This edition is dedicated
to the memory of
Clarence T. Leinbach
and
Charles N. Siewers,
pioneers in establishing
the Moravian Music Foundation
as donors of its splendid home,
20 Cascade Avenue,
Winston-Salem, North Carolina.

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Preface

Ernst Immanuel Erbe was born in Berne, Switzerland, 20 December 1854. He was educated in Herrnhut (1861-64?), where he may have been trained by Heinrich Lonas, and served as church organist in Kleinwelka and Ebersdorf (1864?-89). In 1889 he emigrated to America, spending most of his time in St. Louis, Missouri, as an organist and bookkeeper. In the United States, he published a chorale book (1893), piano pieces, songs for men's voices (1910-12), anthems, and a cantata (1918). Among his unpublished works are numerous organ pieces, a string quartet, a piano sonata, and other compositions. He died 6 March 1927.

His daughter, Louise, gave all of his works to the Moravian Music Foundation in 1978. Karl Kroeger described Erbe and his music in the Moravian Music Foundation Bulletin 24/1, Spring-Summer 1979, p. 9. Subsequently I found an opus-list in a letter-book and have been matching the manuscripts and prints to the list. The present organ chorales will be found in Opus 11B, where there is the notation, "16 Choralvorspiele ges. an Rabich Dec. 1900". I do not know what, if anything, happened as a result of this submission. The seventeenth chorale, O Lamm Gottes unschuldig, is on a separate sheet of paper that is much later. In the Foundation archives, I have added it to Op. 11B. There are several additional organ chorales that are to be found in a harmony textbook that Erbe wrote; and his large cantata also contains yet another extended specimen. These will be published in due course.

The little works in the present volume were intended to be literal preludes to congregational singing, and they may, of course, be performed in that way. For recital use they can be presented in carefully chosen compatible groups. It seemed to me, however, that their preludial intention ought to be individually preserved as well, and to that end I have attached to each Erbe prelude a harmonization of the cantus-firmus tune. These have been chosen from a wide variety of Moravian and Moravian-connected sources, and they illustrate how Moravian chorales were actually sung in the early days. The numbers of the Erbe preludes are subscribed a, those of the harmonizations b.

Many organists are acquainted with the practice of inserting interludes between the stanzas of a hymn, but not many are aware of the old Protestant custom of inserting them between lines. Even Bach composed accompaniments in this style. As will be seen, however, the Moravians maintained the practice well into the nineteenth century. Abraham Ritter, in his History of the Moravian Church in Philadelphia, Philadelphia, 1857, p. 154, observes.

"Many of the verses of the Moravian hymns being very long, some even of ten lines, and the peculiar meters being very peculiar, interludes between the lines, always befitting the subject, seemed a necessary relief to the voice, as well also to keep up its strength to the pitch. This performance required tact, talent, skill, and practice, for a smooth and congenial connection of the context."

Modern organists will have even more difficulties than the organists of Ritter's day, because the procedure goes directly against contemporary concepts of steady rhythm. Essentially what happens is that when the organist arrives at the end of each phrase (where Bach would introduce his familiar fermata), he must suspend time and perform a little free cadenza, re-establishing the pulse when the conventional harmonization recommences. I was told many years ago, by a lady who remembered this accompanimental style from her childhood, that the interludes were softer, quicker, and generally without Pedal. Nine of the settings in this collection contain interludes: 1, 6, 8, 10, 11, 14, 15, 16, and 17, ranging in complexity from the modest gestures of Nitsche to the extravagant flourishes of Nieuwenhuizen.

Erbe's own harmonizations, 7 and 12, contain no interludes. They come from his Auszug aus dem Choralbuch der evangelischen Brüdergemein für Clavier, Harmonium oder Hausorgel, bearbeitet von Ernst Immanuel Erbe, Organist der Brudergemein Ebersdorf in Reuss j. L., Ebersdorf, 1885.

Number 3 is by Christian Gregor (1723-1801), considered by Moravians "the father of our music" because of his development of a new musical form (the Liturgy) and his winnowing of Moravian hymnody in his basic Choral-Buch enthaltend alle zu dem Gesangbuche der Evangelischen Brüder-Gemeinen vom Jahre 1778 gehörige Melodien, 1784. He supplies only the melody and a figures bass, which I have realized.

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London bookseller James Hutton (1715-1795) formed a religious society that became the first English Moravian congregation, and his The tunes for the hymns in the collection with several translations from the Moravian hymnbook, London, n.d., was the first English Moravian tune-book. The specimen in the present edition is one of the more restrained in Hutton's collection: he equipped the melodies with sometimes very fancy embellishments and a figured bass, often quite disguising the original. I have realized the figures.

Number 16 comes from Carl A. Kästner's Auszug aus dem Choral-Buch der Evangelischen Brüdergemein, Niesky, 1841. The printed attribution there is only "C.A.K.", but his name is pencilled into the front, and the Foundation has three other manuscript works attributed to Kaestner or to Carl A. Kaestner. All this material is likely to be by the same person.

Christian Ignatius Latrobe (1757-1836) was an English Moravian pastor who was born and educated in Germany. He was a prolific composer and was acquainted with Haydn and Burney. Nos. 2 and 5 come from his Hymn-tunes sung in the Church of the United Brethren, n.d., the next English tune-book published after Hutton's

Heinrich Lonas (born in 1838) was organist in Herrnhut, moving to Berlin in 1870 and to Neuwied in 1873. He was active as a choral composer, and published a Choralbuch der evangelischen Brüdergemeine zum Gebrauch in Kirche, Schule und Haus, bearbeitet von Heinrich Lonas, Organist in Neuwied a. Rh., vorm. Lehrer am Konservatorium in Berlin, Herrnhut, n.d., no. 9 in the present edition being taken from the tenth printing of an undated new edition of that work.

