

**This collection was prepared  
for the Annual Meeting of the Board of Trustees  
of the  
MORAVIAN MUSIC FOUNDATION**

**8 October 1982**

**and is dedicated to the following groups in Winston-Salem, North Carolina,  
who performed on that occasion:**

**The Choir of Calvary Moravian Church**

**Douglas G. Kimel, Director,**

**The Band of Fairview Moravian Church,**

**John Burton Synder, Jr., Director,**

**and**

**The Hussite Bellringers,**

**James V. Salzwedel, Director.**

**Performances of some of these works  
took place at the subsequent Annual Meeting  
8 October 1983.**

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# A MORAVIAN ANTHEM BOOK

## for Mixed Choir and Organ

Moravian composers conceived their church music for mixed voices, strings, and organ, with other voices and instruments added or substituted for variety, special purposes, or the composer's inclination.

In the old days, every church had volunteer instrumentalists as well as a volunteer choir; nowadays, most instrumentalists must be paid professionals. Editors of Moravian music have therefore faced a difficult problem in reconciling practical editorial needs with musicological nicety. The ideal musicological edition presents the full score exactly as the composer wrote down the notes, but the constant requirement of instruments would largely eliminate Moravian music from modern church services. As a result, most editions emanating in the past from the Moravian Music Foundation have steered a middle course: the accompaniment has been a reduction of the instrumental parts that the average organist finds difficult to play.

I have studied most of the accompaniments, and they are not as difficult as they look. The player has to make certain adjustments, omit certain details, identify pedal-notes, work out fingerings in some passages, and so on. I have yet to find a reduction-accompaniment that is unplayable: they all work, though I do admit that some of them look rather thick.

However, I think that I have found a solution that will both provide easier accompaniments and come closer to a true musicological edition. It is my own discovery, and it may be incorrect; but I believe that in many instances the old Moravian composers themselves solved the new musicological problem. Read on.

Early Moravian organists were very good players. They had to know the chorale texts and tunes by heart and in any key, because the minister chose as the Spirit moved him: he simply began to sing, and the organist had to pick up the melody, harmonizing it in whatever key the pastor chose. The congregation soon joined in, of course, because all the members knew all the texts and tunes by memory, having been stringently trained in singing them from their youth up.

For preludes, interludes, and postludes, the Moravian organists definitely played something, but very specific pieces have been uncovered. What did they use? One genre they used was chorales, probably with embellishments, and certainly with interludes between the phrases. In addition, I wish to suggest that they also played—as solos—the organ parts to anthems, and it is these organ parts that are also the solution to our modern editorial quandary in regard to anthems, for the ones to which I refer are unlike any others that I know.

Some Moravian organ-parts, to be sure, are like most Bach cantata parts, i.e., they are merely figured-bass lines: the organist's left hand plays a bass-line that is doubled by a cellist, while the right supplies harmony according to figures indicating the intervals above the bass.

Many other Moravian organ-parts, however, are completely written out, and they are simplified reductions of the instrumental lines. When I first arrived at the Foundation, I was fascinated by these accompaniments, because I had never seen anything like them (only one has ever been published) and because they looked like organ music.

I copied about a dozen of them and played them on the little three-stop organ at Bethabara Moravian Church, which is an old-style one-manual instrument to which I had access at the time. The organ parts indeed stood by themselves: they made very good independent sense, and I have played a number of them in solo recitals.

Then I began to ponder these accompaniments. Why had they been composed in this way? What special circumstances in Moravian performance-practice brought this wholly individualistic kind of organ-part into existence? I have been thinking about this question for two years. Moravian communities were small and they were closed. Although there were among the Brethren many competent players of strings, woodwinds, and brass, the individuals could be sent by the Elders to any community where they were needed. Certainly there were just enough players in any particular community. What happened if one became ill? What if one of them misbehaved and had to be punished by being excluded from the choir and orchestra? (That was a standard punishment.) What if the community simply was small, and a complete ensemble was never available?

