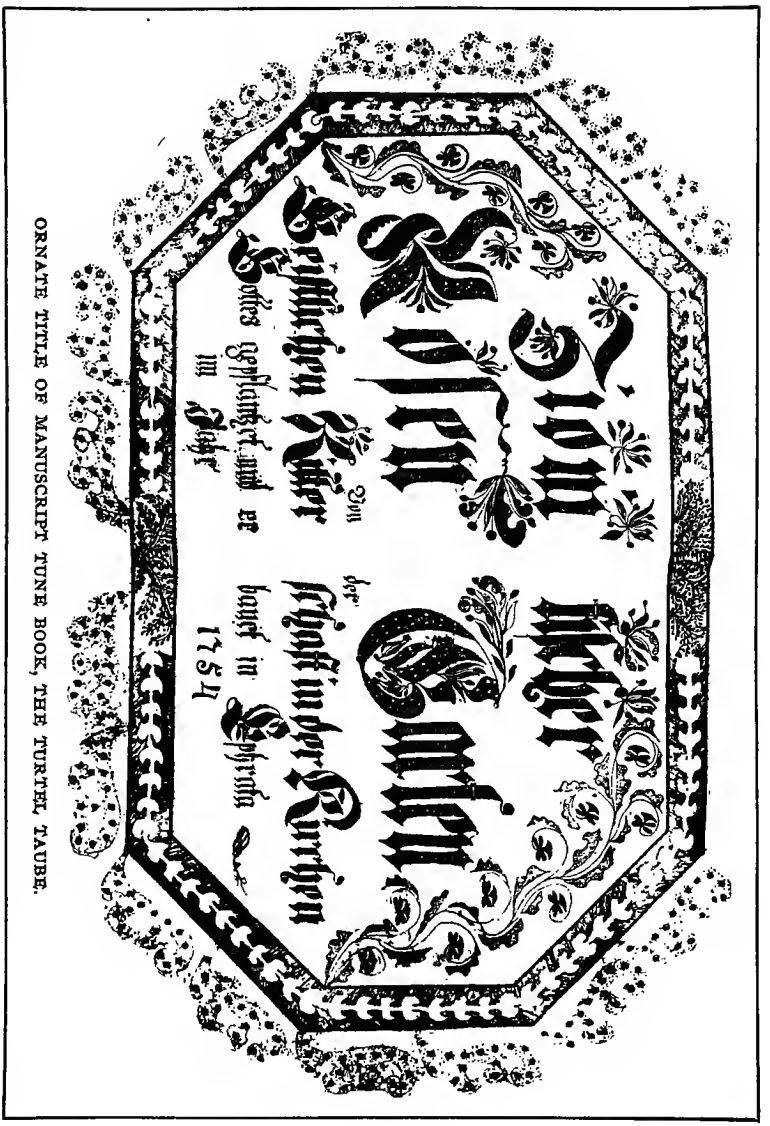
RATA, by a female Warrior of Jesus Christ who for many years has suffered spiritual Martyrdom;" this is followed by an epilogue,

"The spirit closes with an abundance of Praise and gratitude, and a prophetic fragrancy of Lilies," the last page of this epilogue being the same as the one in the original edition, except that it is printed in the regular type. The additional matter forms eight pages and the usual index is also included in the book. It is in the prologue of this hymn-book that our interest centers at the present time, as it contains Conrad Beissel's dissertation on harmony, setting forth his peculiar system of music. As has been previously stated there was an English version of both foreword and prologue. A fragment, however, of the former alone is known to the present writer.

A complete translation of the foreword is here presented, such parts of the original English version being presented verbatim. The whole matter as now given in its entirety, amplified by fac-similes of original scores, text and Beissel's apology for the introduction of sacred song into the curriculum of the Kloster, will enable the student of the future to form a better conception of this peculiar outgrowth of the mystical Kloster theosophy on the Cocalico than was heretofore possible, while to the would-be critic, who is non-conversant with the German tongue and the history of the mystical speculations of the Ephrata Community, it will offer an insight into Conrad Beissel's strictly Pennsylvania-German musical structure.

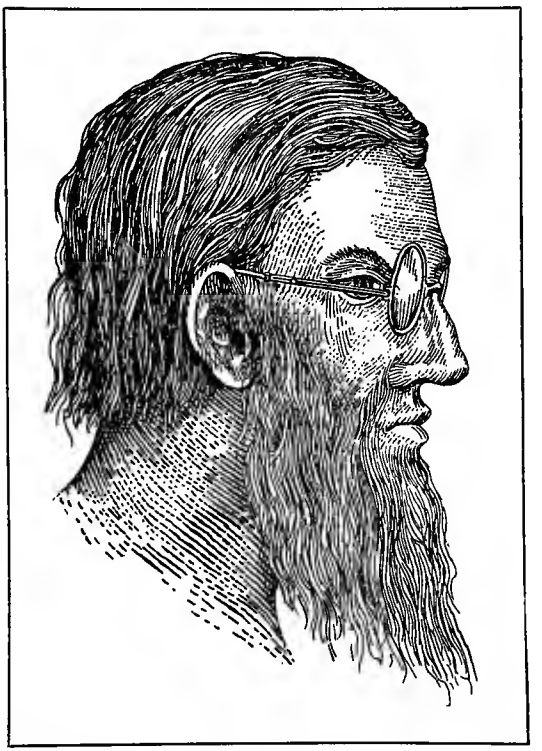
Before passing too strict a judgment on this music for its constant violation of the accepted rules of harmony, let us consider how both hymns and music originated.

These hymns and tunes were virtually the outpourings of religious enthusiasts, whose nervous systems had been wrought up to a high pitch by incessant vigils, fast-



ORNATE TITLE OF MANUSCRIPT TUNE BOOK, THE TURTEL TAUBE.

ings and an abstemious mode of life. Then, again, it must be considered that neither Beissel nor his musical co-laborers seemed to understand anything about harmony beyond the rules governing the common chord and its inversions. So far as known no one connected with the community was a skilled musician.



THE ONLY KNOWN PORTRAIT OF PRIOR JAEBEZ (REV. JOHN PETER MILLER).

Just who the author was of the foreword and prologue cannot be definitely stated; it is usually credited wholly to Beissel. The dissertation on harmony is undoubtedly

solely his own composition. The literary portion, however, shows the evident pruning of Prior Jaebez (Rev. Peter Miller) who was without question the translator of the original English version.

A page of the most important part of the system of harmony is reproduced in fac-simile the better to enable the reader who does not have access to an original copy to compare the present translation with the original.

The utility of presenting a complete translation of this matter prefixed to the *Turtel Taube* may be questioned by some. In the writer's chapter on the Ephrata music in his *German Sectarians*, only the vital parts bearing on Beissel's system of harmony were presented. The desire having been expressed in some quarters that it were well to have the matter in its entirety, regardless of its mystical and vague phraseology, the whole matter is here presented, together with fac-similes of the subtitles, and illustrations of the "Spiritual Monument" and Epilogue, which are to be found in only a very few of the known specimens of the *Turtel Taube* of 1747.

Neuer Nachklang des Gesangs
der einsamen
Turtel Taube.

ACH GOtt! sieh doch einmal auf meinen grosen Schmertzen, u. wie der Kummer mir das Leben saugt und nagt: ich hab ja allen Fleiß u. Trew von gantzem Hertzen, dazu mein Leben selbst, aufs äuserst hin gewagt: kanst du dann sehen zu? ich muß ja fast vergehen von grosem Hertzenleid, weil du nicht hörst mein Flehen.

2. Warum bist du so hart dem armen Thon und Leimen? ich bin ja nicht ein Felß, der solches tragen kan; wil mich dann deine Güt im Hertzenleid auftäumen, daß muß seyn wie verirrt auf deiner Lebens-Bahn ich habe ja um dich mein Alles hingeben, und hab doch allmein Tag ein kümerliches Leben.

3. Ist dann vergessen gar, wie deine grose Güte mich hat so väterlich gerissen aus der Welt, da ich vor vielem Leid offt war von Seufzen müde, um also nur allein zu thun, was dir gefällt. Wie freudig konte ich bald alles fahren lassen, weil sich dein grose Güt so häufig sehen lassen.

4. U. ob es gleichwohl scheint, als wäre ich vergessen, so hör ich doch nicht auf zu flehen deine Treu; und ob schon manchen Tag und Jahr betrübt gesessen, so weiß ich doch, mein GOtt wird mir noch stehen bey. Obgleich der Jammer groß in den betrübten Tagen, so werde ich doch noch von Gottes Güte sagen.

5. Doch ist annoch zur Zeit derselbe Trost verborgen, weil

J. F. SACHSE PHOTO. A COMMUNITY ROOM IN THE SISTER HOUSE AT EPHRATA.

CHAPTER V.

The Turtel Taube of 1747.[2] Foreword.

IT IS written, "Behold a Tabernacle of God With men." Rev 21. There is a dam broken of the heavenly ocean, through the forthcoming of the Church. Which from eternal ages remained concealed in God, as between Father and Son: but in due time appeared among men, and has now as in the last days, shown forth herself anew, with vigor and strength as in the early ages.

This holy Church, having through the heavenly dove; which in the early days decended upon our high head Christ, at his baptism; appeared in the world, and from time to time drawn souls unto herself, who under her protection, remained steadfast unto the end in their calling, we believe the Church to possess, a renewing, reviving, and sanctifying power. And that all, spoken of by the prophets and apostles, which should come to pass in future ages, finds its beginning in the Church; in which all the wonders and powers of future glory are found concealed. Whosoever therefore, honoreth the Church, honoreth God: for God is in the Church; and he that abideth in the Church, abideth in God, and has his free city, where he

[2] Original English version.

may find protection when pursued by the blood-avenger of the powers of darkness. Deut. 19.

After the same manner in which God, reveals forward into eternity through the Church, all his mysteries: it also remains for him to receive from the Church, praise, and the glorifying of his name, unto everlasting ages. In accordance with this, it was ordained by the spirit of the Church, or heavenly dove, that the talent of singing should be added unto spiritual services, and be employed in outspreading the praise of God unto endless ages.

By the use of this talent the holy angels, made known the near approach of the Church, when they at the incarnation of him, who was the heart of the Church; entered within her borders, and by singing gave honor unto his appearance in the flesh.

We who were lying at the hedges, having by the goodness of God, been brought unto the Church, that we might become heirs to the kingdom prepared for the righteous, through the sanctification of the blood of Christ, he, who is the heart of the CHURCH. We have in this Church found a strong support in setting forward our spiritual labors; and greatly find ourselves indebted unto her for the many privileges bestowed upon us, from which we have derived so much profit. For untill the present, she has been unto us, when forsaken, our spiritual mother; when comfortless, our nurse; in cold, our garment; in heat, our shadow; in shame, our crown; in loss, our gain; and in want, our abundance: yea, she has outspread herself over us, with her wings, like a hen over her little ones, and protected us from the robbing hawks of the regions of despair.

We nevertheless found, upon entering into the Church, a contrariness of things, between ourselves and the spirit,

preparing the way to a newness of life. For as said before, God having ordained, that through the church his name should be glorified; there were required, voices, hymns and music written for the use of the singers.

After the manner of heavenly things,there was found in the Church an outflowing fountain of good. On the contrary, our state of being brought this with itself that the good which flowed from the Church, was continually consumed by our selfishness: through which such a loss might have fallen upon the Church, as would have exhausted the original fountain of good; had there not remained in the mystery of the Church, causes, through which her losses could be restored.

Now as such a selection of hymns and music adapted to the worship of God; was not to be sought in our own abilities, nor in the power of the unsanctified mind: (for by the unsanctified mind, heaven is constantly being locked up,) but in the abilities which God bestows: so we found it necessary constantly to renew our diligence in practicing selfdenial, if at all heaven should again be unlocked at our natural state, and the praise of God from thence brought out. So much then, as we made it our object to gain a knowledge of church music, and to improve the talent of singing; so much was the toil and labor to be overcome.

In this way we were brought to see the loftiness of heavenly things, the little value of our own works, and at the same time were placed in a state of poorness of spirit wherein alone the highway of holiness is found. Isa 55. For the Church does not allow us to suppose that we of ourselves can accomplish any good; and he that has with all his works become subject unto the Church; the same has indeed attained a deep state of spiritual poverty.

On the contrary, so far as consolation is sought in the

amusements of the visible world, so far we lose communion with the Church: the spirit of singing, as the heavenly dove, retreats: and the praise of God is no more heard. It is therefore of the greatest importance to be always engaged in laboring for the prosperity of the church; and it cannot well be expressed in few words, what attention must be paid to a careful walk of life, and what acquirements are necessary, to establish excellent church music.

In this course of life, there is learned, the constant coming off from one's self; which is by all means necessary, if an agreement of understanding, and a unity of spirit is to be brought forth and established in our midst. Therefore, as all this is found in the Church, we may expect; that therein trials without any cessation will continue to arise; through which our human nature may be so far subdued as to allow the praise of God constantly to flow from the heart.

We also have in the Church, a sure prospect, with respect to the salvation, which shall in due time, be revealed unto all those who did not flee at the approach of trials, but have sought to remain faithful in the service of their divine Master. Here it nevertheless at length followed, after we had long silent remained, that our spirits aroused under the pressure, and coming to a state of heavenly meditation gave God the glory who called us to such a work which far exceeds anything which the natural mind is able to comprehend. We therefore feel inclined to bestow the highest praise upon the Church, for having brought us under her control and government that we without her consent, are not allowed to determine upon some particular course of our own. Which, in like manner as it brought trials upon human nature it also had the tendency to bring to light an abundant supply of hymns, and that for the

most part in those directions where the ice was first broken.