Frederick Nieuwenhuizen (1758-1841) was evidently not a Moravian, but he set many tunes that were used by Moravians, including nos. 6, 15, and 17 in this edition, in his Koraal-Boek inhoudende alle de melodijen der Evangelische Gezangen, in gebruik bij den Openbaren Godsdienst, van de Nederduitsche Hervormde Gemeenten, geschikt voor het orgel en Klavecimbaal, door F. Nieuwenhuizen, Organist en Klokkenist te Utrecht, en Kapelmeester aan de Akademie Aldaar, Amsterdam, 1821. His exaggerated but intriguing interludes are fully written out, but the tunes are supplied only with figured bass, which I have realized.

I have been unable to discover any information about A. Nitschke, besides the fact that he produced a Choral-Buch der Evangelischen Brüdergemeine, Auszug aus dem, dem Choralgesang in den Brüdergemeinen zu Grunde gelegten Choralwerk von Chr. Gregor, vierstimmig arrangirt und mit leichten doppleten Zwischenspielen versehen, Königsfeld, 1868, which supplies nos. 8, 11, and 14 in the present collection.

Two music copy-books in the Foundation collections, B4-A and B4-L, bear equivocal names of members of the Van Vleck family, several of whom were composers. Nos. 1 and 11 come from these copy-books, where they are fully written out.

Born in New Herrnhut, St. Thomas, Virgin Islands, Peter Wolle (1792-1871) was raised and educated chiefly in Nazareth, Pennsylvania. He taught in Nazareth and Salem, held many pastorates, and became Bishop in 1845. There are about twenty anthems by him in the Foundation collections (along with his eyeglasses), and no. 13 in the present edition comes from his Hymn tunes used in the Church of the United Brethren, arranged for four voices and the organ or piano-forte, Boston, 1836. There he provided the vocal parts in four-staff score, accomodating keyboard players by repeating the upper two lines in small notes in the lower two lines. In keeping with an old non-Moravian American practice, he placed the tune in the tenor part.

I have changed the keys of some tunes to match those of Erbe's preludes. No. 3 was originally in G, 5 in D, 6 in G, 8 in D, 10 in F, 14 in A, and 16 in A. All performance indications except slurs and dots are the editor's. Other exceptions to that statement are indicated at the point where they occur either by brackets or by an explanation.

I express my gratitude to Louise Erbe for making this material available to the Moravian Music Foundation and to the public. I also thank Edna Jeffries for assistance with the musical proofreading and Katherine Lauber for textual work, though any errors in the finished edition remain entirely my own responsibility. It has also been a great pleasure to work with Ed Belch of Brodt Music Company.

James Boeringer

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Number and Title in this edition	Page	Hymnal	Erbe	Gregor	Hutton	Kästner	Latrobe	Lonas	Nieuwenhuizen	Nitschke	Van Vleck	Wolle
1. Allein Gott in der Höh' sei Ehr'	5	157, 172	26	132a	37	—	—	66	87	51	L14*	45
2. Aus tiefer Not schrei' ich zu dir	7	317	—	132e	—	—	27*	69	—	53	—	—
3. Erhalt uns, Herr, bei deinem Wort	8	—	—	22g*	—	—	—	—	—	—	—	—
4. Es wolle Gott uns gnädig sein	9	—	—	20lb	29*	—	—	—	—	—	—	—
5. Fahre fort	11	188, 236, 245	23	119	—	47	22*	58	—	44	L12	38
6. Freu dich sehr	12	46	35	165a	—	72	37	86	11*	75	—	62
7. Herzliebster Jesu	14	—	9*	36a	—	20	7	22	70	15	A8	13
8. Jesus, meine Zuversicht	15	141, 377, 417	83	83d	—	34	16	40	33	29*	L18	26
9. Komm, heiliger Geist, Herre Gott	17	—	44	203	—	88	46	102*	—	98	—	72
10. Mir nach, spricht Jesus, unser Held	18	—	16	90a	—	36	17	43	—	31*	L11	27
11. Nun ruhen alle Wälder	20	315, 390, 468	14	79a	—	32	15	37	95	27	L13*	23
12. Nun sich der Tag	22	110, 192	4*	14a	—	9	2	10	—	5	A3	4
13. O Lamm Gottes, unschuldig	23	—	25	127	—	51	25	65	—	49	—	44*
14. Von Gott will ich nicht lassen	25	—	30	150a	—	—	—	—	—	62*	—	—
15. Was Gott tut, das ist wohlgetan	27	549	34	160a	—	69	35	83	64*	72	—	59
16. Wer nur den lieben Gott lässt walten	29	544	20	106a	—	42*	20	51	14	36	L8	33
17. Wie gross ist des allmächt gen Güte	31	—	40	184a	—	81	41	95	9*	88	L19	68

* indicates the tune-harmonization used in this edition.