It seems to me that these peculiar organ-parts were composed to solve such problems, because they in themselves supply a complete and workable accompaniment, independently of strings or other instruments. In short, if the early Moravians had as few performers as several singers and an organ, they could have their anthems. If instrumentalists were also available, so much the better: they could be used, but if even the first violinist (always the most important) were unavailable, the music could nevertheless be performed, because the organ-part contained the essence of all the parts, dispensing with the less important details.

At this point in my exploration of Moravian musical literature, I do not know the proportion of “full” accompaniments to mere figured-bass specimens; but I do know that a *great many* exist. This collection presents the first of them to appear in print, with the exception of J.F. Peter’s *Glory be to him*, Brodt 1001.

Obviously, these accompaniments will be very practical for modern church musicians because they are not as hard to play; obviously, too, publishing them exactly as the composer wrote them will push the edition closer to a musicological ideal, because the accompaniment, instead of being a kind of keyboard port-manteau into which all of the instrumental parts have been uncomfortably stuffed, will be exact musicological transmission of at least *one* of the parts, whereas *none* of the instrumental parts could be reliably derived from the former editorially compiled accompaniments.

The present anthem book contains several specimens of this new editorial procedure, which is, I emphasize, experimental: one can look at the old parts themselves, and project a workable procedure, but it will be necessary actually to publish dozens of works by this system before we can be sure that it opens up a wider literature. Criticisms from church musicians and from musicologists are, of course, solicited. Suggestions from those two interests are, of course, likely to conflict; but to develop intelligent compromises we need reactions from both.

This collection has a second purpose, namely, that of constituting a kind of anthology of Moravian music that includes not only works from the golden age of c1750-c1825, but also music from both earlier and later ages. The reason for my determination to include music from all periods is that we must not permit the illustriousness of the golden age to cast into shade the richness of the stern pre-Herrnhut melodies or the charming transmuted eclecticism of Moravian music from the romantic, Victorian, and modern ages.

When Moravian publication began in the 1940s with Hans David’s superb editions for the New York Public Library, that editor was reaching blindly into a grab-bag, because the full extent of Moravian musical literature had not been realized, and the contents of the collections had not even been listed. Now the earlier literature has been fully catalogued with the support of the National Endowments for the Arts and for the Humanities, and we are moving on to later literature. Until that additional work of cataloging is completed, any editor of later Moravian literature faces the same problems as did David in regard to the older: we cannot possibly survey it all and then publish, but instead have to make the canniest possible guesses as to what works are most appropriate.

Thus this collection includes pieces by the composers whose styles can be tentatively characterized as follows: Lonas and Erbe are neo-baroque; Ritter is neo-classic; Clemens is romantic; and Vardell is post-romantic.

Editing this music gave me much pleasure. I hope that your performance gives you similar pleasure, and that it will thereby serve its original intent, namely, that of praising God for salvation through Jesus Christ.

James Boeringer

# *Karl Philipp Emanuel Bach*

## **I smite upon my guilty breast** *O Anblick der mirs Herze bricht*

**Text: CHRISTIAN GREGOR**      **Arrangement: CHRISTIAN IGNATIUS LATROBE**  
**English Translation: CHRISTIAN IGNATIUS LATROBE**      **Editor: JAMES BOERINGER**

Karl Philipp Emmanuel Bach (8 March 1714, Weimar — 14 December 1788, Hamburg), third son of Johann Sebastian, composed an extremely large amount of music for many different media. The early Moravians appreciated the high quality of his art, and many of their copies of his works are preserved in the archives. His oratorio *Die Israeliten in der Wüste* was performed in Nazareth in 1797, for example, and the modern Moravian Music Festivals 3 (1955) and 4 (1957) presented specimens of his arias. This is the first work by this Moravian-connected composer to be published under the auspices of the Moravian Music Foundation.