In a general sense, the hymns contained in this selection, may be looked upon as roses which have grown forth from among the piercing thorns of the cross, and consequently are not without some beauty of color and pleasantness of fragrance.

And so far as the greater portion of them is concerned, were brought to light in the rigid school of the cross, within a period of many years, and for the most part by persons who labored much for the edification of the Church.

The spirit of the Church, having taught us in the course of our spiritual labors, to place a high estimation upon the hymns of the followers of Christ, brought forth in their trials under the cross; and believing them to be instructive, we have concluded to secure them as treasures, and have in the compilation as well as in the print of this work, applied our utmost care that no errors might occur through which occasion might be taken to give our labors a low estimation.

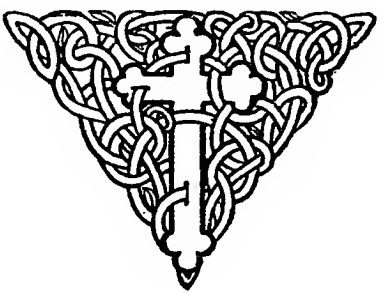
But to speak yet further of the compilation of this spiritual work; it is a field of flowers, grown forth of many different colors, and of various fragrance: as they were produced by the spirit of the Church, out of the *Mysterio* of God. In some the spirit of prophecy, soared above all mountains of the cross; bidding defiance to his enemies; setting forth as present, the future glory of the Church. In others, the spirit trod into the inner court, and exalted his voice in the holiest of all. Again, others, have the pleasant odor of roses; others, on the contrary, sprung up upon the myrrh mountains.

[Here ends the fragment of the original English version in my possession, J. F. S.]

[Now as the Church hath extended herself, so also have the voices increased in our own spiritual school, in which our hearts were the praise of the great God. And any one who has had only a limited experience in this, our spiritual school, can readily perceive that in this entire work can be found naught that reminds one of human effort or wild fancy, but that the words of the spiritual songs herein contained, sprang from many and varied emotions.

Here we would conclude our foreword, did not an important matter still remain. For after having come into possession of so rich a treasure for the praise of God, it became a question in our spiritual school how our voices could be cultivated for spiritual song; hence such a matter of spiritual practice became imperatively necessary as would bring the voices into spiritual harmony and at the same time make our sacrifice of praise conformable to good common sense. Therefore we will now impart the preliminary treatise on singing, which we esteem necessary to give completeness to the work.]

[As the first part of the German Prologue does not bear directly on the subject under discussion, we give this only in *facsimile.*]



CHAPTER VI.

Eine Sehr deutliche Beſchreibung, Wie ſich das hohe und wichtige Werck unſerer geiſtlichen Sing-Arbeit Erboren, und was der Nutzen von der Gantzen Sach ſey.

Gegeben Von einem Friedſamen und nach Der ſtillen Ewigkeit wallenden Pulß.

ES wird durch dieſe kleine Beſchreibung ein Bericht ertheilet von einem nicht geringen Preiß beydes der Weißheit und Güte unſers Gottes, wie nemlich ſelbe uns entſiegelt das Geheimnus des Creutzes, wodurch das in GOtt verlohrne Gut wieder gefunden, da die ewige Weißheit des Vatters als der Sohn Gottes ſeinen Trohn-Sitz verlaſſen, und aus ſeiner Kammer zu uns heraus in dieſe Welt ging, und die Botſchafft des Friedens an uns gebracht, und die Erlöſung durch ſich ſelbſt am Creutz entſiegelt und offenbaret, und nach ausgeführtem Procels, wiederum zum Vatter gekehret, und in ſeine Kammer eingegangen, und ſein beruffnes Volck, Kirche, oder Gemeine, mit derſelbigen Hoffnung und Vertröſtung das Er wieder kommen, und ſie zu ſich nehmen wolle, (Mark in dieſer ſtreitbaren Welt gelaſſen) dabey

Vorrede über die Sing-Arbeit.

dabey den Göttlichen Brief der Botſchafft des Friedens mit dem Siegel des Creutzes, Leidens u. Sterbens in ihren Händen gelaſſen, mit dem Befehl, ſolche Botſchafft auszutragen biß an die Ende der Erden, doch ſo, daß ſie ſolten warten, biß ſie angethan würden mit Krafft aus der Höhe, welches alles erfüllet u. geſchehen, daß der Aufgang aus der Höhe von da an ſich über die ganze Erde ausgebreitet, und die Botſchafft des Friedens mit GOtt faſt allen Völckern kund worden, ſamt dem Geheimniß des Creutzes, worauf der Friedens-Contract beruhete. Dahero es auch auf eine gar wunderbare Weiß bald an ein ſeltſames Würgen und Schlachten ging, zu welcher Zeit ſich der Saame von dem Wort des Lebens und des Creutzes geſäet, auch fort gewachſen und bis auf uns kommen. Und weilen er gar nachdrücklich mit derſelbigen Hoffnung verknüpffet: ſo hat ſichs auch zugetragen, daß wir neben denen mühſamen Creutzes- und Leidens-Ständen, womit wir beladen, als das Wort des Lebens und des Creutzes an uns kam, auch ſo gleich mit demſelbigen Hoffnungs-Kleid begabet wurden, und ward uns ſo gleich im heiligen Schauen gegeben, den Tag der völligen Erlöſung mit vollen Augen des Geiſtes einzuſehen. Und ob wir wol neben dem in den aller ſchmertzhaffteſten und bitterſten Leidens-Proben ſtunden: ſo zog uns doch unſer Hoffnungs-Kleid immer dort hinein, wo auf den Tag der Erlöſung die Krönung mit vollen Freuden folgen wird, welches dann viele Urſachen an die Hand gab, daß Geiſter offt angezogen wurden mit Krafft aus der Höhe; alſo daß wir offt neben unſern unabläſſigen Leidenſchafften in Gleichheit der Engliſchen und Himmliſchen Chören aufgezogen wurden, welches uns nicht allein bey dem freudigen Auf- und Abſteigen der Geiſter nicht konte laſſen ſtille ſeyn, ohn daß wir nicht hätten ſollen in Worten ausbrechen, um die Wunder unſers Gottes zu verherrlichen; ſondern wurden ſo gleich nach Art der Engliſchen Chören und Thronen, Herrſchafften und Gewalten angetrieben, den Allmächtigen mit Lieb- und Lobes-Geſängen zu verehren. Und ob zwar wol zu Zeiten die Engliſchen Chöre ihre Lieder mit uns anſtimmeten: ſo wurden wir doch gewahr, daß unſere Stimmen die wenigſte Zeiten mit ihnen ein trafen, wegen der annoch an uns tragenden Grobheit in der noch nicht gänzlich geraumigten Natur, welches bey uns ein genaues Aufmercken verurſachete. Neben dem allem verlieſen unſere unabläſſige Leidenſchafften uns nicht, ſondern wurden

den mehr gehäuffet, weilen wir eine Untüchtigkeit bey uns ſpüreten, daß wir GOTT nicht konten, nach dem vollen Eindruck des Geiſtes verherrlichen. Wiewol wir erkennen, daß die Natur nicht ganz unter dem Creutz aufgerieben und vernichtet ſondern unter demſelben geheiliget und in eine Engliſche Klarheit aufgelöſet müſſte werden. Neben dem dachten wir: iſt unſere Natur nicht einmal bequäm einen deutlichen Thon zu einem Engliſchen Geſang von ſich zu geben: wie wollen wir dann tüchtig ſeyn zu wichtigern und höheren Dingen, nemlich wo man GOtt im Geiſt ohn Unterlaß Tag und Nacht dienet in ſeinem heiligen Tempel. Daneben ſollen unſere Leiber und Geiſter ſeyn Tempel und Wohnungen des heiligen Geiſtes: dann der heilige Geiſt nicht wohnet in einem unreinen Gefäſe, ſondern nur in ſaubern Geiſtern Hertzen und Naturen.

Dieſes hat uns Urſach gegeben GOTT auch von auſen auf die allerſauberſte Weiſe zu dienen: weilen wir wuſten, daß Er keinen Gefallen an dem Geplärr der Böcke und Geſchrey der wilden Tiere; aber wol an dem Lob ſeiner Heiligen hat. Und weilen wir dann merckten, **daß der Geiſt des Singens ſo gar ſäuberlich will bedienet ſeyn**: ſo gab es uns mehr Urſach mit demſelben in Freundſchafft uns einzulaſſen, als zu gedencken, daß etwas bey der Sach zu verlieren wäre, wie wir es auch erfahren. Dann ſo bald wir uns einlieſen: ſo fanden wir nicht allein keine Urſach zur leichtſinnigen Freude und Luſt, ſondern wurden ſo gleich mit der **allerbitterſten** und **wehmütigſten Leidenſchafft beladen**, daß auch unſere ganze Menſchheit daran gecreutziget war. Und weilen man nichts gefunnet war denen Leidenſchafften aus dem Wege zu gehen; ſondern blieb ſtehen, und hielt an am Werck: ſo iſts geſchehen, **daß unſere ganze Menſchheit nach eben demſelben Grad der Leiden in eine gewiſſe Geſchlachtmachung und Dinnheit gebracht**/ wordurch allerdings der reine und ſaubere Geiſt der Göttlichen Weißheit, als der ein Meiſter dieſer hohen und Göttlichen Kunſt iſt, eine offene Thür gefunden, und uns nach allen und jeden Graden der Leiden dieſe **Engliſche Sing-Kunſt** aufgeſiegelt, welches ſich endlich ſo weit ausgebreitet, daß allerdings weder Maas noch Ziel mehr darinnen zu finden war. Wes wegen man auch genöthiget war, dieſes hoch theure Geſchenck nicht für ſich allein zu behalten, ſondern auch anderen Liebhabern des Göttlichen und Himmliſchen

liſchen Luſtſpiels mit zu begünſtigen, und die Sach ſo an Tag zu legen, wie ſie gegeben, und unter viel Gedult und Langmuth nacheinander auf geſiegelt. Und ob wir auch ſolten von denen **Meiſtern und Künſtlern der irdiſchen und unteren Weißheit** getadelt werden, weilen wir anioch mit dieſer unſerer edlen Gabe in dieſem untern Theil der Welt zur Herberge ſind, und doch nicht nach derſelben Gleichheit mit unſrer hohen Gabe auftreten: ſo vergeringert ſolches unſern edlen Schaz nicht allein nicht, ſondern bewahret uns mit demſelben, daß ſich nicht etwas Fremdes allzu ſehr in uns verliebe. Dann ſo wir mit dieſer hohen Gabe nicht anderſt erſcheinen könten als nach Art der Künſtler dieſer ſichtbaren Welt-Weißheit: ſo wäre ja kein Unterſcheid zu ſehen, ob dieſe unſere Sach von unten her, oder ob ſie von oben her, ob ſie aus dieſer Welt, oder von jener Welt Weißheit entſtanden; doch wollen wir uns nicht länger mit dieſer Sach aufhalten; ſondern weiter forefahren. Und wiewol wir allerdings mit dieſer unſerer Vorſtellung am End ſind: ſo iſt uns doch das nöthigſte und nüzlichſte noch übrig, worinnen beſchrieben ſoll werden, was zu allererſt nöthig bey einem rechtartigen Lehr-Meiſter zu obſerviren bey denen anfahenden Lehr-Jüngern dieſer hohen Kunſt, und was hernach die Sach in ihrem Weſen und Adel ſeye, wann nemlich bey der Sach geblieben, und ſie nicht mit fremder Materie vermenget wird. Hernach ſoll auch ſelbſt denen geübten Schülern in unſerer Schul ein gründlicher Bericht von dem Geheimnuß der gantzen Sache ertheilet werden: wie zu erſt alle Arten der Melodien in ſich ſelbſt ihre eigene Manier und Art haben; wie und auf was Weiſe die andern Stimmen zu paſſen, und was vor Buchſtaben auf eine jede Weiſe nach ihrer Art eintreffen, daß ſie nicht disharmoniren, und einander entgegen lauffen. Und das wollen wir ihnn ſo wie gegeben.

Der Himmel/ der ſich ſchon vor langen Zeiten auf uns hernieder gelaſſen/ bleibe auf uns beruhen mit der Heiligen Taube die bisherò unſere Vorſteherin und Rathgeberin geweſen in allen unſern Wegen/ daſie uns dann unter viel Gedult und Leidenſchafft kein Geheimnuß der Liebe unſers Gottes verhelet / ſondern die Pforten der heimlichen und verborgenen Weißheit aufgeſiegelt/ und zu uns heraus getretten/ uns im Vorblick das Geheimnuß des Paradieſes geöffnet/ und ſo gleich

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im H. Schauen uns angereitzet/ um mit dergleichen Sachen beſchäfftigt zu ſeyn/ welche alldorten in jener Welt werden vorkommen/ von dem reden wir.