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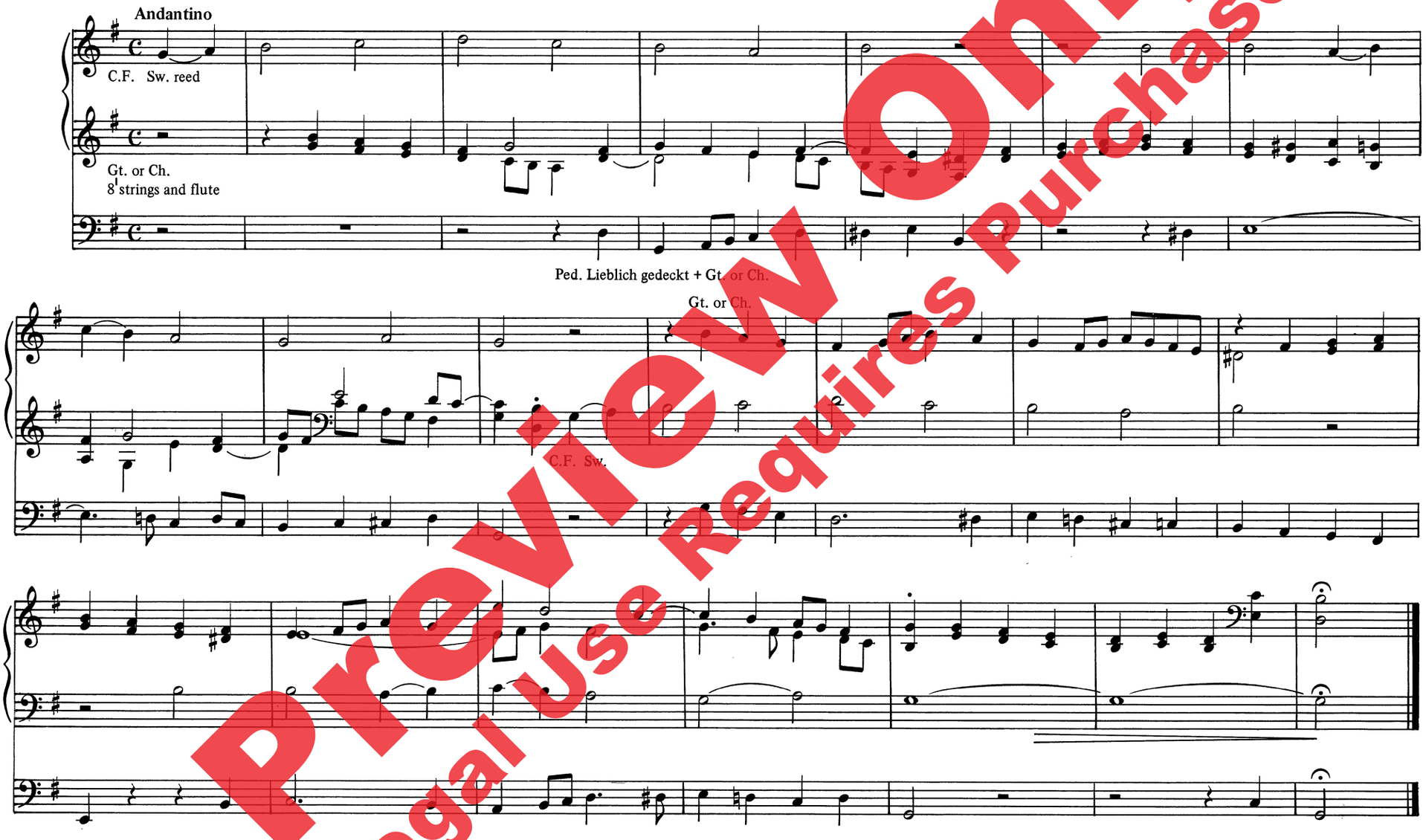
1a. Allein Gott in der Höh' sei Ehr'

Gregor 132a

E.I. Erbe



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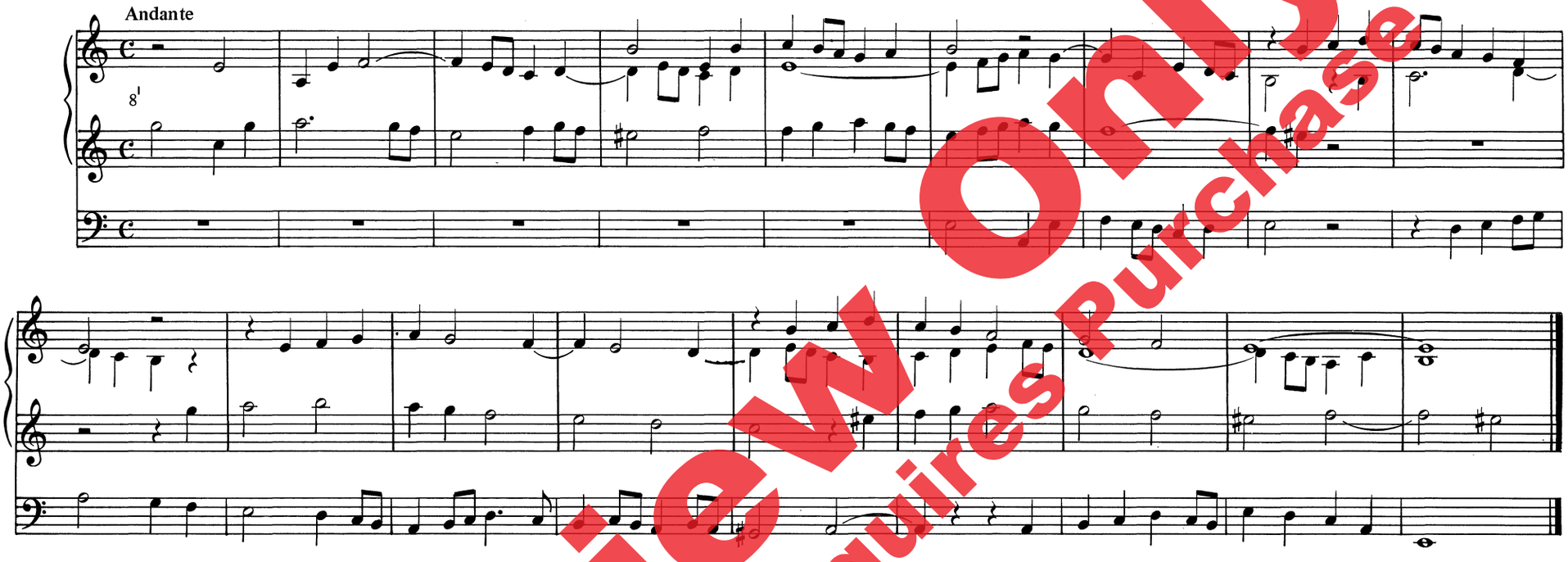
2a. Aus tiefer Not schrei' ich zu dir