The English Moravian composer Christian Ignatius Latrobe (1758-1836) published this work on p. 150 of his *Anthems for one, two or more voices performed in the Church of the United Brethren*, London (1811). It is "Arietta II" of a set of six by various composers, the first being dated "Passion Week 1752". Cembalo is designated for the keyboard part. In m. 3 and upbeat, the slur is equivocally placed. I have made it analogous to m. 5 and upbeat. In m. 23-24 the tie is missing. In m. 24 the upper keyboard flat is on the first E. Several manuscript copies also exist in the Foundation collections. These have not been consulted, as it is likely that they were derived from Latrobe's publication.

I sought the advice of the Rev. Roy E. Ledbetter in identifying the German original, and he surmised that Latrobe translated Gregor's "*O Anblick der mirs Herze bricht*", which I then secured from *Gesangbuch zum Gebrauch der evangelischen Brüdergemeinen*, Barby (1802, p. 55, no. 112), which has but one stanza.

Latrobe published this work with only an English text, which can be found in *Supplement to the hymn-book for the use of the Protestant Church of the United Brethren*, Philadelphia (1819), p. 302, no. 1013, st. 1 of 5 stanzas, equipped with an asterisk identifying it as being of German origin. I have not searched other publications.

I have, however, not seen Bach's original, and it will be interesting to discover how closely Latrobe adhered to the composer's intentions.

Adagio

I smite up - on my  
O An - blick, der mirs

Adagio

and stand — my - self  
Herr Je - su, das

guilt - y breast,  
Herz - e bricht!

and stand my - self the cause con -  
Je - su, Je - su, ver - gess ich

fest. of all my Sav - iour hath sus - tain - ed!  
nicht wie du am Oel - berg für mich büs - test;

3

*mf*

# Theodor Liley Clemens

## Almighty God, unto whom all hearts be open

Text: THOMAS CRANMER

Editor: JAMES BOERINGER

Theodor Liley Clemens (8 December 1858, Baildon, Yorkshire — 23 July 1933, Eydon, England) was a missionary-composer in the old Moravian tradition, serving in the West Indies from 1886 to 1921. He spent thirty of those years at Moriah Moravian Church in Tobago. He wrote much keyboard and choral music, all of which is in the collections of the Moravian Music Foundation.

Clemens himself published this attractive Anglican-sounding work on a single undated sheet, which was reproduced in facsimile in the *Moravian Music Journal* 26/3, Fall 1981, p. 61. He called it a "Short Anthem" and added the notation, "Inscribed to my colleagues in Trinidad". A few capitalizations have been removed from the text, and a number of superfluous stems and ledger lines have been taken out of the notes; otherwise, the piece is transmitted here exactly as Clemens composed it. The organ plays *colla parte*, with a few solo interludes. The text is the Anglican First Collect for Holy Communion.

Al - might y God, un - to whom all hearts be o - pen.

5 [organ only]

all de - sires known, and from whom no se - crets are hid:

10 [organ only]

pp [organ only] *mf* *cresc.*

cleanse the thoughts, cleanse the

# Ernst Immanuel Erbe

## In truth, he hath borne our sorrows *Fürwahr, er trug unsre Krankheit*

Text: Isaiah 53:4, 5

English Wording: JAMES BOERINGER

Editor: JAMES BOERINGER

Ernst Immanuel Erbe (20 December 1854, Berne, Switzerland — 6 March 1927, St. Louis, Missouri) was educated in Herrnhut (1861-64?), where he may have been trained by Heinrich Lonas. He served as church organist in Kleinwelka and Ebersdorf (1864?-89), publishing a chorale book (1855) in the latter city. He then emigrated to America, spending most of his time in St. Louis, Missouri, as an organist and bookkeeper. In the United States, he published another chorale book (1893), piano pieces and songs for men's voice (1910-12), and anthems and a cantata (1918). Most of his music is contained in the manuscripts that were given to the Foundation (1978) by his daughter, Louise, who still lives in St. Louis. There are organ and piano pieces, a harmony textbook, two string quartets and many anthems, of which this is a specimen. He was widely published, and this work appeared in a periodical, *Blätter für Haus- und Kirchenmusik*, Vol. 15, No. 6 (March 1911), p. 47, of which the Foundation has two copies. The composer designated it Op. 8, No. 1. No changes have been made, but an English wording has been provided.