WANN wir ſolten beſchreiben den Nutzen, ſo wir bey Gelegenheit dieſer Sache erfahren: ſo ſolten wir uns wol ins Unendliche ausbreiten müſſen, weilen wir in Erfindung dieſer hohen Gabe gar ungemeine hohe Studien erlernet. Da wir dann nicht allein unſern Gewinn aus dem Nutzen der Sache ſelbſt holeten: **ſondern wurden daneben des ganzen Menſchen Abfall von GOtt kundig/ wie nemlich demſelben ſo gar nichts Cörperliches über geblieben von dem wahren Guten/** oder auch nur eine blinde Geſtalt, daß nur ein Bild könte von dem wahren Weſen dargeſtellet werden; ſondern ein pures und lediges Nichts-ſeyn, das weder Geſtalt noch Farben von etwas Wahrhafftiges darzuſtellen vermag, welches alles uns ſehr klein und gering in unſern eigenen Augen machte. Dabey wir alſo demnach in dieſen unſern Schulen mehr Erfahrungen erlernet, als zuvor in vielen und langs Jährigen Leidens- und Glaubens-Wegen, weilen uns dieſe hohe Schule allen unſern Gthaben Reichthum und Schönheit hinweg nahm, alſo daß wir nun zum voraus gar kühnlich ſagen dörffen, wie auch allerdings nöthig zu wiſſen, ſonderlich in Anſehung dieſer hohen Göttlichen Gabe und Schule, daß wir gefunden, welches wir allerdings wollen an die Spitze geſtellt haben; **wie daß nemlich kein einiger Menſch von Adam u. Eva geboren vermöge einen deütlichen Thon von ſich zu geben/ der in dieſer Schule zu paſſen wäre/ noch weniger einen rechtartigen Geſang helffen zu zieren.** Wobey ſich am meiſten zu verwundern, **daß ſich der Fehl des Thons allemal darinnen findet/ nemlich daß er die rechtartige Höhe nicht erreichet/ die in dem Geſang dieſer hohen Kunſt vorkomt/** woraus zu mercken, daß der natürliche Menſch von unten her u. von der Erden, dieſe hohe Kunſt über von oben her und vom Himmel. **Dahero auch das beſtändige Sin-**

cken

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cken und Fallen im Singen vorkommt, da in allen Umſtänden niemalen ſich einiger Fehl zeiget, der im **hohen Auffſteigen** über den rechtartigen Thon vorkommt, welches wir alles in vielem und wichtigem Nachdencken beherziget, was nemlich der abgefallene Menſch ſeye, und wie untüchtig er ſey zu Göttlichen Sachen, weswegen wir allerdings an dieſem Ort wollen den Anfang machen, weil ſolches zu allererſt vorkommt. Doch ehe wir weiter ſchreiten, wollen wir einen Schritt zurück gehen, und zu erſt noch ein wenig betrachten, was neben dem allem zu dieſer hohen Kunſt gehöre, die weil unſer Sinn nicht darauf aus iſt, dieſer hohen Gabe der von GOtt hoch-gradirten Sing-Kunſt viel Schmuck und Ehre in Worten anzulegen, weilen ſie ſchon zuvor alles deſſen voll, und genugſam iſt, ſich ſelber anzupreiſen. Darum wir uns auch nicht viel mit dergleichen Sachen wollen aufhalten, ſondern zur Sach ſelbſt ſchreiten; doch ein Weniges im Vorbeygehen melden, welches dieſes hohen Geiſtes Art und Weſen ſeye, und durch was Mittel wir uns bey Ihm können beliebt machen, daß wir in ſeine Gleichheit kommen.

Die Weißheit von oben/ die bishero unſere geheime Rathgeberin/ Führerin und H. Unterricht geweſen in allen unſern Wegen/ und uns dieſes hochtheure Geſchenck entſiegelt und aufgelöſet; die gebe fernerhin einem jeglichen/ daß er in ſeinem Thun GOtt gefällig und den Menſchen werth/ ſo wird ſich auch wol die Gabe/ ſo zu dieſer Kunſt gehöret/ mit finden.

Ob zwar wol bey vielen Unwiſſenden viele unbedächtliche Urtheile gefället werden, gleich als ob man mit dieſer von GOtt hochgeadelten und gradirten Kunſt mit dem Geiſte dieſer Welt in Gleichheit ſtünde; ſo könnē wir doch ſolches ganz und gar nicht geſtehen; ſondern vielmehr das Gegentheil zu erweiſen haben, weilen wir zu dieſer wichtigen Sache weder fremde Farben noch grauſe Haar gebraucht; ſondern blieben alleine bey den menſchlichen Stimmen, als die durch das Bewegen der Herzen und Geiſter angetrieben zu Lob und Ehre dem Allmächtigen. Denn ſo die **geheime und verborgene Weißheit** nicht wäre zu uns heraus aus ihrer Kammer getreten; es ſolte uns wol dieſe Göttliche Kunſt ein geheimes Räzel und verhaltener Brief geblieben ſeyn. Sintemal wir geſtehen ſchlechter dings dem Geiſt dieſer Welt keine Kunſt zu, die zum Gebrauch himmliſcher Dinge nö-

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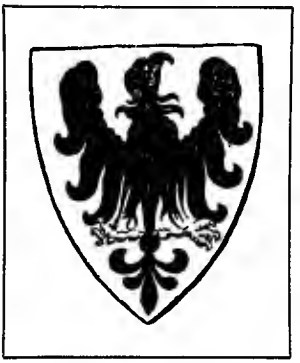
thig; ſondern wir legen vielmehr ihren Urſtand dem Paradies bey; aber doch ſo, daß es in denſelben erſtorben, wie auch der Menſch am Himmelreich erſtorben, und doch, wann er durch den rechten Geiſt erwecket wird, wieder tüchtig wird ins Himmelreich einzugehen. Alſo iſt auch in dieſer Sache zu verſtehen, wenn ſie durch den rechten Geiſt erwecket wird: ſo gehet ſie wieder mit ins Paradies ein, weilen daſelbſt ihr rechter Urſtand und Heimat iſt.

WATERMARK OF THE ZIONITIC BROTHERHOOD, IN THE TWO FIRST PARTS OF THE TURTEL TAUBE, SIG. A TO M, PP. I TO 90.

These were evidently printed several years prior to date on the title page. The continuation is printed upon a somewhat lighter paper. Two editions of the Turtel Taube were printed, one for general use, 5¾ × 7⅜ inches; the other one, on larger and much heavier paper, 6½ × 8 inches, for church use. The copy of the latter in the writer's collection also bears the watermark 1744.

CHAPTER VII.

Beissel's Unique Instructions on the Voice.



LET us now proceed directly to the subject, and show, as briefly as possible, by what means and opportunities we may, both spiritually and physically, attain to this art of high degree, and then consider further whatsoever things the circumstances of the case may require. In the first place, be it observed, that divine virtue must be viewed from the summit of perfection, and occupy the first place, if one would become the right kind of pupil and thereafter a master of this exalted and divine art.

"Furthermore, both pupil and master ought to know how necessary it is, in addition to all other circumstances, to embrace every opportunity to make oneself agreeable and acceptable to the spirit of this exalted and divine virtue, inasmuch as according to our experience and knowledge it has within itself the purest and chastest spirit of eternal and celestial virginity.

"This naturally requires compliance with the demands

of an angelic and heavenly life. Care must be taken of the body, and its requirements reduced to a minimum, so that the voice may become angelic, heavenly, pure and clear, and not rough and harsh through the use of coarse food, and therefore unfit to produce the proper quality of tone, but on the contrary, in place of genuine song, only an unseemly grunting and gasping.

"At the same time it is especially necessary to know what kinds of food will make the spirit teachable, and the voice flexible and clear; as also what kinds make it coarse, dull, lazy and heavy. For it is certain that all meat dishes, by whatever name known, quite discommode us, and bring no small injury to the pilgrim on his way to the silent beyond. Then there are those other articles of food which we improperly derive from animals, *e. g.*, *milk*, which causes heaviness and uneasiness; *cheese*, which produces heat and begets desire for other and forbidden things; *butter*, which makes indolent and dull, and satiates to such an extent that one no longer feels the need of singing or praying; *eggs*, which arouse numerous capricious cravings; *honey*, which brings bright eyes and a cheerful spirit, but not a clear voice.

"Of bread and cooked dishes none are better for producing cheerfulness of disposition and buoyancy of spirit than *wheat* and after this *buckwheat*, which, though externally different, have the same virtues in their uses, whether used in bread or in cooked dishes.

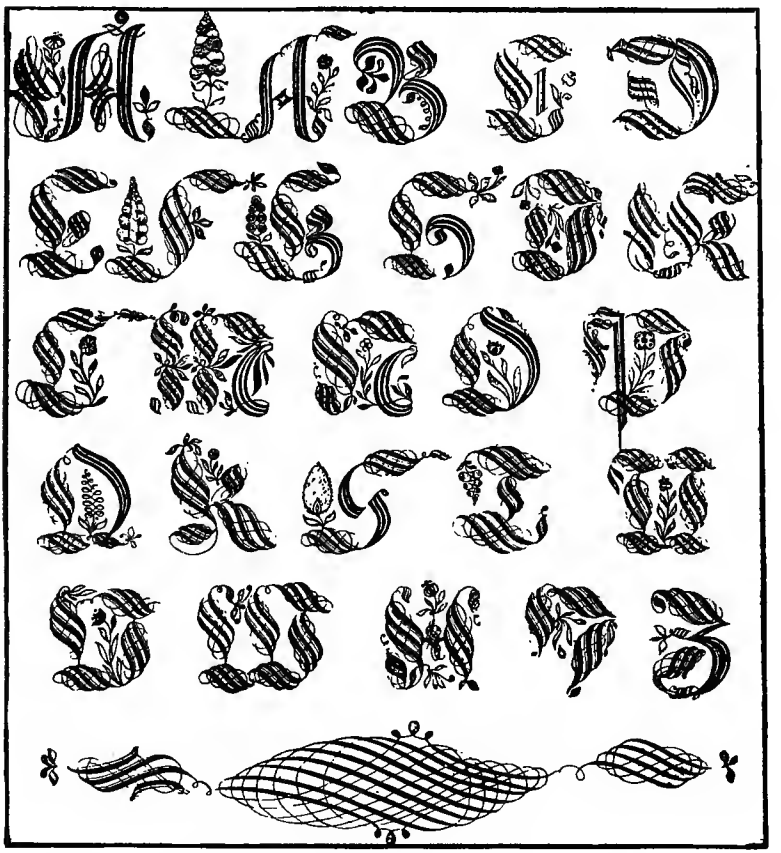
"As regards the other common vegetables, none are more useful than the ordinary *potato*, the *beet*, and other *tubers*. *Beans* are too heavy, satiate too much, and are liable to arouse impure desires. Above all must it be remembered that the spirit of this exalted art, because it is a pure, chaste and virtuous spirit, suffers no unclean, pol-

luted and sinful love for woman, which so inflames and agitates the blood of the young as completely to undo them in mind, heart, voice and soul; whilst in the more mature it awakens excessive desire after the dark things of this world, and consequently closes heart, mind and voice to this pure spirit as its haven.

"As concerns *drink*, it has long been settled that nothing is better than pure, clear water, just as it comes from the well, or as made into soup to which a little bread is added. Every other manner of cooking, however, whereby the water is deprived of its healthgiving properties and turned into an unnatural sort of delicacy, is to be considered as a vain and sinful abuse; just as other articles of diet, which we do not deem worthy of mention in this place, have, through many and diverse lusts, been turned from their natural and harmless use into delicacies. Of those who gormandize we cannot here speak, for we are concerned only with those who are already engaged in the spiritual warfare, and who in all respects strive lawfully. With those who walk disorderly and unlawfully we, therefore, have nothing to do. It of course stands to reason that the power to exercise divine virtue is not to be sought in the selection of this or that particular diet; for, were this the case, we would wish, if it were possible, to be entirely relieved of eating, so that we might lead an Enochian, supernatural and supersensual life. Then this heavenly wonder-song would of itself break forth, without the addition of any of those things that are only transient and never reach eternity.

"And now, not to dwell upon this matter too long, let us take up the next part of our subject. Let us first say, however, that if we were to undertake as complete an exposition as the subject demands, we would fail to reach the

end. Nevertheless, we will spare no pains to make it as clear as possible; but, let it be borne in mind that we will still leave something for the educated and practical (musician) to study and think over."



ALPHABET USED IN THE MANUSCRIPT TUNE BOOKS OF THE EPHRATA COMMUNITY.

CHAPTER VIII.

Beissel's Dissertation on Harmony.

Translation by the Rev. J. F. Ohl, Mus.D.

TRANSLATOR'S NOTE.

It will be evident to any musician who reads this "Dissertation," or who examines any of Beissel's compositions, that beyond the most rudimentary knowledge of the common chord and its inversions, he had little understanding of the laws of harmony, and none whatever of meter and rhythm. The work done by him and his associates is therefore correspondingly crude and inaccurate, and it becomes interesting only from the fact that it belongs to the first attempts made on American soil to compose sacred music. The translator has aimed to reproduce the evident thought of the writer rather than his exact language, which is often very obscure, and most difficult to render into idiomatic English.

THE all-important and most useful qualification in a teacher of new pupils is first to know that he must not teach them merely to sing the A, B, C, or the seven letters, and then at once introduce them to thirds and intervals before they have learned the characteristics of each letter, or, indeed, understand what they have learned. Special care must be

taken to bring out the distinguishing quality of each letter (*i. e.*, note or sound); and this requires such diligence and costs so much labor that we cannot here describe it. The voices may either be harsh and unsympathetic, or false notes, that do not reach the required pitch, may be sung. In such cases efforts must not be relaxed until it is learned and seen how much remains to be overcome; but if one seems to be totally incapable, let him desist for a time, in order that he may not become entirely discouraged.

"When the characteristic quality of each letter (note) has been taught, diligent efforts must be made to train the voice; and such directions must be given regarding tone-production as will enable the singer himself to correct mistakes. For at this stage of the instruction everything that is needed for ultimate success may be imparted, whilst at the same time so much may be overlooked as thereafter to require years to make good the loss.

"And now let us proceed to show what constitutes a four-part tune, and what letters (notes) in the other parts must accompany the melody in the different keys; then also to give a diagram of the keys, and to indicate how the pitch may be raised when it has fallen.