Gregor 132e

E.I. Erbe

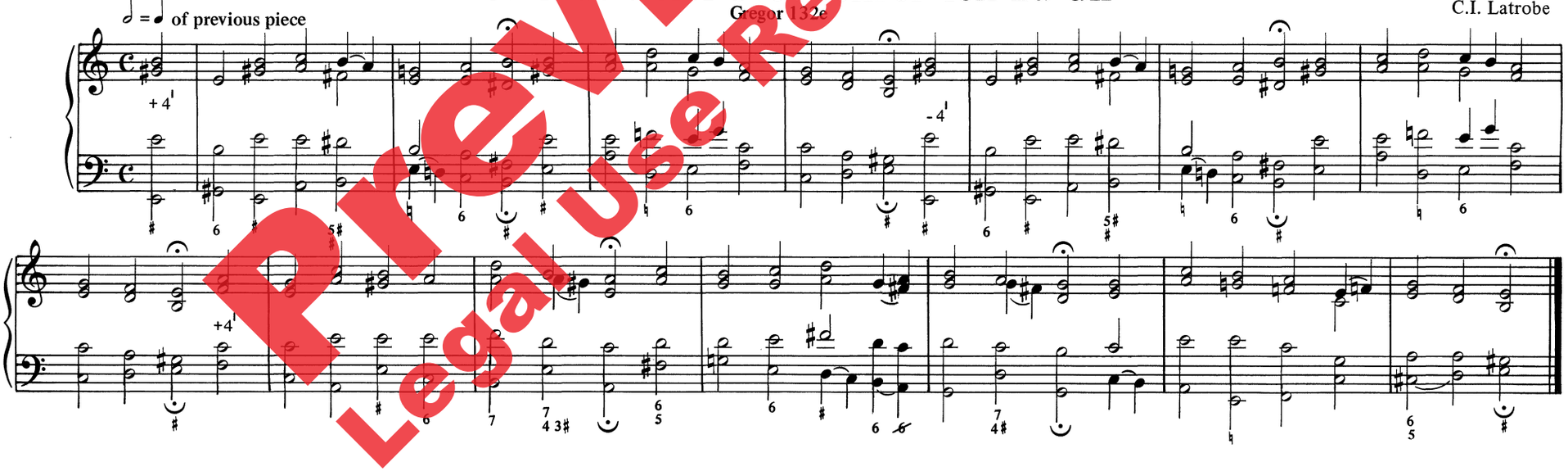
Andante



2b. Aus tiefer Not schrei' ich zu dir

Gregor 132e

C.I. Latrobe



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4a. Es wolle Gott uns gnädig sein

Gregor 201b

E.I. Erbe

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6a. Freu dich sehr

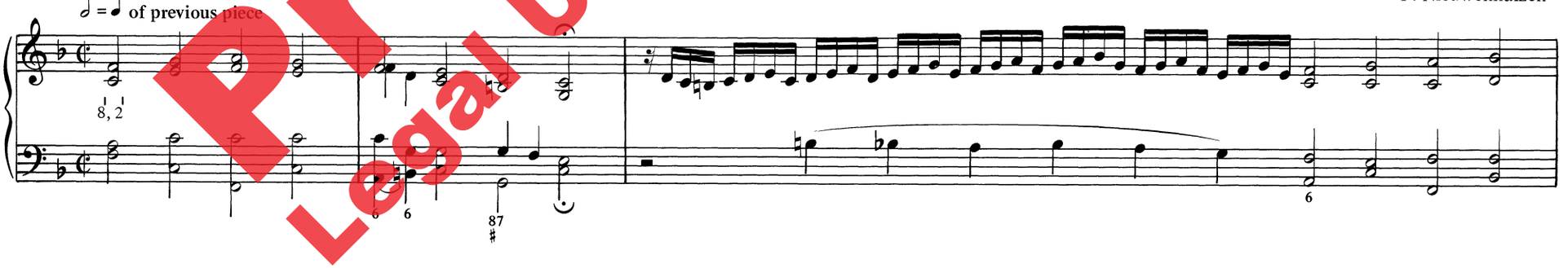
Gregor 165a

E.I. Erbe

6b. Freu dich sehr

Gregor 165a

F. Nieuwenhuizen



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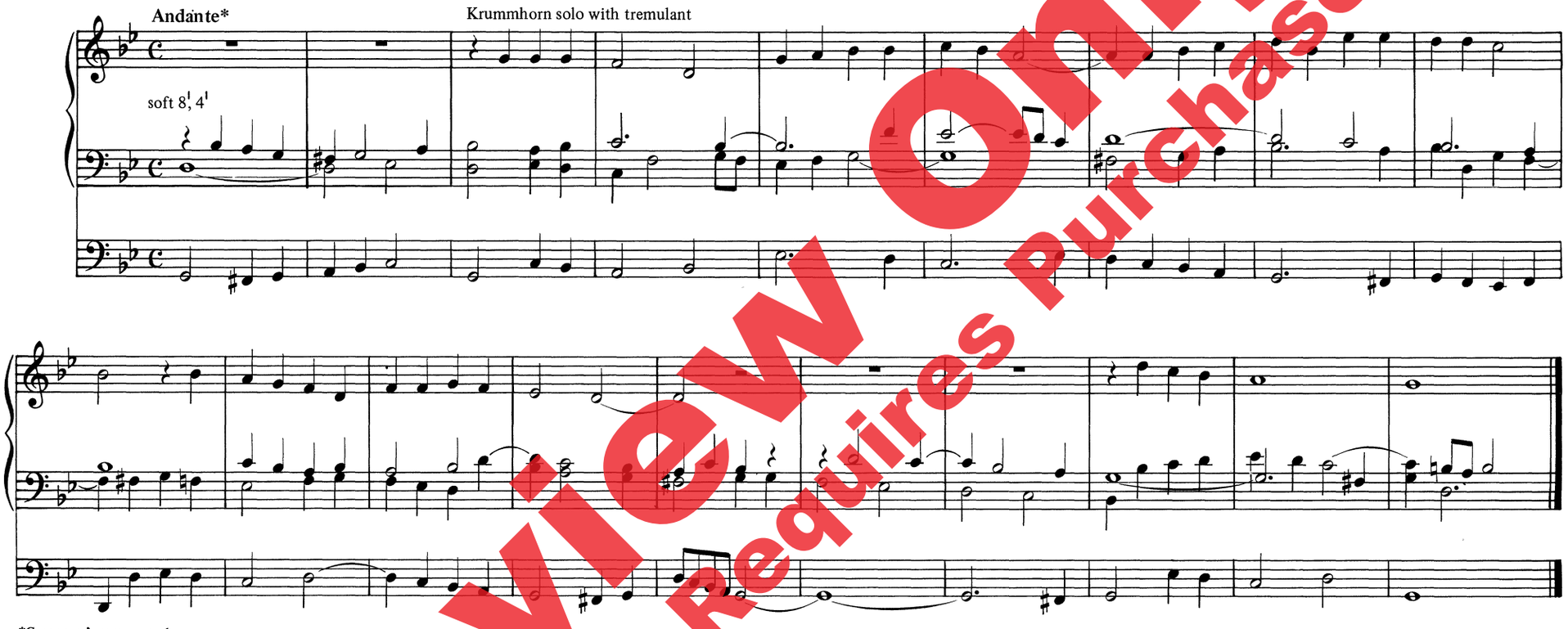
7a. Herzliebster Jesu