Moderato

*p* In truth, in truth he hath *mf*  
*Für - wahr, für - wahr, er trug*

*p* In truth, in truth he hath borne our sor - rows  
*Für - wahr, für - wahr, er trug uns - re Krank - heit*

*p* In truth, in truth He hath borne our sor -  
*Für - wahr, für - wahr, Er trug uns - re Krank -*

*p* In truth, in truth He hath borne our sor - rows and  
*Für - wahr, für - wahr, Er trug uns - re Krank - heit und*

Moderato

*p* *mf*



5

*cresc.* borne our sor - rows and suf - fered all, all  
 uns - re Krank - heit und lud auf sich un -

*cresc.* and suf - fered all, all our an - guish, suf - fered all,  
 und lud auf sich uns - re Schmer - zen, lud auf sich

*cresc.* - rows, all our an - guish, an - guish  
 - heit uns lud auf sich uns - re

*cresc.* suf - fered all, all our an - guish, an - guish,  
 lud auf sich uns - re Schmer - zen, uns - re,

*cresc.*

10

of our an - guish; our stripes were laid on  
 se - re Schmer - zen; die Stra - fe liegt auf

*mf*

all our an - guish; our stripes  
 uns - re Schmer - zen; die Stra -

*mf*

all of our an - guish; our stripes  
 un - se - re Schmer - zen; die Stra -

*mf*

all our an - guish; our  
 uns - re Schmer - zen; die

*mf*

# Johann Christian Geisler

## The Lord showeth mercy *Der Herr ist barmherzig*

English wording: JAMES BOERINGER

Editor: PHILLIP COMPTON

First modern performance: 8 October 1982, Salem College,  
Winston-Salem, North Carolina

Moravian Bishop Johann Christian Geisler (13 March 1729, Töppliwoda, Poland — 14 April 1813, Gnadenberg, Germany) was a harpist, organist, and composer. He was a teacher of Johannes Herbst, from whose remarkable collection of manuscripts the source (B 124) of this simple and heartfelt anthem is taken. It is a setting of the text and hymn for 17 August 1769.

The work was originally scored for SSAB, strings, and organ. The editor has lowered the pitch one full step from the original F major. The treble keyboard part consists of the unaltered violin parts, and the bass is the cello part.

A set of string parts to this anthem will be furnished with each quantity order. If a set is not received you may obtain one from the publisher on request.

15

The Lord is our Sa - viour, the  
Der Herr ist barm - herz - ig, der

*tr*

*p*

20

Lord is our Sa - viour, our Sa - viour is the  
Herr ist barm - herz - ig, barm - herz - ig ist der

[app.]

Lord. — And he shows com - pas - sion.  
Herr. — Und ist ein er - barm - er.

[app.]

*f*

# Christian Gregor

## Wounded head! Wundtes Haupt!

Text: John 19:5

Arrangement: CHRISTIAN IGNATIUS LATROBE  
Editor: JAMES BOERINGER

The source for this work is Latrobe's *Anthems for one, two or more voices performed in the Church of the United Brethren*, London (1811), p. 154. The text is a meditation on John 19:5, "Then came Jesus forth, wearing the crown of thorns and the purple robe; and Dilate saith unto them, 'Behold the Man!'" Latrobe's order of staves was as follows: top line, alto; second line, tenor; third line, soprano and keyboard right hand; bottom line, basso and keyboard left hand.