"Let it be known that not more than three letters (notes) can be used for the four parts. Consequently the fourth part is always the octave. The three letters (notes), however, always appear at the beginning of each tune. Thus we obtain the four parts. The three letters (notes) which appear at the beginning must be regarded as the masters and lords that dominate everything from beginning to end, inasmuch as the tune must close with the same letters (notes) with which it began.

"If the melody is in the key of C, E is the note in the

Ueber die Sing-Arbeit.

bis man mercket und ſiehet, wie weit es einer dem Dincken nach zubringen hat. Scheinet etwa eine gänzliche Unfähigkeit zu ſeyn, ſo gebe man es eine Zeitlang mit ſolchem auf, damit man ſein Gemüt nicht gar verſtürzt mache. Wann aber eines jeden Buchſtabens Art heraus gebracht iſt: ſo muß hernach aller Fleiß angewandt werden, daß man die Stimme lerne brechen, und was eines jeden Buchſtabens Art ſeye, anweiſe, auf daß er ſie lerne verſtehen, damit, wann hernach ſoll weiter gegangen werden, man ſich bey Fehlern und Mißſchlägen zu helffen wiſſe. Dann es kan allerdings an dieſem Platz alles geholet werden, was hernach in der ganzen Sache nöthig, und kan auch ſo viel verſehen werden, daß es hernach kaum in viel Jahr kan herum geholet werden. Das iſt nun dieſes: Nun werden wir an dieſem Pfoſten nicht weiter gehen, ſondern wollen den graden Weg darlegen, was einen 4. Stimmigen Geſang ausmachet, und was bey allen und jeden Weiſen nach ihrer Art vor Buchſtaben in einer jeden Stimm auf den Choral paſſen, wie auch den Schlüſſel einer jeden Weiß in 4. Stimmen auf einer Tafel ſehen laſſen, und wann ein Geſang gefallen, wie er wieder zu heben, daß er nicht auſer ſeiner Art und Manier geſetzt werde.

Es iſt zu wiſſen, daß nicht mehr als 3. Buchſtaben ſeyn können, ſo die 4. Stimmen ausmachen, weswegen die 4te Stimm allemal mit der Octav geſchieden wird, welche 3. Buchſtaben dann allemal bey einer jeden Melodie gleich von Anfang aufgetreten kommen, daß ſie uns die 4. Stimmen geben, wobey dann zu mercken, daß dieſe 3. Buchſtaben, die im Anfang vorkommen, die Meiſter und Herrn ſind, wo alles von Anfang bis zu Ende muß auf beruhen bleiben, weilen der Geſang allemal am End wieder mit eben denſelben 3. Buchſtaben aushalten muß, womit er angefangen. Iſt es eine C-Weiß, ſo iſt und folget ſein Anderer, als der e. und machet den Schlüſſel zu dem * Barrir, der g. iſt ſein Dritter, da dann der obere den Tœner, u. der untere Choral g. den Baſs anfängt; doch kans kommen, daß ſie verwechſelt werden, wenn nemlich der Choral nicht juſt mit dem C. anfänge, doch bleiben ſie beyſammen, ſangen den Choral an, und endigen ihn auch. Was noch ſonſten die anderen 4. Buchſtaben, die wir hier Knechte nennen, anlangt, als f. a. h. d. ſo ſoll einem jeden von ſelbigen ſein Mitknecht bemerket werden, wie ſie nemlich zuſamen ſtimmen. Und ob wir zwar wol am Ende alles auf Tafeln wollen ſehen laſſen, ſo wollen wir doch daneben den Fleiß

(†††) thun

* Der Barrir iſt nach der gemeinen Redens-Art der Tenor, der Tœner aber der Alt.

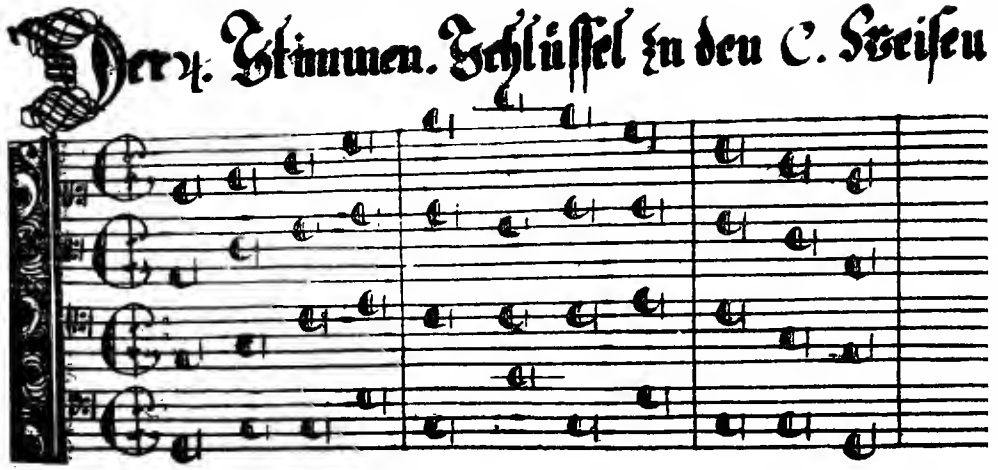
Barrir[1] (tenor), and G in the *Toener* (alto). Thus the alto and the bass begin on G. This order may, however, be inverted, when, *e. g.*, the melody does not begin with C. Nevertheless these letters (notes) must remain together and begin and end the tune.

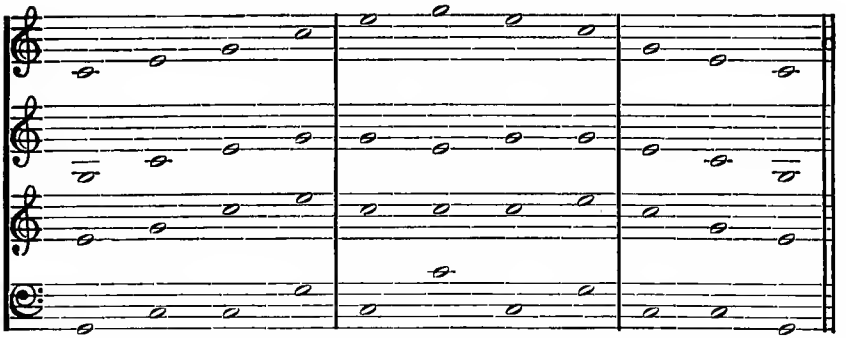
"As regards the four remaining letters (notes), F, A, B, D, which we shall designate servants, let each be told how he must serve his fellow-servants, so that they may harmonize. And although we shall show all this in diagrams at the close, we will now give ourselves the additional trouble of explaining which must be the two associates of each of these letters (notes).

"If F occurs in the melody it is served by D in the tenor and bass, and by A in the alto; A demands D in the tenor and bass, and A in the alto, sometimes also in the bass; B calls for D in the tenor, and G in the alto and bass; D asks for B in the tenor, and G in the alto and bass. In this manner a melody in C may be harmonized in four parts.

"Let us now show how the pitch may be recovered when it has fallen. To do so, the beginning must always be made with the key-note. If the melody is in C, sing C, D, D♯; then call D♯ C, and continue on this pitch.

"Now let us proceed from the key of C to the key of A (minor). Here again let us first give attention to the three masters with which the four parts must begin and

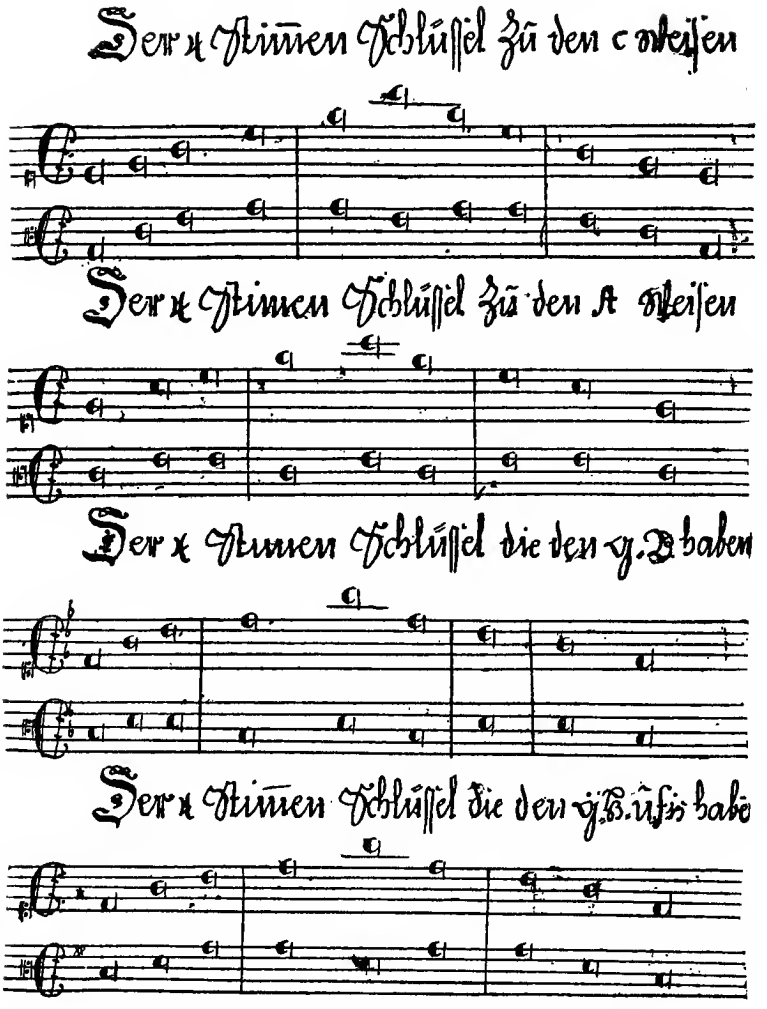
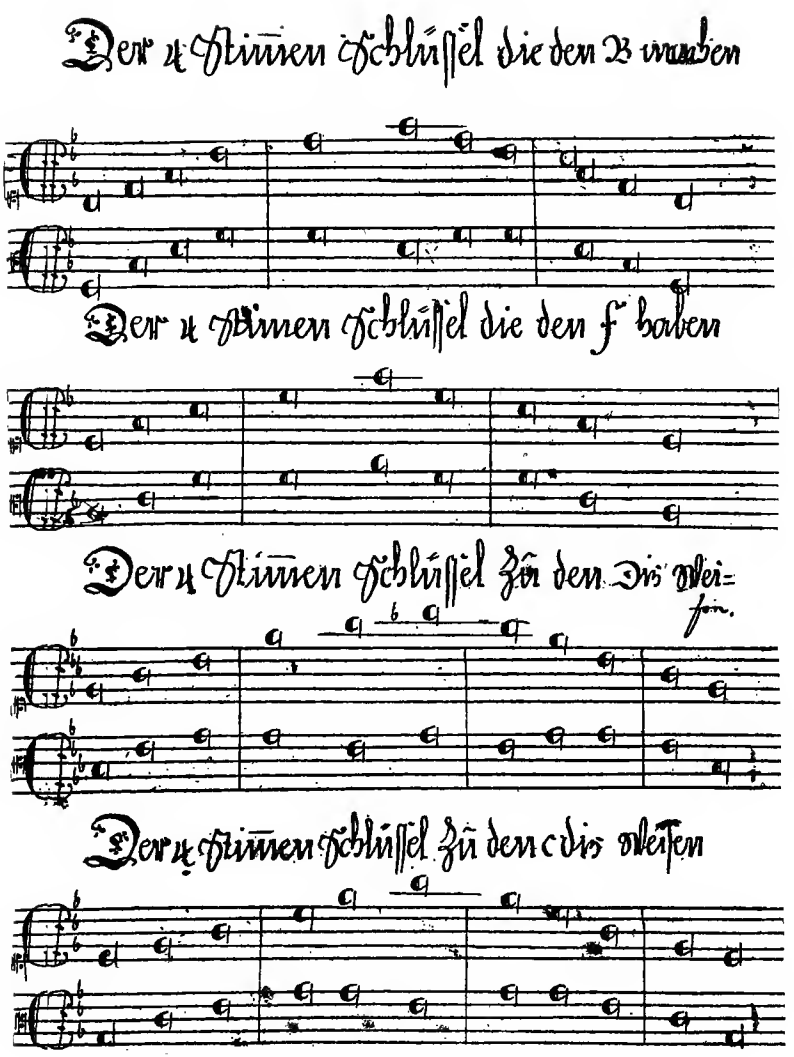
[1] Conrad Beissel here gives an explanatory footnote regarding the use of the terms *Barrir* and *Toener*, stating that in ordinary language the former stands for tenor, the latter for alto. Both of these terms were used arbitrarily by Beissel, as neither appears to have been known to the Rev. H. Ernst Muhlenberg, the best philologist in Pennsylvania during the last quarter of the eighteenth century. In a previous translation I was misled in the use of these terms by a person to whom I submitted my copy under the impression that he was an expert musician. In the present translation the modern terms are used wherever they occur.—JULIUS F. SACHSE.

end, and then bring together the four servants and assign each his duty. As A is here the ruler (key-note) of the melody, its associates are C in the tenor (occasionally also in the bass), and E in the alto and bass. This is the four-part chord in the key of A (minor). The remaining four servants which do duty besides, are F, G, B and D. F calls for B in the tenor, and for D in the alto and bass; G



Four-part Key for Melodies in C.

for E in the tenor and bass, and C in alto; B for G♯ in the tenor, and E in the alto and bass; D for B in the tenor, and G in the alto and bass. If the pitch has sunk I must call the C I am singing A, ascend to a new C, call that A, and continue. Thus we also clearly see how to bring melodies in A (minor) into four-part harmony, and how to regain the pitch when it has fallen.