Gregor 36a

E.I. Erbe

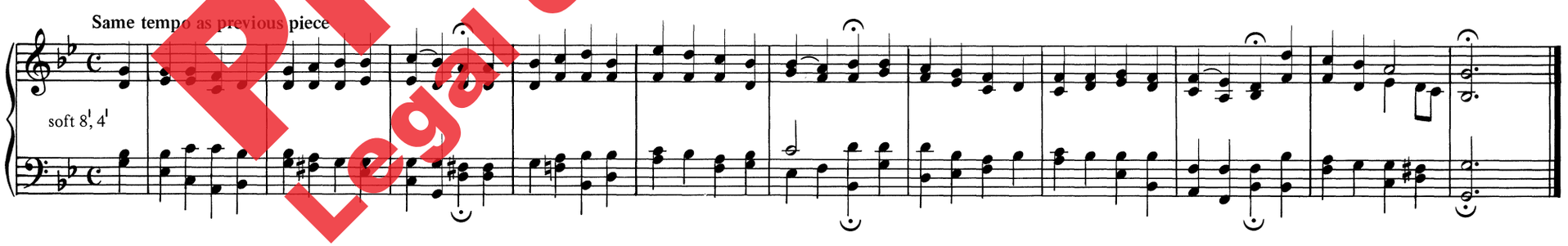


*Composer's tempo mark.

7b. Herzliebster Jesu

Gregor 36a

E.I. Erbe



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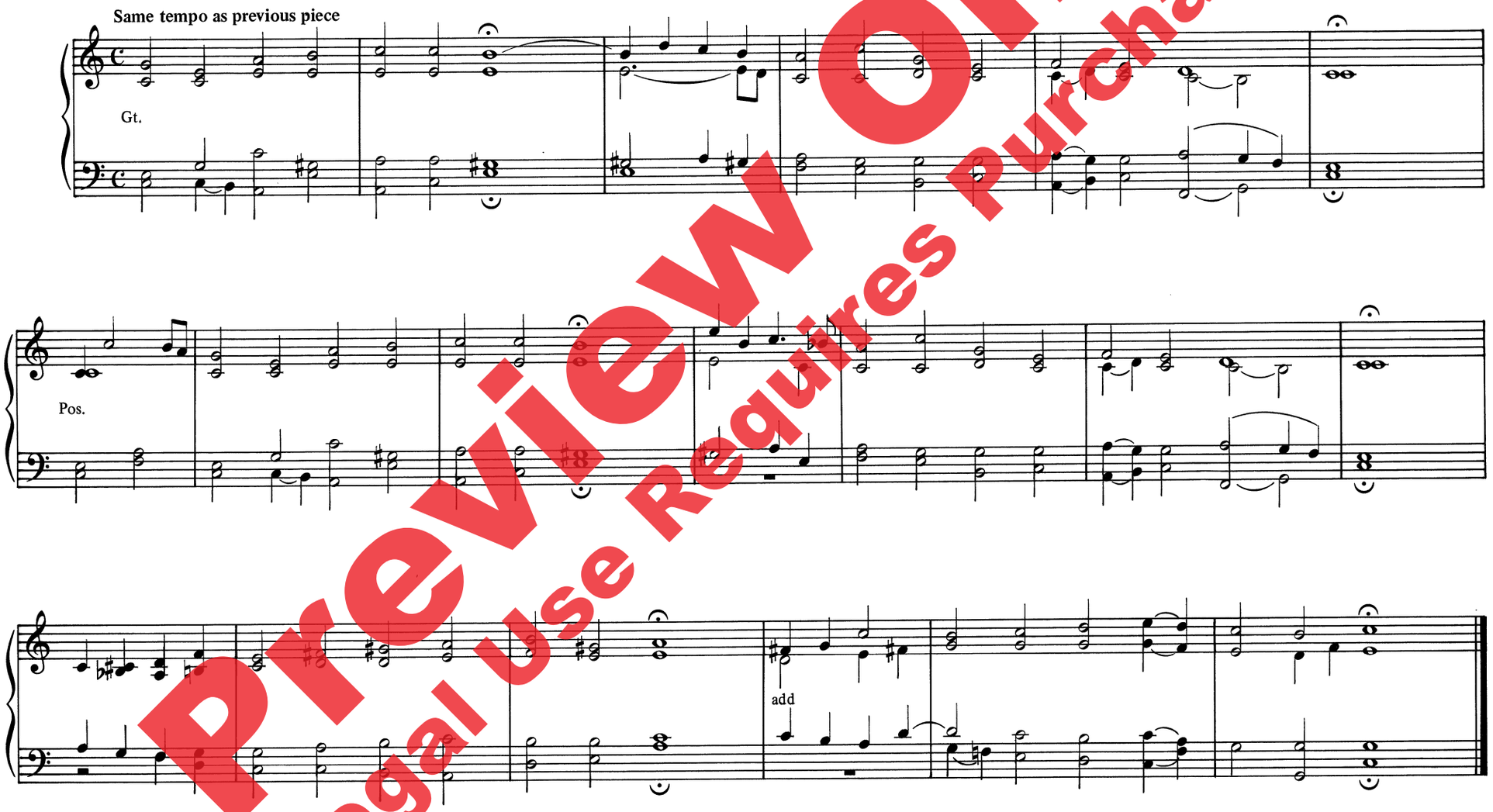
8b. Jesus, meine Zuversicht