Appoggiaturas have been noted as two quavers with a stress on the first one. They occurred in m. 2 and 24, both occupying beats 1 and 2 and occurring simultaneously in the upper three parts, both vocal and keyboard. The keyboard part contains two appoggiaturas of its own in the top part of m. 28 (this one, only, becomes two quavers) and in all three voices simultaneously in the final measure of the piece.

Latrobe distinguishes the vocal parts from the keyboard parts by printing the former large and the latter small; in m. 6 and 7, however, the bass part would appear to be doubled at the upper octave, ending in a minim F-sharp in m. 8. I have not included that doubling in the present edition (except in the keyboard part), assuming that it was a misprint. In m. 11, the bass is a dotted crotchet. The bass D in m. 12 is missing (the D in the keyboard an octave lower cannot be intended to be sung).

I am grateful to Roy A. Ledbetter for locating and providing the original German text for this work in the Moravian *Gesangbuch*, Zurich (1824), p. 60, no. 122, stanza 3. I am also grateful to Martha Asu for the assurance that other copies do not exist in America, except for the Herbst Collection 7.3, which contains only string parts. The incipit of an alternative text also occurs there: "Wiederholts mit süßen Tönen" (stanza 1 of the same hymn).

1. Wound - ed - head! - back - plough'd - with  
 1. Wund - tes - haupt - zer - fleisch - ter

2. Eyes - how - dim, - how - full - of  
 2. Aug - en, - von - den - Jam - mer -

5

fur - rows! vis - age marr'd — Be - hold — the  
 Rück - en, Brust — und Ach - seln! welch — ein

sor rows! sunk — with grief, — Be - hold — the  
 - blick - en matt — und dun - kle; welch — ein

10

man! — Be - hold — the man! —  
 Mensch! — Ach, welch — ein Mensch! —

man! — Be - hold — the man! —  
 Mensch! — Ach, welch — ein Mensch! —

1. 2.

# FRANCIS FLORENTINE HAGEN

## O delightful theme *Jesu, du o Herze ohne Gleichen*

Text: C.R. von ZINZENDORF  
Translation: J. SWERTNER

Editor: JAMES BOERINGER

First modern performance: 8 October 1982, Salem College,  
Winston-Salem, North Carolina

Francis (Franz) Florentine (Florentin) Hagen (30 October 1815, Salem, North Carolina—7 July 1907, Lititz, Pennsylvania) was an ardent Moravian evangelist who composed choral and instrumental music. This work is to be found only in the New Dorp manuscript, vol. 3, p. 1. The original German text can be found in *Gesangbuch zum Gebrauch der evangelischen Brüdergemein*, Barby, 1783, p. 87, no. 166 (Melody 135). Stanza 10 differs from Hagen's version. The English text, as given in *The liturgy and hymns of the American Province of the Unitas Fratrum or Moravian Church*, Bethlehem, 1883, p. 77, no. 114 (Tune 185), also differs. The composer dated the work 15(?) February 1836. This edition transmits the main source exactly as Hagen wrote it.

Very Slow, *Sehr langsam*

The piano introduction consists of two staves. The right hand plays a melody in G minor with a common time signature, featuring a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

5 O de - light - ful — theme, — O de - light - ful, — past — ex -  
Je - su, du — O — Herz - e, du, O Herz - e — ohn - e

O de - light - ful theme, past all ex -  
Je - su, du O Herz - e ohn - e

ex -

The vocal part is written on a single staff in G minor, common time. It begins with a square box containing the number '5'. The lyrics are written below the staff. The piano accompaniment continues from the introduction, with the right hand playing a melodic line and the left hand providing harmonic support.

- pres - sion My Re - deem - er — died for me  
gleich - en Du in dein - er — Tod - es schön

- pres - sion, My Re-deem-er died — for me, — my Re-deem-er  
gleich - en, Du in dein - er Tod - es schön, — du in dein - er

- pres - sion My Re - deem - er died for me, schön  
gleich - en Du in dein - er Tod - es schön

He died for me.  
in dein - er schön.

died for me — Ah, this prompts my deep-est ad - o - ra - tion When I  
Tod - es schön — Sollst uns nie aus uns-ern Aug-en weich-en, bis wir

He died for me.  
in dein - er schön.