"Let us now pass from melodies in the key of A (minor) to those in the key of B♭. In the latter key B♭, D and F are the lords and masters. B♭ is the key-note of the melody, D governs the tenor, and F the alto and bass, though B♭ indeed remains the ruler in the bass. The four servants are G, A, C and E♭. Of these we associate G with the melody, but C with the tenor and bass (though the upper G more conveniently takes E♭ in the bass), whilst the alto invariably becomes E♭. A calls for C in the tenor, and F in the alto and bass; C for A in the tenor, and F in the alto and bass; E♭ for C in the tenor and base, and G in the alto. If the pitch has fallen I call my B♭ G, ascend the proper number of degrees to a new B♭, and sing on.

"And now let us look at these melodies in which G is the ruler, and B♭ and D are the associates (G minor). In these we come to a wonderfully strange turn, inasmuch as altogether different letters (notes) are made to do service in the three other parts. We begin with the three masters. In these melodies the parts start with G, B♭ and D. Let it be understood that the three letters (notes), invariably stay together and form the beginning of a tune in four parts; that, as already stated, the fourth part is the octave; and that it does not matter with which of these three letters (notes) a tune begins. That in our description we always begin with the letter which designates the

(1) C MAJOR, (2) A MINOR, (3) G MINOR, (4) G MAJOR.
KEY DIAGRAM FROM THE SCORE BOOK OF THE CLOISTER.

(5) B♭ MAJOR, (6) F MAJOR, (7) E♭ MAJOR, (8) C MINOR.
KEY DIAGRAM FROM THE SCORE BOOK OF THE CLOISTER.

key in which the melody is written, is done for the sake of accuracy. This is also the reason why, in our account, we seem to insinuate that all melodies begin with the letter (note) which is the chief in the melody (the key-note); yet this is not possible. In our further description we will, therefore, continue to be governed by the special characteristics of the melody. This, then, is the manner of those melodies in G that contain B♭ (G minor). G in the melody takes B♭ in the tenor, and D in the alto and bass. This is the chord, and it remains the same through the whole piece, excepting that when G is sustained in the melody, the tenor always sings B instead of B♭. This is also the case with melodies in A (minor), in which the tenor sings C♯ to a sustained A in the melody. The four remaining letters (notes) F, A, C and D♯ (E♭), serve as follows: F requires B♭ in the tenor and bass, and D in the alto; A demands D in the alto and bass, and F♯ in the tenor; C calls for A in the tenor, and for F in the alto and bass; and D♯ (E♭) is served by G in the tenor, and by E (probably meant for C—Tr.), in the alto and bass. To raise the pitch when it has sunk, proceed as under melodies in B♭.

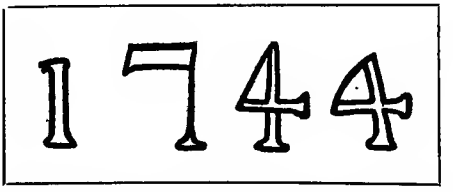
"We now come to the melodies in G that have B and F♯ (G major), in which G, B and D form the triad and give us the four parts. The remaining letters (notes) F♯, A, C and E are treated as follows: F♯ is served by B in the tenor (sometimes also in the bass), and by D in the alto and bass; A by D in the tenor and bass, and by F♯ in the alto; C by upper E in the tenor, and by A in the alto and bass; E by C in the tenor and bass, and by A in the alto. The directions given under melodies in B♭ will show how the pitch may be raised.

"There yet remain the melodies in F, in which the triad

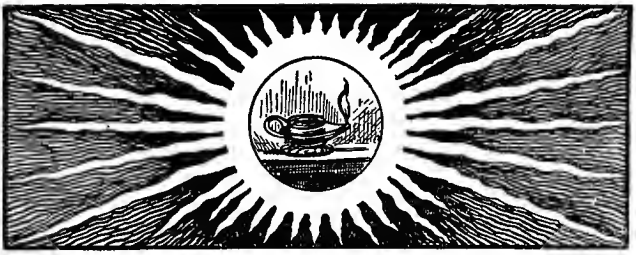
F, A, C gives us the four parts. The remaining four servants G, B♭, D and E are disposed as follows: G is served by C in the tenor and bass, and by E in the alto; B♭ by D in the tenor, and by G in the alto and bass; D by B♭ in the tenor and bass, and by G in the alto; E by C in the tenor and bass, and by A, sometimes by G, in the alto. If the pitch has fallen, I do as indicated above, *i. e.*, I get another F by singing F, G, A♭, and then calling A♭ F, on which pitch I continue.

"We have now imparted, as well as we are able, the secret of our spiritual song. Although in this work (the *Turtel Taube*) we are more concerned with hymns than with tunes, and a well-informed person might ask why so much has been said about music when none appears in the book, we have yet thought it proper to write this introduction, partly because from music the hymns in this volume derive their attire and adornment, and partly because it will stimulate lovers of this noble and paradisiacal art to inquire further into its secrets."

Thus ends Beissel's extraordinary Dissertation on Harmony, which was the basis of the Ephrata music. A few short paragraphs of an apologetic character conclude his "*Vorrede über die Sing-Arbeit.*"



FACSIMILE OF WATERMARK IN WRITER'S LARGE PAPER COPY OF THE TURTEL TAUBE; *vide* pp. 65 *supra.*

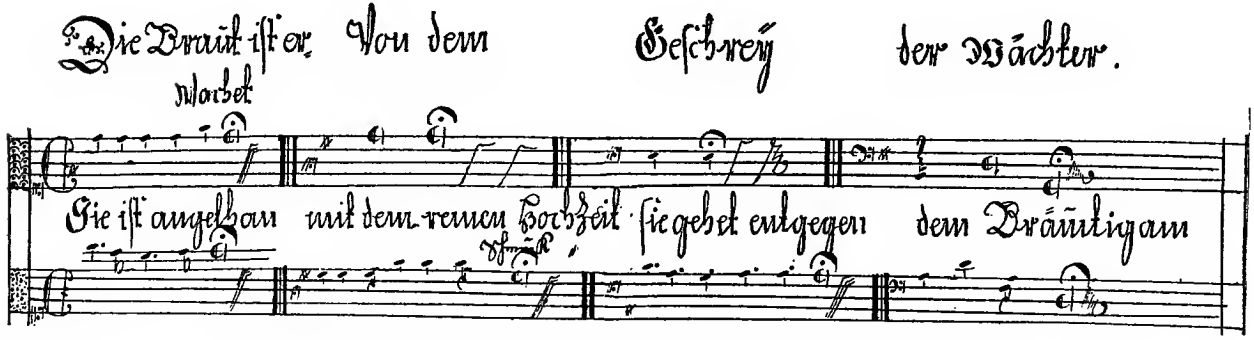
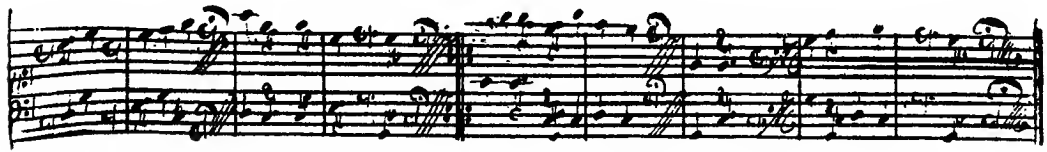
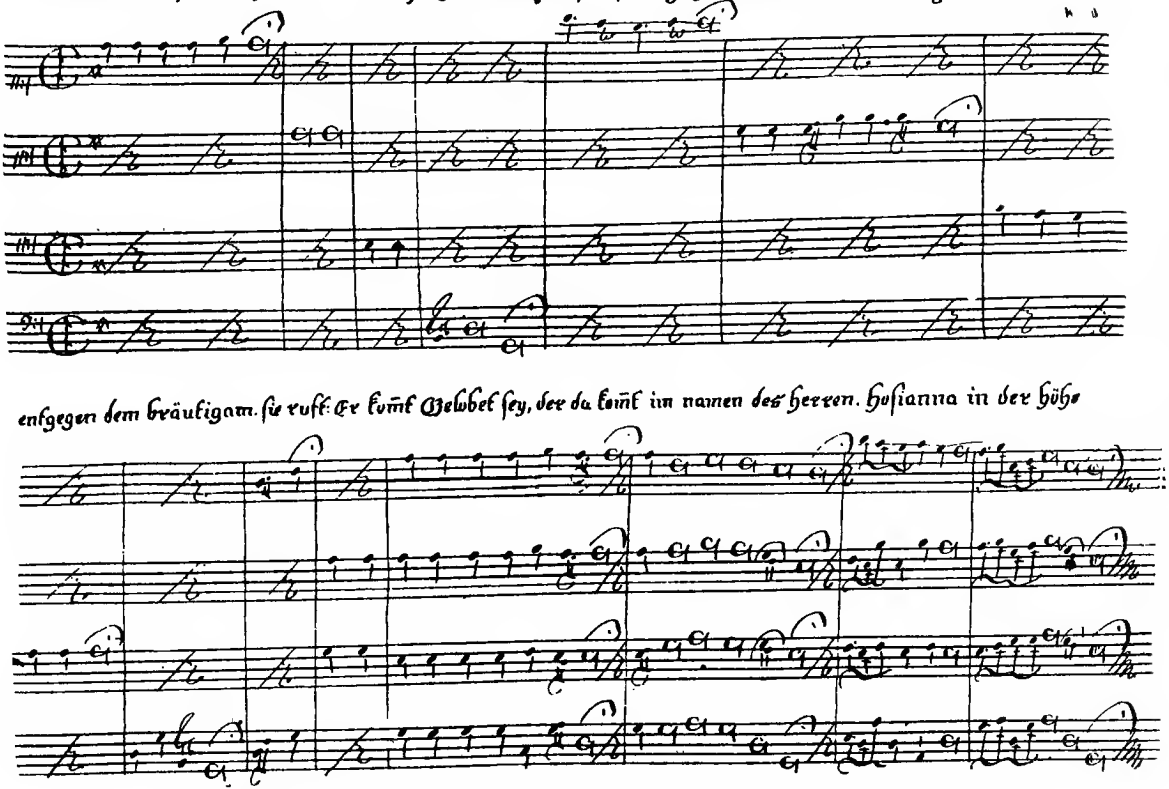


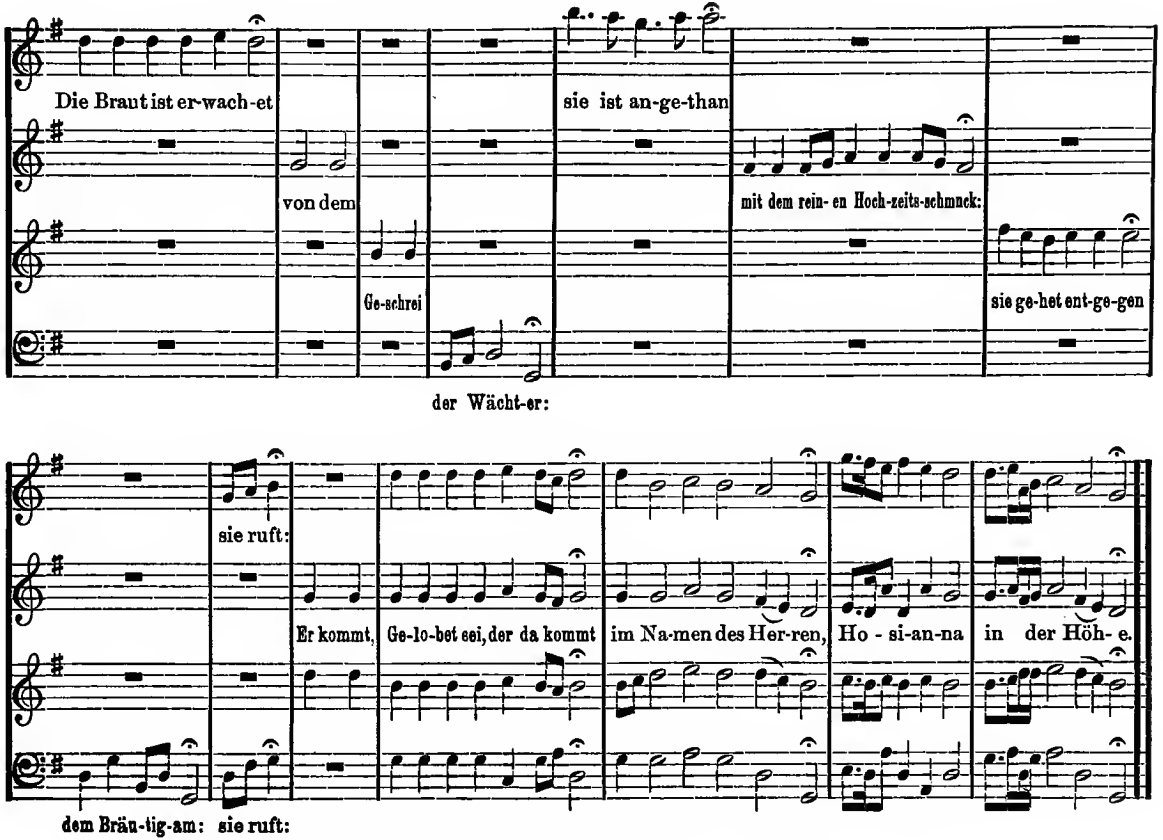
CHAPTER IX.

Original and Modern Notation.