Gregor 83d

A. Nitschke



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11a. Nun ruhen alle Wälder

Gregor 79a

E.I. Erbe

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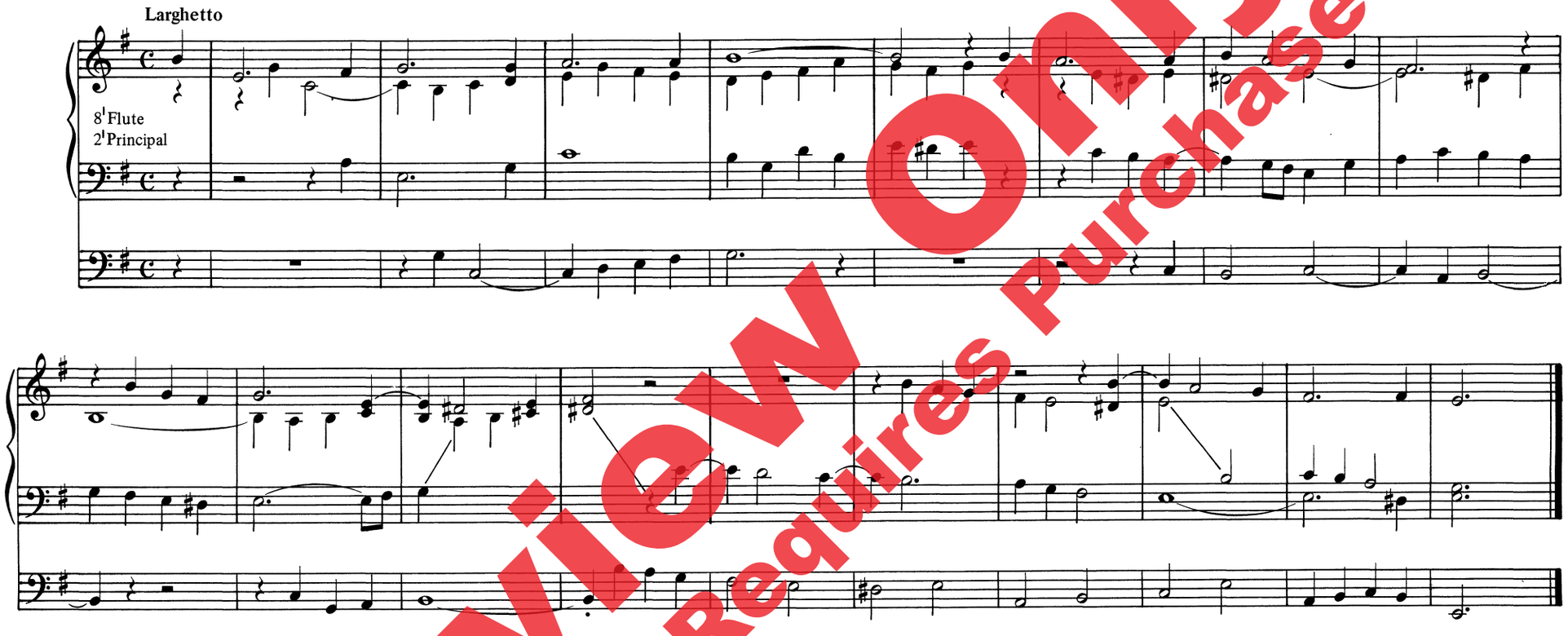
12a. Nun sich der Tag geendet hat

Gregor 74a

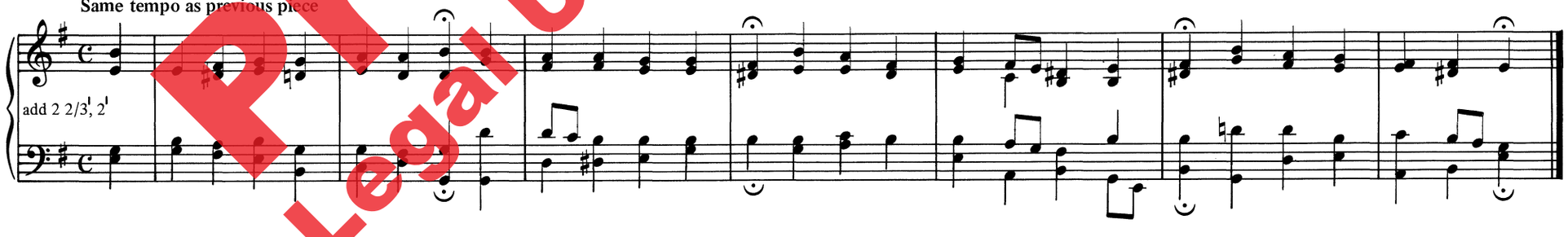
E.I. Erbe



12b. Nun sich der Tag geendet hat

Gregor 74a

E.I. Erbe



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13b. O Lamm Gottes unschuldig

Gregor 127

P. Wolle

Same tempo as previous piece

Gt. or Ch.