# HEINRICH LONAS

## Holy, holy, holy Heilig, heilig, heilig

English wording: JAMES BOERINGER

Editor: JAMES BOERINGER

Heinrich Lonas (26 March 1838, Herrnhut--30 March 1903, Herrnhut) was the son of Gottlieb Samuel and Frederike Wilhelmine (Beinert). He studied organ with Br. Baudiss in Herrnhut and with Albrecht (3½ years) in Zittau. He married Martha Elizabeth Kursch 7 November 1872. He was organist in Neuwied 1 October 1873 until his death. He composed extensively and published an *Auszug* to the *Choralbuch*. That publication may be the source of this work, which appears on p. 74 of a damaged book, lacking title-page, in the MMF collections. No changes have been made, but an English wording has been provided. (Sources: *Herrnhut*, No. 15, 10 April 1903, p. 117; No. 16, 17 April 1903, p. 127. This material was kindly provided by Robert Steelman, MMF Researcher at Moravian College.)

First modern performance:  
8 October 1983, Salem College, Winston-Salem, North Carolina

Moderato  
pp

Ho - ly, ho - ly, ho - ly is God Lord of Sa - ba -  
Hei - lig, hei - lig, hei - lig ist Gott der Herr Ze - ba -

[organ]

10

Ho - ly is  
Hei - lig ist

- oth!  
- oth!

p

Ho - ly, ho - ly is  
Hei - lig, hei - lig ist

Hei - ly, ho - ly is  
lig, hei - lig ist

mf

Ho - ly, ho - ly is  
Hei - lig, hei - lig ist

ff

God, the Lord, ho - ly is God, the Lord of  
Gott der Herr, hei - lig ist Gott der Herr

[organ and brass]

15



*ff*

Sa - ba - oth! Ho - ly is God, the  
 Ze - ba - oth! Hei - lig ist Gott der

20

Lord Sa - ba - oth! Ho ly, ho ly,  
 Herr Ze - ba - oth! Hei - lig, hei - lig,

[organ]

25

ho - ly is God, the Lord Ho - ly, ho - ly,  
 hei - lig ist Gott der Herr. Hei - lig, hei - lig,

[organ and brass] [organ] [organ and brass]

30

*f* etwas lebhafter

ho - ly is God, the Lord! Earth and heav - en thy  
 hei - lig ist Gott der Herr! Al - le Lan - de sind

[organ]

# JOHANN GOTTFRIED NAUMANN

## O tender vine *Du süsser Weinstock*

English Translation:  
ROY A. LEDBETTER and C. DANIEL CREWS

Editor: JAMES BOERINGER

First modern performance: 8 October 1982, Salem College,  
Winston-Salem, North Carolina

Johann Gottfried Naumann (17 April 1741, Blasewitz---25 October 1801, Dresden), was an opera composer who studied with Tartini and Martini. He also composed sacred music, songs, symphonies, and chamber music. The early Moravians were fond of his work. This specimen, which survives in the Lititz Congregation Collection L 193.2, was taken from Naumann's opera *Cora* and provided with a new text. In Herrnhut, even today, it is sung traditionally on the Wednesday of Passion Week.

The organ part is the old Moravian three-voice distillation of the four-voice vocal-instrumental parts, which freely double one another. The string parts are independent. The present SATB voicing follows precisely the original "Canto I, Canto II, Alto, Basso" parts. The "Alto" part, here Tenor, is high, but it will be found to be entirely comfortable and singable if the entire work is performed in what was the traditional Herrnhut manner: softly! Even congregational hymns were sung very quietly there, as Wesley tells us.