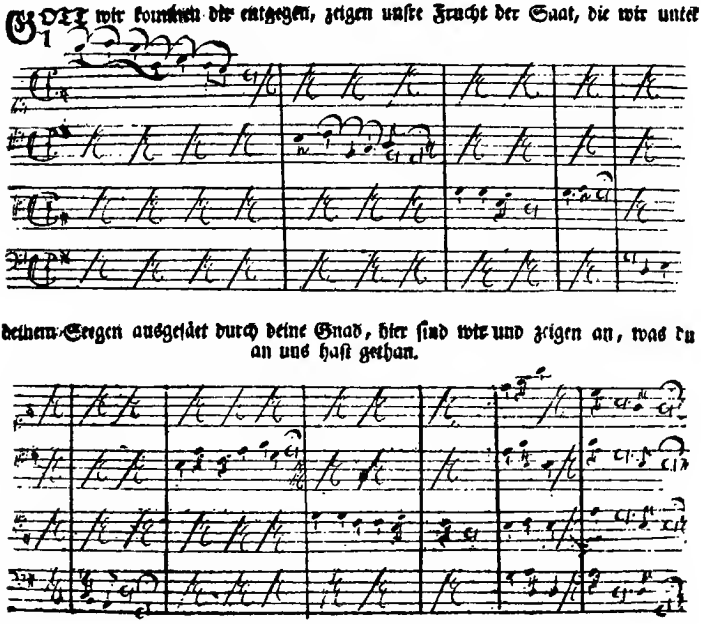
IN conclusion we present a few examples of Ephrata music, in their original form as well as in modern notation. One of the most characteristic of these is *Die Braut ist Erwachet*, set in four parts. How the original score of this tune was written on a single staff is shown on the following page.

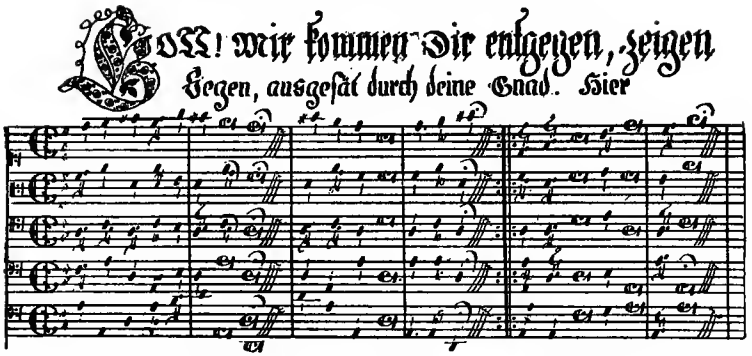
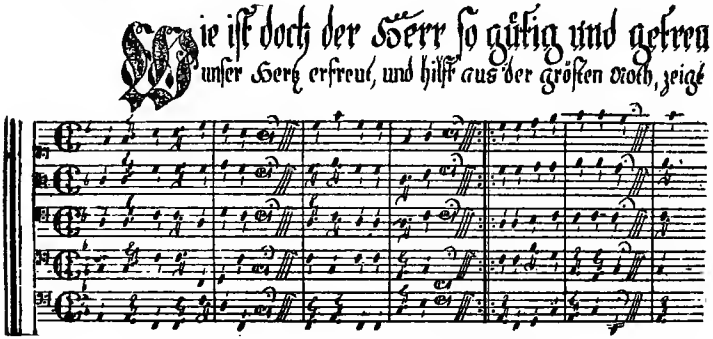
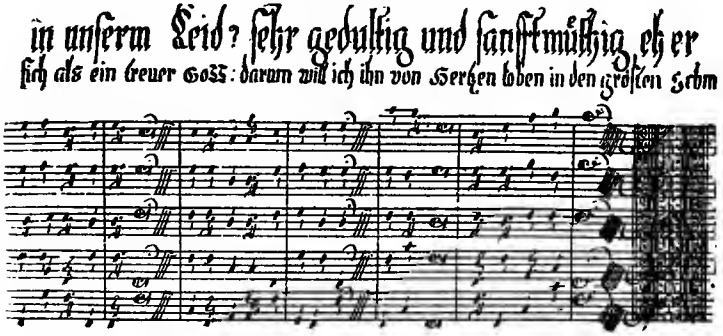
It will be noticed that all this music is very strange in its progressions, and violates almost every rule of harmony, as is to be expected from one who was not an educated musician. This fact, however, does not lessen the historic value of these unique compositions, but rather tends to increase our admiration for the enthusiastic celibates of the mystic community on the Cocalico, who, at so early a day, in the midst of their primitive surroundings, found time and inspiration to work out their own system of harmony and compose so many original hymns and tunes.

The rendition of this music was as peculiar as the music itself, and was sung according to the old records in a falsetto voice without opening wide the lips. The result, we are told, was a "soft measured cadence of sweet harmony." The true Ephrata vocal music virtually died out with the community.

DIE BRAUT IST ERWACHET. FOUR-PART ANTHEM SET ON A SINGLE STAFF.

MUSIC AS WRITTEN FOR AND USED BY THE SECULAR CONGREGATION.

"DIE BRAUT IST ERWACHET," AS AN ANTHEM FROM MS. HYMN AND TUNE-BOOK.

DIE BRAUT IST ERWACHET.

ANTHEM DIE BRAUT IST ERWACHET TRANSPOSED INTO MODERN NOTATION.

After the singing schools became established, the celibates, male and female, were divided into five choirs, with five persons to each choir, namely, one soprano, one tenor, one alto and two bass singers. The sisters were divided into three choirs, the upper, middle and lower; and in the choruses a sign was made for each choir, when to be silent and when to join in the singing. These three choirs had their separate seats at the table of the sisters during love feasts, the upper choir at the upper end, the middle at the middle, and the lower at the lower end. In singing antiphonally, therefore, the singing went alternately up and down the table. Not only had each choir to observe its time when to join in, but, because there were solos in



AN ANTHEM ARRANGED TO BE SUNG ANTIPHONALLY FROM WUNDERSPIEL, p. 9.

ARRANGED AS A HYMN FOR FIVE-PART CHOIR. TURTEL TAUBE, HYMN 13, PART ONE, p. 66. ZIONITISCHER ROSENGARTEN, p. 27.

NO. 98, PART FOUR, pp. 402, TURTEL TAUBE.

ZIONITISCHER ROSENGARTEN, p. 102.

each chorale, every voice knew when to keep silent, all of which was most attentively observed.

The next illustration presented here is the hymn *Wohl-auf wohl-auf und schmück dich.* This is also given in both the original and the modern form. Both of the above melodies, with that of the seven-part choral *Gott ein Herrscher aller Heiden* were artistically rendered by Mrs. Frank Binnix at our annual gathering at Harrisburg, October, 1901.

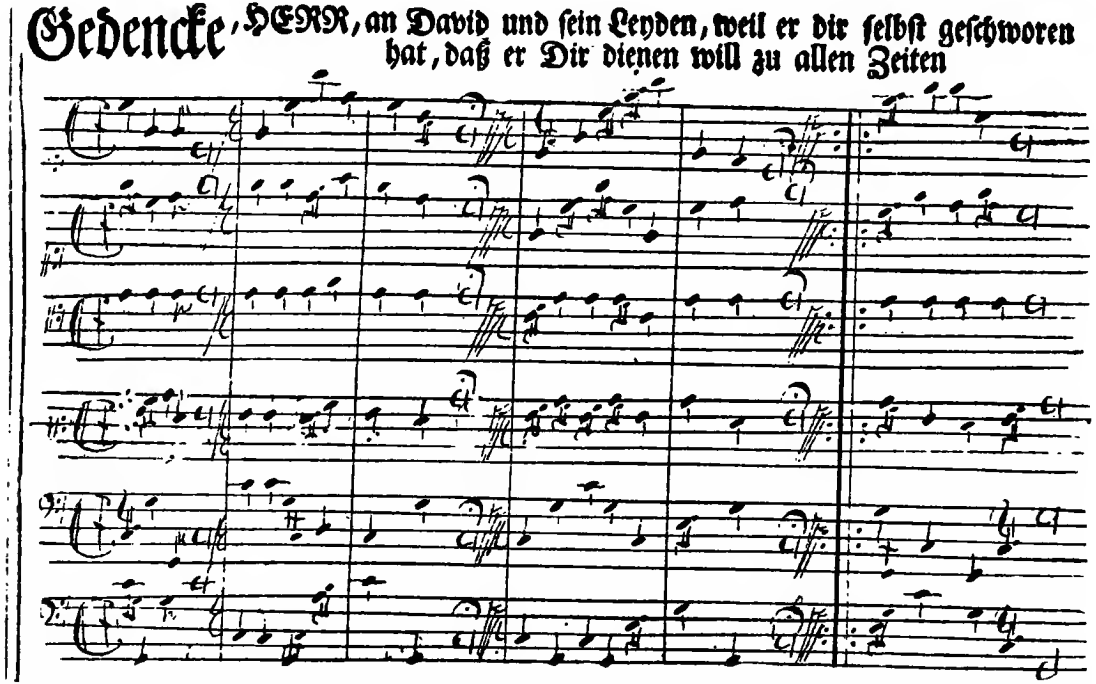
An illustration of the five-part setting "*Wie ist doch der Herr so gütig*," is given upon the previous page.

The words and music of this hymn are by Sister Anastasia (Anna Thomen), who afterwards eloped with and married Johannes Wüster, the Philadelphia merchant.

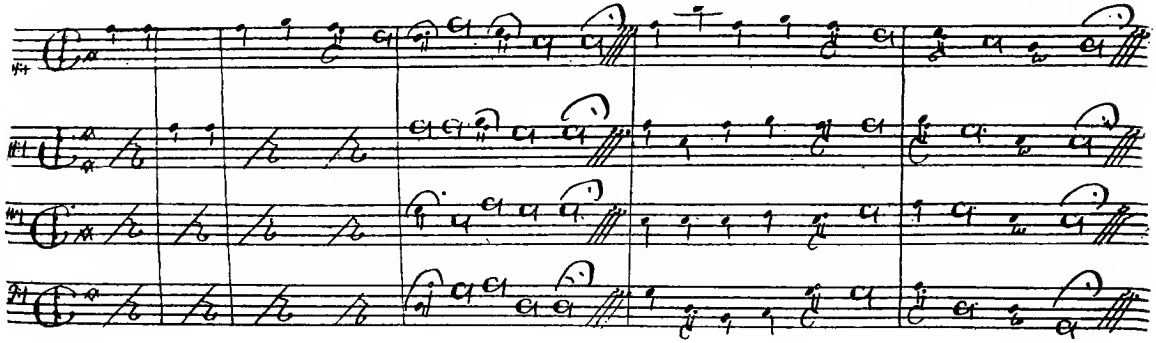
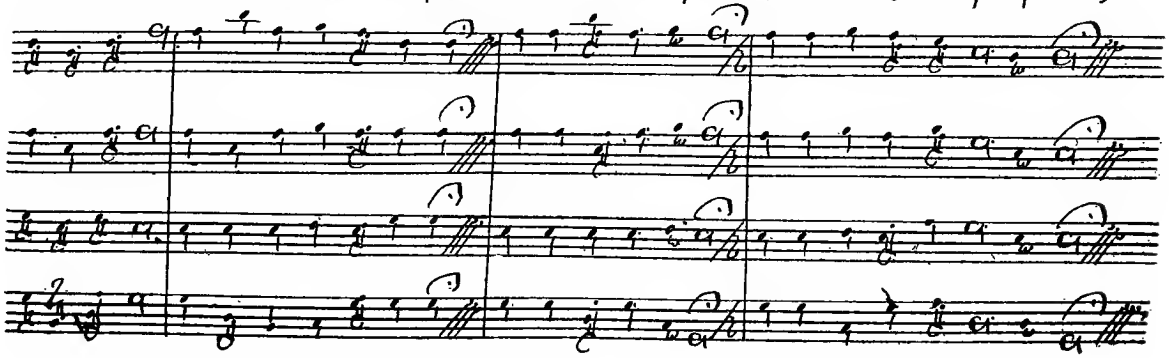
How the same words and tune were frequently set as an anthem as well as a hymn is shown by the two versions of the hymn *Gott wir kommen Dir entgegen*, on pages 84 and 85.

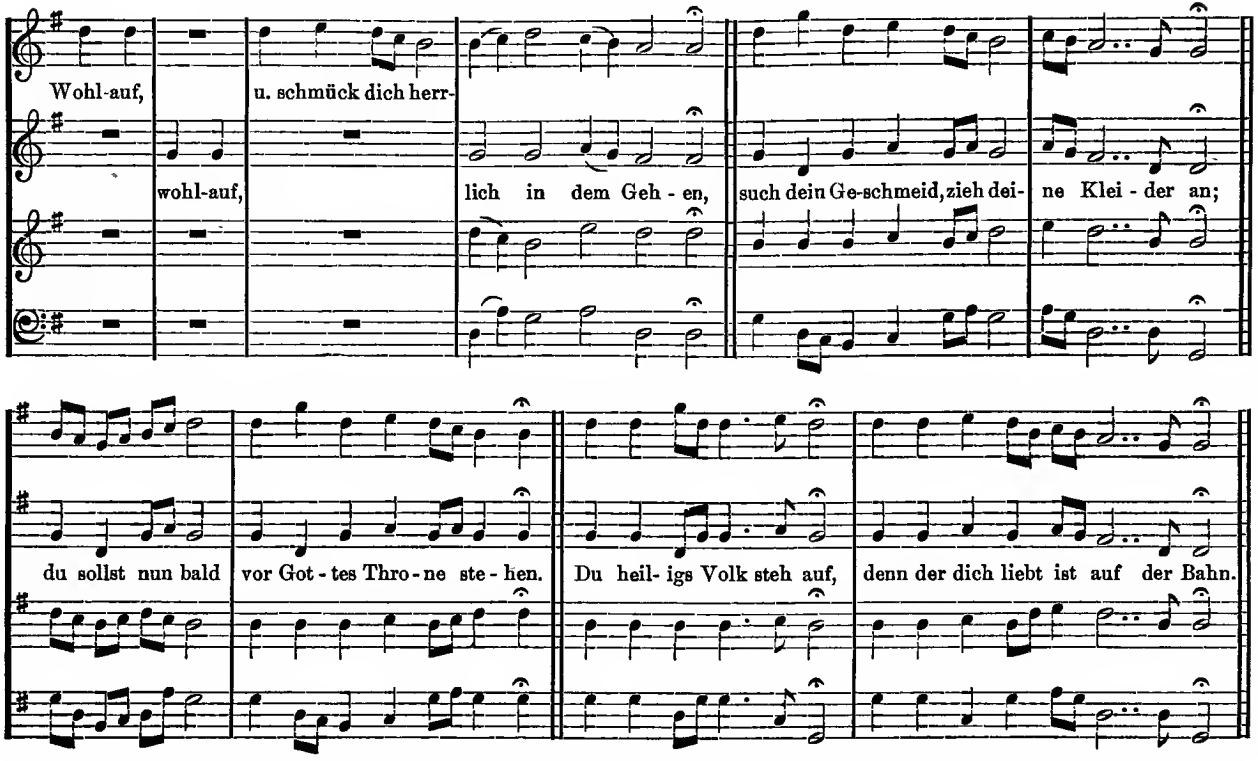
An illustration of music set in six parts is also presented in the original form. This is taken from the *Paradisches Wunderspiel*, or the great choral book of 1754.