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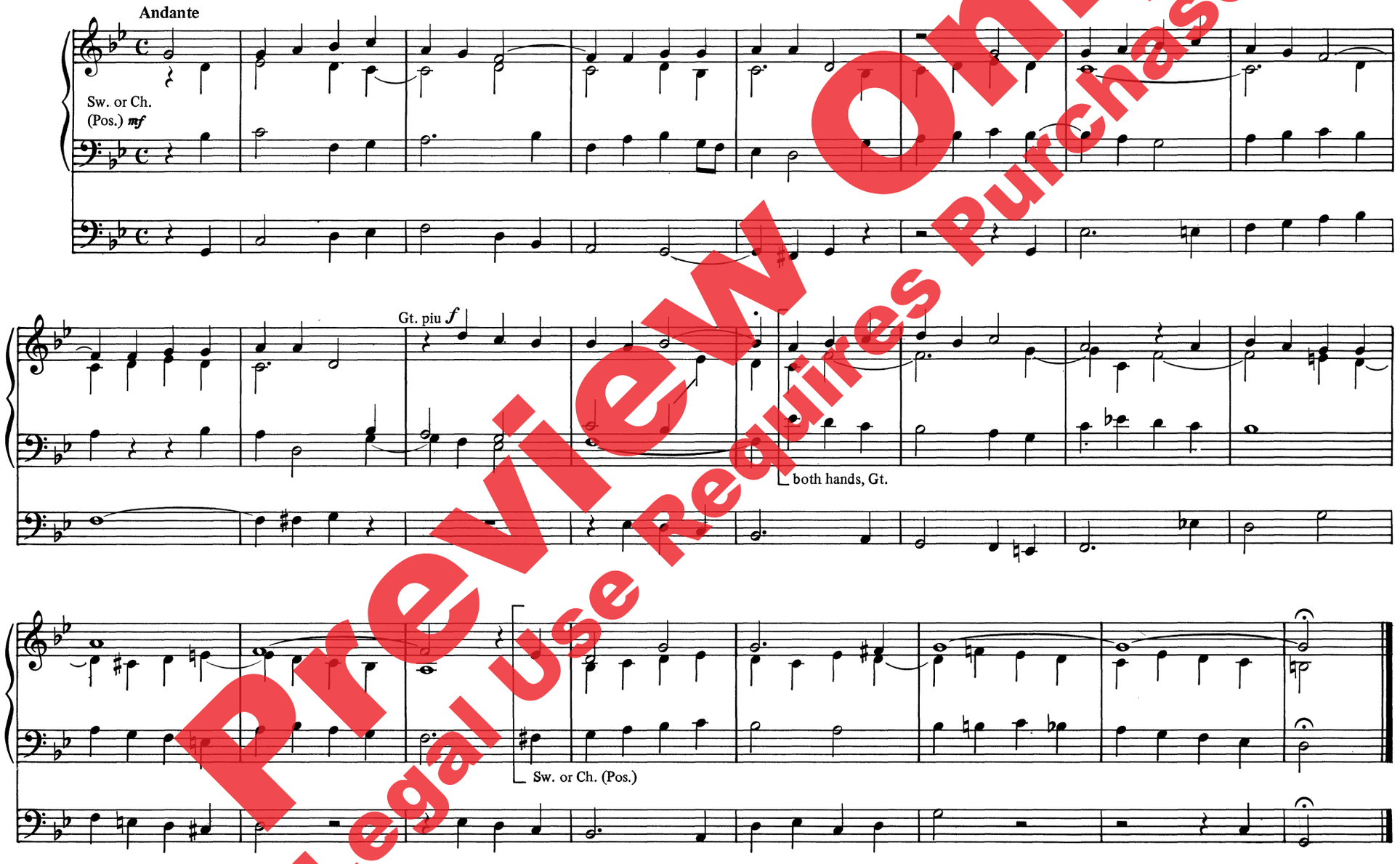
14a. Von Gott will ich nicht lassen

Gregor 150a

E.I. Erbe



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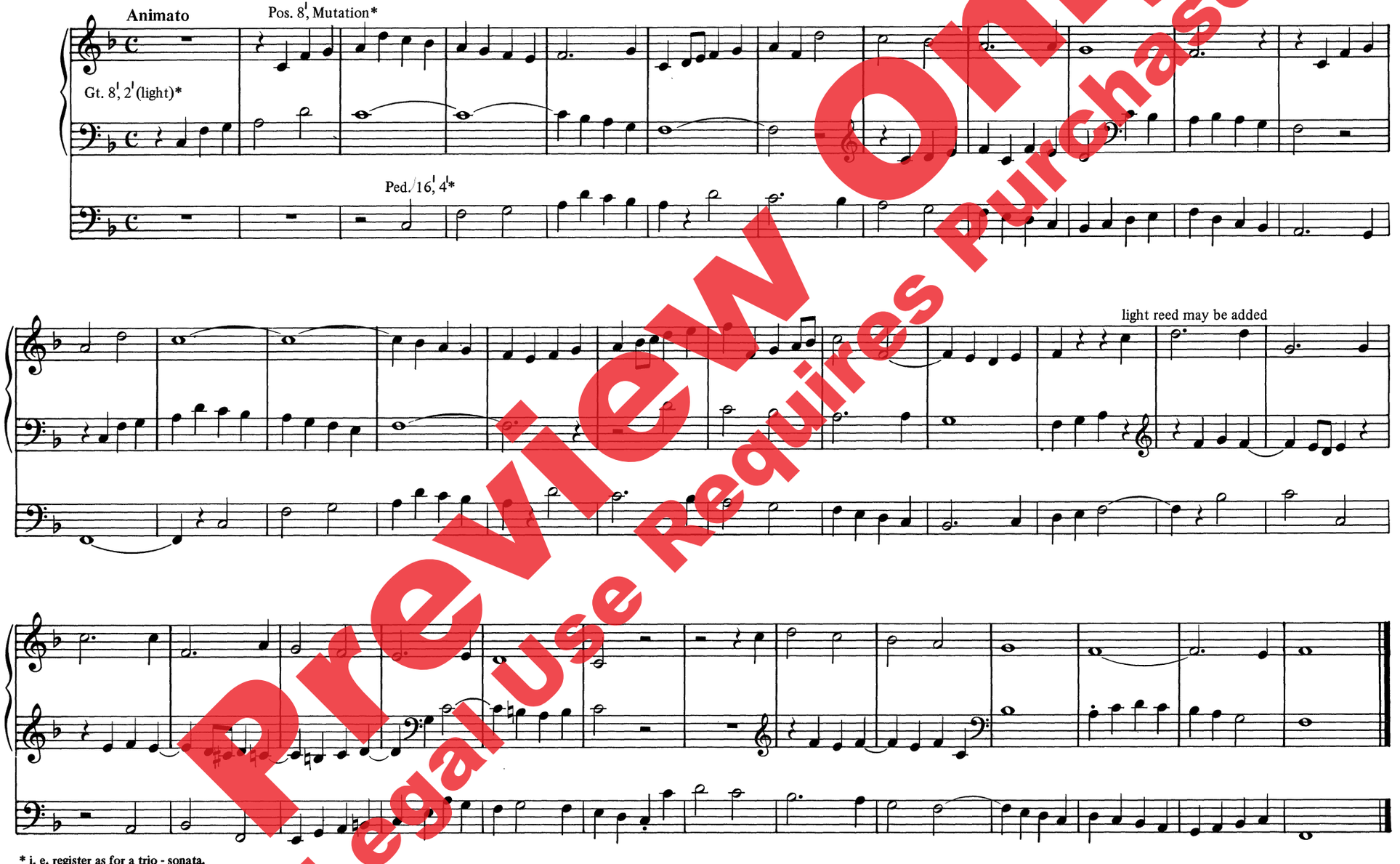
15a. Was Gott tut, das ist wohlgetan

Gregor 160a

E.I. Erbe



* i. e. register as for a trio - sonata.

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16a. Wer nur den lieben Gott lässt walten

Gregor 106a

E.I. Erbe

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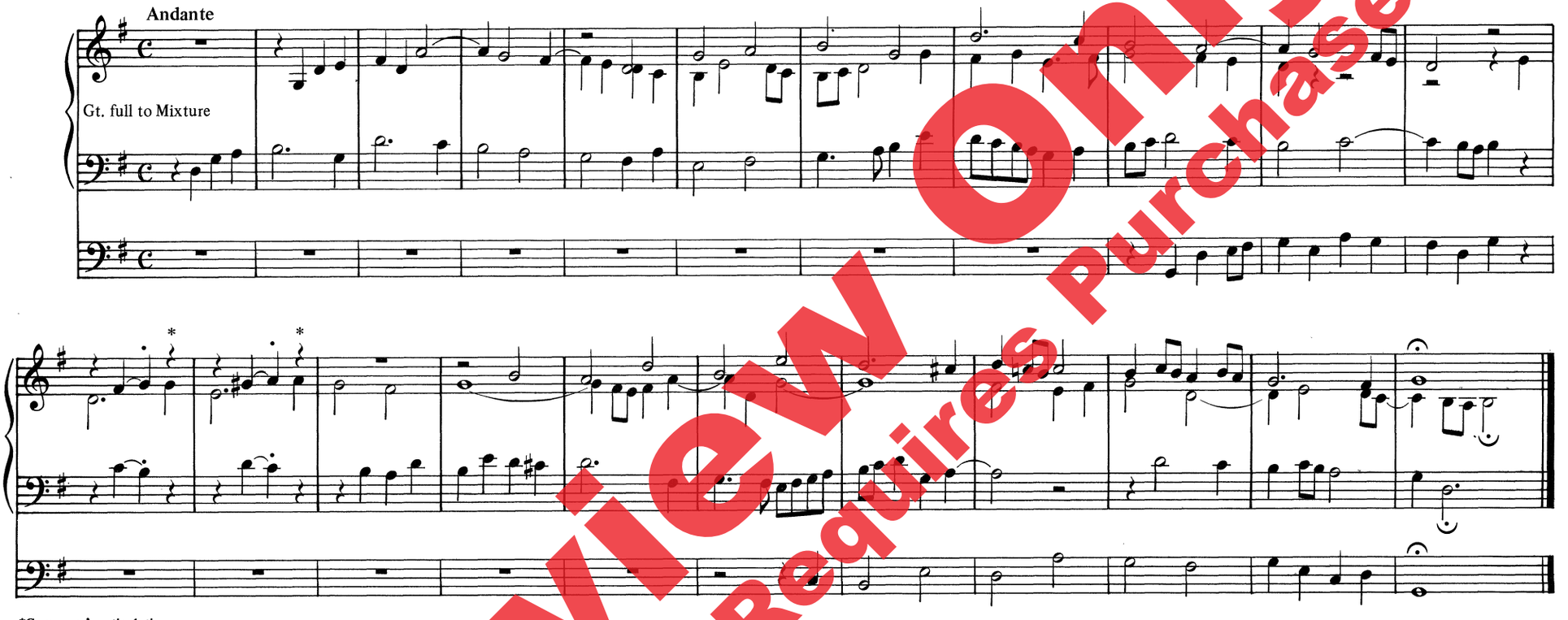
17a. Wie gross ist des allmächt'gen güte

Gregor 184a

E.I. Erbe

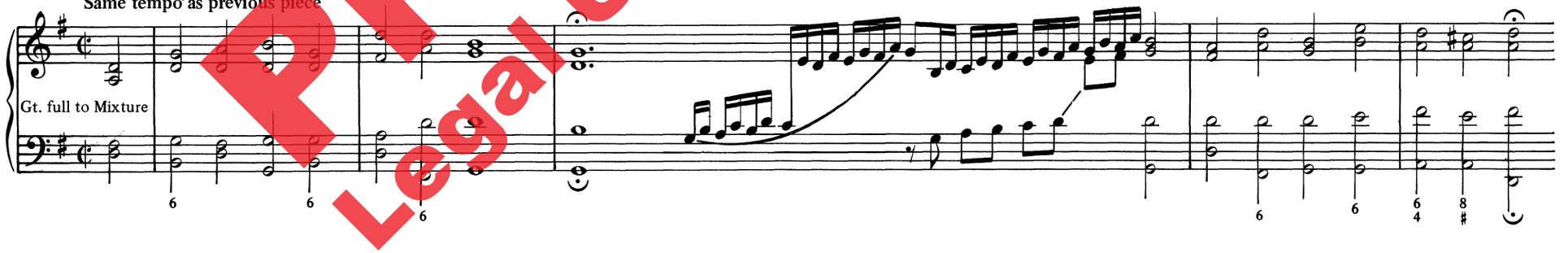


*Composer's articulations.

17b. Wie gross ist des allmächt'gen güte

Gregor 184a

F. Nieuwenhuizen



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