In closing our paper upon the music of the cloister we present a version of the celebrated seven-part motet *Gott ein Hersher aller Heiden* transposed into modern notation. The same criticisms as to progressions that apply to the other pieces apply also to this composition.

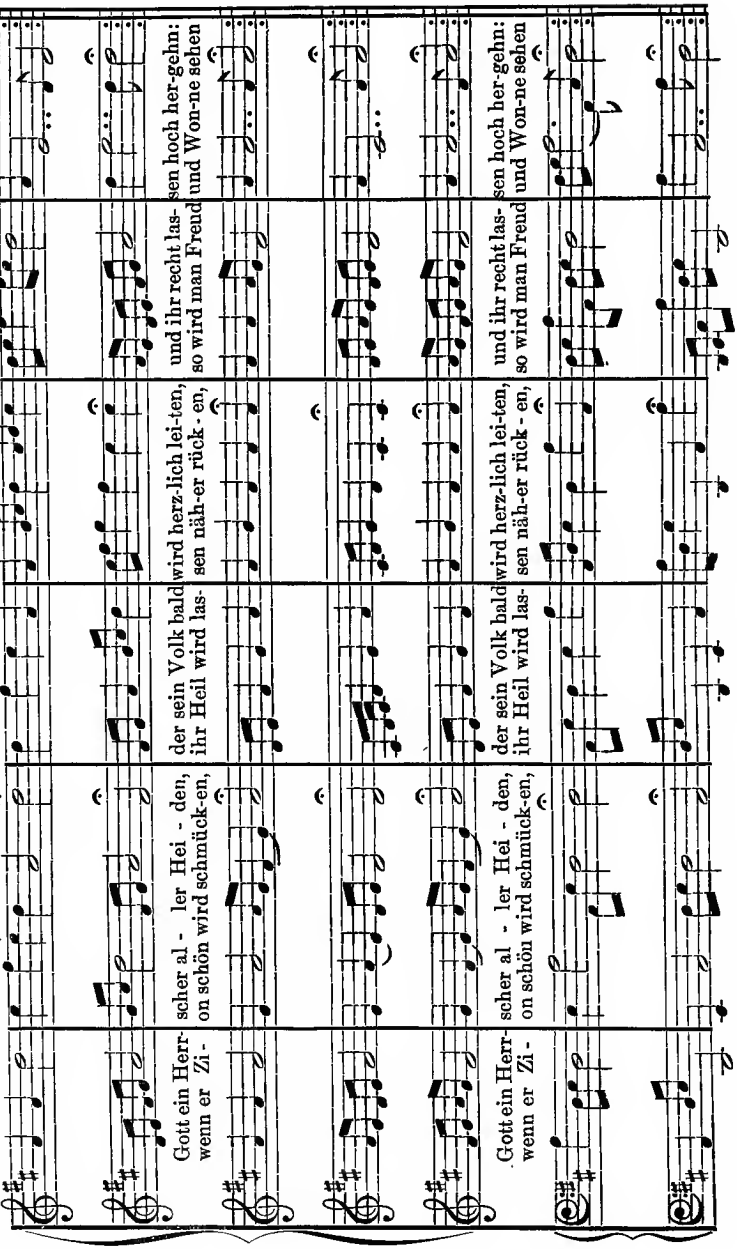
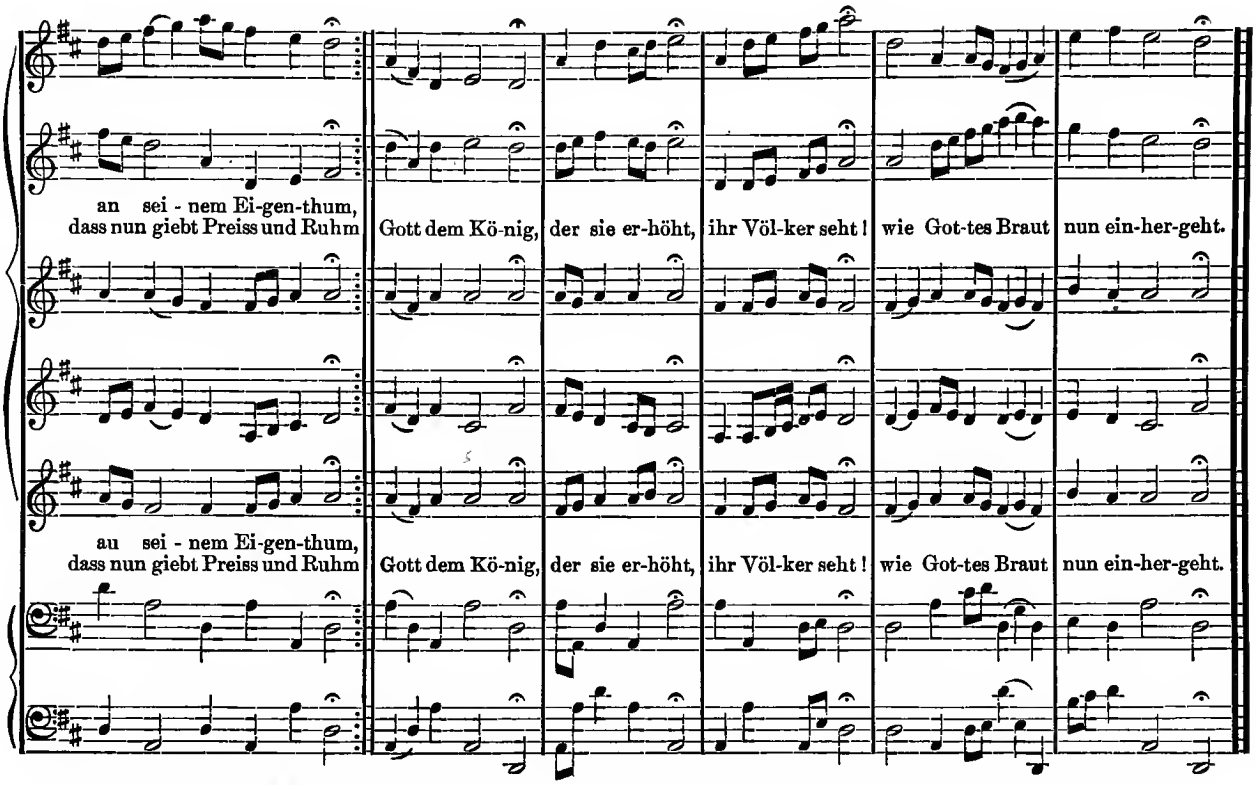


AN EPHRATA MOTET IN SIX PARTS. TURTEL TAUBE, HYMN 27, p. 192. PARADISCHES WUNDERSPIEL, HYMN 100, p. 71. CHORAL BOOK, p. 195. WEYRAUCHS HUEGEL, HYMN 20, p. 771.

Wohlauf wohlauf und schmück dich herrlich in dem gehen, such dein geschmeid zieh deine kleider an

du solt nun bald vor Gottes throne stehen. Du heiligs volk steh auf, den der dich liebt ist auf der bahn

WOHLAUF, WOHLAUF, UND SCHMÜCK DICH HERRLICH.



AS TRANSPOSED INTO MODERN NOTATION.

GOTT EIN HERRSCHER ALLER HEIDEN.

SEVEN PART MOTET. WEYRAUCHS HUEGEL, HYMN 652, p. 740. TURTEL TAUBE, HYMN 30, p. 196- WUNDERSPIEL, HYMN 108, p. 75. ZIONITISCHER ROSENGARTEN, p. 51.

SYMBOL AND MOTTO OF THE EPHRATA COMMUNITY.

Appendix.

A Page of Ephrata Theosophy.

READ AT THE ANNUAL MEETING OF THE PENNSYLVANIA GERMAN SOCIETY, EPHRATA, PENNA., OCTOBER 20, 1899.

By

JULIUS FRIEDRICH SACHSE, LITT.D.

LANCASTER, PA

1903.

Kurz gefaßte.

Nützliches

Schul-Büchlein

Die kinder zu unterrichten, in Buchſtabieren, Leſen, und auswendig lernen,

---

Deme angehänget ein kurzer doch deutlicher, und gründlicher

Unterricht
Zur Rechenkunſt.

Aufgeſetzt zum Nutz und Gebrauch der Kinder.

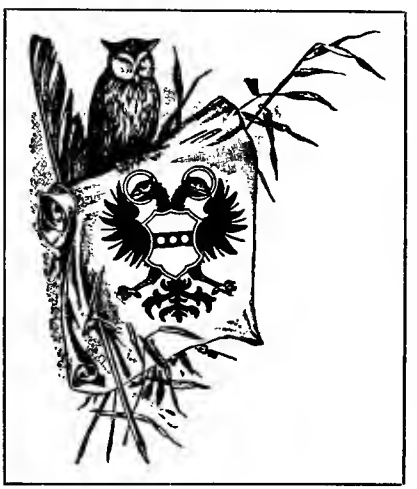
Von L. H

Zweyte Auflage.

EPHRATA.
Gedruckt und zu bekommen bey dem Schulmeiſter, Drucker und Buchbinder 1786

TITLE PAGE OF HOECKER'S EPHRATA PRIMER.

EPHRATA THEOSOPHY.



AMONG a mass of papers and manuscripts which it was the good fortune of the writer to examine some months ago, dating from the provincial period, and relating more or less to the upper end of Lancaster County, there was one that particularly attracted his attention.

This was an old manuscript, yellow and discolored by age. It was written on the ordinary coarse writing-paper, such as was the product of the paper-mills on the Wissahickon and Cocalico. The writing was still distinct and clear, done in a firm hand, with a well-pointed quill, showing that the writer must have been one of education and experience.

Upon the outside, as a legend, it bore the old German proverb or *Sprüchwort:*

"Quäle nie ein Thier aus scherz,
Dann es fühlt wie du den schmerz."

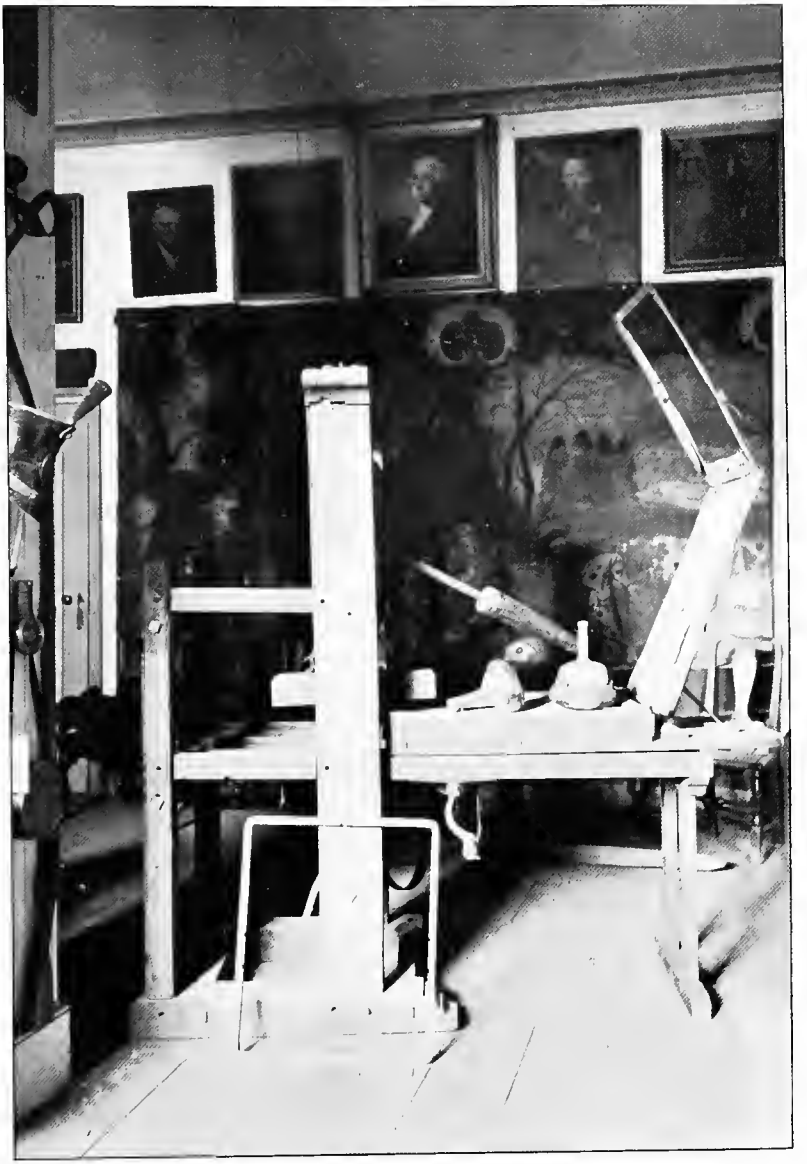
("Ne'er torment a beast in sport,
For it feels like you when hurt.")

Upon examining the paper it proved to be a plea for mercy toward the brute creation. This ended with an earnest entreaty for social purity, and incidentally illustrated the theory of the migration of the soul.

The more it was examined, the greater became the interest in the subject and the manner wherein it was presented. The only possible clue to authorship was the endorsement upon the first page: "Obed, *ein wallender nach der seligen ewigkeit.*" This was the signature and Kloster name of Ludwig Höcker, one of the most devout members of the Ephrata Community, who was the schoolmaster of the settlement, and has the honor of having established, in 1739, the first Sunday-school of which we have any record. Brother Obed was also one of the instructors in the classical school or academy maintained by the Brotherhood, and the present paper is evidently one of his lectures or discourses delivered before the higher class. He was a prominent character in the Ephrata Community, and a firm supporter of Prior Jaebez.

When he was in his seventieth year, and the institution was already verging into a state of decline, the old philosopher published a second edition of his primer and schoolbook.

Upon the reverse of the title he gives as a reason for its publication that "if it be used by the children, it will prevent, in every case, the destruction of a Psalter or a Testament"; thus showing that the chief text-book of the Ephrata system of education was based upon the daily use of these two fundamental parts of Holy Writ. At the



J. F. SACHSE, PHOTO.

ONE OF THE EPHRATA PRINTING PRESSES.

IN COLLECTION OF HISTORICAL SOCIETY OF PENNSYLVANIA.

time of its issue, as will be seen from the title, the pious recluse then filled the position of schoolmaster, printer and bookbinder to the Brotherhood. Brother Obed died during the summer of 1792, after passing the allotted threescore years and ten.

The paper under consideration has the distinction of being the earliest effort made in this country to prevent cruelty to animals, and to inculcate in the minds of the growing generation the duty of protecting and respecting the virtue of the gentler sex. The illustrations in the course of the lecture are occasionally of a somewhat harrowing nature; at the same time, we must bear in mind the state of the country and its people at that period, when it will be found that the similes are well suited to the times in which they are used.

It matters but little whether or not good Brother Obed was the author of the paper. There were others among the solitary recluses equally devout. At the same time it is an excellent illustration of the code of morals taught in this community. Then, again, we have here the earliest known plea for the two movements which now, in the closing years of the nineteenth century, have become a fashionable fad. It is but another illustration of how the Pennsylvania German has lost the honor and credit due to him through his innate modesty.

Here the lecturer was far ahead of his time. What fruits his labors bore, both history and tradition have failed to record. What great good was accomplished by this plea, so quaintly and forcibly presented to the youth of the middle of the eighteenth century, will never be known. Even the existence of this essay was unknown and forgotten until it fortunately fell into the hands of the writer, and is now translated into the language of the country:

Geiſtliche

Briefe

eines

Friedſamen

Pilgers,

Welche er von 1721. bis an ſeine 1768.
darauf erfolgte Entbindung
geſchrieben.

Ephrata, gedruckt im Jah 1794.

Title page of a unique Ephrata Imprint in the collection of the writer.

WHILE sitting in my chair and dozing one evening, it seemed to me that I heard a voice saying: "Take up your pen and write what I dictate." I looked around whence the voice came, but could see nothing. My lamp was still burning, but the room was empty. I was alone. Then I felt that it was my guardian spirit (*Schutzgeist*) who had made his presence known, so I at once prepared myself to write, when the voice dictated the following story:

"I was the oldest son of a country gentleman, who was possessed of large wealth, and when I was about nineteen years of age, I was thrown by my horse while hunting, and by the fall dislocated my neck, and from a lack of immediate attention, died before I could be taken home.

"In the next moment, to my inexpressible sorrow and surprise, I found myself in the shape of a pug-dog, in the stable of a country tavern kept by a man who formerly had been my father's butler, and married the cook. As a pug, I really received many caresses. Alas! my master, to increase, as he said, my beauty and strength, soon afterwards cropped my ears and cut off a piece of my tail. In addition to the pain this operation caused me, I quickly experienced in a thousand ways what great inconvenience this mutilation subjected me to, and how it placed me at disadvantage. At the same time, this was but the least part of my misfortunes, which I was destined to suffer in this condition.

"My master had a son who was about five years old, and

even more of a favorite than I was; and as his whims and passions were condoned as soon as they manifested themselves, he was encouraged to vent his spite against any living or inanimate thing which offended him, by beating me. When he did any damage (of other transgression no notice was taken) the father, the mother, or servants were ever ready to flog me in his place.

"This intercourse with persons whom formerly I had but looked at with disdain, and was wont haughtily to command, was not to be endured; so, early one morning, I ran away. Although it was raining hard I kept on my journey until the afternoon without intermission. It was about four o'clock when I came to a village, and at a house where some carpenters were at work I noticed a heap of shavings under a temporary cover to keep them dry. So I crawled, as I believed, unnoticed into a corner and lay down. Alas! a man, who was just working on some lumber, seeing that I was a strange dog and of the pug variety, conceived the idea of amusing himself and his fellow-workmen at my expense. For this purpose he bored a hole about two inches in diameter in a piece of deal. He then caught me suddenly and poked the stump of my tail through this hellish machine, and with a hammer drove a heavy wedge beside it, so as to firmly fasten all together. The act crushed the bones and cause me indescribable torture. As he set me down, the wretches who witnessed this barbaric play, broke out into boisterous laughter over the painful efforts to which I gave expression, in my miserable attempts to escape and release myself from the board which I was forced to drag after me. They hissed me until I was out of their sight. In the meantime, as fright, pain and embarrassment urged me on with an unwilling speed, I ran with such force between two posts,

which were not far enough apart to let my block pass through, that the board with the remains of my tail stayed behind. Soon after, I found myself on the grounds of a gentleman farmer, where I saw in the distance the large watch-dog; so, fearing to be torn to pieces, I continued in my flight. Alas! several farmers at work in a barn some distance off, seeing that I ran without being pursued, that my eyes gleamed, and that I was frothing at the mouth, imagined I was mad and struck me dead with a threshing flail.

"Thereby I was released from this mutilated and persecuted body, and found myself under the wings of a flicker, together with three others just hatched. I now rejoiced in the thought that I, like my mother, would be a denizen of the air, and could swing myself aloft to such a height that no human cruelty could reach me. Alas! even before I could rightly fly, my mother was surprised in her nest by a school-boy, and in her attempt to escape was squeezed so hard that soon after she died. The boy thereupon took the nest, and all there was in it, and placed it in a basket where I soon lost my three companions in misery by the unsuitable food and improper attention. I remained alive, and after I was able to feed myself, my tyrant's mother took me as a present for the daughter of her landlord. This young girl was a beautiful creature, in her eighteenth year.

"My imprisonment now seemed to lose its terrors. I did not have to fear the rough fist of an ignorant lout whose caresses were even more to be dreaded than his anger, who, even in his passion and inclination for a new toy, was apt to neglect me and let me starve to death, or would twist my neck for the penny given him to buy my food. I now became accustomed to confinement in a cage; I was

hung out of a cheerful window, and regularly fed by one of the most beautiful hands in the world. Thus I fondly imagined that henceforth, being under the shelter of the tender caresses of this fair being, with every evidence of love and affection, no sorrow would come to me.

"My fate, however, was destined otherwise. As a young lady from the city made an afternoon call at my mistress' house, the latter embraced the opportunity to exhibit me with others of her pets, among which were a parrot, a monkey, and a small dog. She whistled and held out her finger; I hopped upon it; she stroked my feathers, and I laid my head against her cheek, and, further to show my appreciation and how I valued her attentions, I began to sing. As soon as my lay was ended, the visitor turned to my mistress and said that the dear creature would necessarily become the most beautiful singing bird in the world if its eyes were burned out, and it were confined in a narrow cage.

"This dreadful suggestion was sanctioned by my beautiful mistress, upon the repeated assurance that my song would be greatly increased thereby. Accordingly, upon the next day, she undertook the inhuman operation, according to the given directions, using the point of a heated knitting-needle.

"My condition may now be easier imagined than described. Fortunately I was not permitted to endure the sad loneliness of constant darkness for any extended time, as on one occasion, in the dusk of the evening, a cat came unnoticed into the room, pulled me through the bars of my cage and ate me up.

"I was far from dissatisfied to be again released from both blindness and imprisonment, and in the shape of a May-bug to fly about in the air. However, I had scarcely

entered into this sphere of my existence when a gentleman, in whose garden I was seeking food on a cherry leaf, caught me and gave me to his son, a little fellow who was just luxuriating in his first pair of trousers, saying: 'Here, Charlie, is a bird for you.' The boy received me with pleasure, expressing Satanic joy, and forthwith impaled me alive, as he had been taught, upon a needle fastened to a linen thread. Thus I was condemned to afford pleasure to my young master by sailing around in the anguish and torment of death. When I was completely exhausted and unable to use my wings any longer, he was told to crush me under foot, as I was of no further use, a command which he executed in a merciful manner by scrunching me in an instant in the dust.

"From a May-bug I migrated into a rain-worm, and found myself esconced in the dung-heap of a farm-yard. By this change of my condition I consoled myself with the reflection that, while I could not now rise in the air and with the rapidity of thought take myself from one place to another, I was at least in a position where I could neither be a pleasure to mankind nor evoke their enmity, both of which had proven equally disastrous to me. Thus I hoped now to end my life in peace, as in my humble condition I would escape the notice of the most cruel of all created creatures.

"Alas! I was not suffered to rest long in my fancied security. One morning I was disturbed by an unusual noise, and remarked that the whole earth around me trembled. Quickly crawling up to the surface to learn the cause, I no sooner got to the top than I was eagerly seized by the person who had loosened the earth with a digging-fork for just the purpose of what had brought me to the light. Thus, together with many others of my kind, all companions in misfortune, I was thrown promiscuously

into a broken pot, and soon after became the property of a tender-hearted shepherd who found his pleasure in angling.

"The next morning this man took us to the banks of a stream, and forthwith took out one of my companions; and, while whistling a lively tune, forced a barbed fish-hook through the entire length of the worm, as the point entered at the head and emerged at the tail. The unfortunate animal squirmed on the bloody hook in pain and suffered torture greater than any human being ever experienced, and which no animal can feel whose muscular vitality does not extend to all parts of its being.

"In this condition it was thrown into the water as bait for a fish, until it, together with the concealed hook, was swallowed by an eel. As I witnessed this tragedy I made my own reflections upon the great disproportion between the pleasure of catching the game and the torment inflicted upon the bait. However, these reflections were suddenly dispelled by the identical anguish of death of which I had just been a witness.

"You would not have space enough upon your paper if I were to relate to you all that I suffered from the thoughtless brutality of the human race: what I experienced as a cock, a lobster, and a pig. It will suffice to say that I have suffered equal to the malefactor who is broken on the wheel, for I was boiled alive upon a slow fire, and beaten to death with five thongs, to tickle the sensual palate of the epicure or furnish enjoyment for the rabble."

Thus far I had been the amanuensis of an unseen mentor. During the continuation of my musing I felt something tickle my hand. As I lifted my eyes from the paper to see what it was, I found it to be a common house-fly, which I immediately caught and killed by holding it in the flame of my lamp. In an instant the fly disappeared and

a young maiden of exquisite form and beauty, in all the glory of budding womanhood, stood before me. "Thoughtless wretch," said she, "you have once again changed the condition of my existence, and have now exposed me to far greater fatalities than any to which I have thus far been subjected. As a house-fly, I was your mentor and I might have escaped from your cruelty, were it not my intention to instruct you. Alas! now it is impossible for me to remain concealed, and therefore equally impossible to be safe. The eyes of sensuality and unbridled desire are centered upon me. Man will henceforth use all his wit, and employ an indefatigable resolution to lead me into dishonor and vice. But, although man still remains my enemy, and henceforth attacks me with greater ardor and persists in his desires with greater stubbornness, I have now less strength to withstand him than formerly. There is an element within my own bosom which will exert itself to annihilate me; its influence is constant, and a constant influence is not easily overcome. In the meantime publish unto the world what I have disclosed unto you; and if perchance thereby a single human being is turned from the exercise of a guilty inadvertence to do aught for the protection of the inferior creatures, and also by these considerations to prevent the unfortunate results of one's inhuman actions, which cause pain and suffering, then I have not suffered in vain.

"But as I am now exposed to accidental as well as to incidental evil, and as I not only stand in danger of wanton caprice and indiscretion, but also of the wicked designs of cunning and knavery, therefore, in order to expiate for some of the great wrong you have done me, let it henceforth be your bounden duty to warn, in public print and upon all proper occasions, the female sex against the snares

that are laid for their destruction, and discourage the male sex from all attempts to decoy and debauch innocence. Show unto the latter the enormity of their crime, which they heap upon themselves, and picture to them the shameless, dissimulating treachery that they commit under the guise of ardent and tender affection for that beauty and innocence alone which makes love credulous, and in its guilelessness is free from suspicion, and is thus cast into unfathomable misery."

As I listened to this charge, my heart beat so strongly that the anxious efforts I made to answer awakened me.

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