5

Organ

10

[Sop. solo]

O tend - er vine, — thy branch - es — feel - ing new  
Du süss - er Wein - stock, dein - e — Reb - en er -

15

strength from thee, — Thy pow'r — a — wait; — Thou art, — O  
 - wart - en neu - en Le - bens - saft, — Du bist, — O

20

Christ, — our health — and heal - ing: In weak - ness Strength, Phy -  
 Je - su, Heil — und Leb - en; des Krank - en Art, des

25

- si - cian great; O fount of life, — With blood o'er - flow - ing, Come  
 Schwach - en Kraft. O sa - ter Saft — O Leb - ens Quel - le, er

30

pour on us — Thy love di - vine. — We come to thee, — Our  
 - ges - se dich — in uns - er Herz — so oft — wir uns — mit

# ABRAHAM RITTER

## THREE HOLY WEEK ANTHEMS

Editor: JAMES BOERINGER

Abraham Ritter was a member of the First Moravian Church, Philadelphia, and the 1742-1822 Register-Book (searched by Robert Steelman, whose assistance I gratefully acknowledge) gives the date of his birth as 20 September 1792 and of his baptism as 14 October. He was the son of Jacob and Elizabeth (Myrtetus) Rutter (sic). *The Moravian*, 5/45, 8 November 1860 (whole no. 254), p. 358, tells us that he died in Philadelphia 8 October 1860 after a painful illness of many weeks and was buried 11 October.

He was the author of *Philadelphia and the Merchants*, Philadelphia, 1860; and *History of the Moravian Church in Philadelphia*, Philadelphia, 1857. He contributed two tunes to a collection of psalm and hymn tunes, *Music of Christ Church & St. Stephen's*, Pittsburgh 1839, besides which these are the only compositions by him known at the present time.

The source for this edition is a set of folio prints, evidently commissioned by the composer himself. The Moravian Music Foundation has multiple unused copies, and two of the works were (they are lost) also to be found in the Salem Congregation music, S 260.5 and 287.2, incorrectly attributed to Peter Ritter, who was a reasonable possible composer until the old prints turned up. This edition is based on the prints, the music of which is laid out on four staves, as follows: top line, tenor; next, second treble; third, treble and organ right hand; bottom, bass and left hand of organ. The only editorial contribution, with the exception of the few items listed below, has been to rearrange the lines conventionally. The exceptions follow: in m. 1 and its upbeat, the text is missing; and there are heavy double bars in m. 4, 8, and 12.

First modern performance:

8 October 1983, Salem College, Winston-Salem, North Carolina

### I. By thy griefs

Anthem for Maundy Thursday evening

[Verse I]  
Largo

The musical score is written on four staves. The top staff is a tenor line, the second is a second treble line, the third is a treble line for the organ right hand, and the bottom is a bass line for the organ left hand. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Largo'. The score begins with a measure of rest, followed by the lyrics 'By thy griefs, by thy griefs, by thy griefs and sor - rows;'. The music is marked with dynamics *p* and *mf*. The score ends with a double bar line and the instruction '[to chorus m. 17]'.

By thy griefs, by thy griefs, by thy griefs and sor - rows;

[to chorus m. 17]

5

*p* *mf* [to chorus m. 17]

By thy prayers, by thy prayers, by thy prayers and tears:

*p* *mf* [to chorus m. 17]

[Verse 3]

10

*dim.* by thy hav - ing been de - spis - ed.

*dim.*

15

*p* Adagio

And re - ject - ed, re - ject - ed.

*p*

*p*

### III. In this sepulchral Eden

#### Anthem for Good Friday evening

Andante  
*mf*

In — this sep — ul — chral — E — den, The Tree of Life! The

*mf*

Tree of Life, The Tree of Life I've found. Here

5

*p*

*p*

*pp*

is my treas — ure — hid — den, I tread on hal — low'd

*pp*

*pp*

The musical score is written for voice and piano. It consists of three systems of staves. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment, with a measure number '5' in a box above the vocal staff. The third system also continues the vocal line and piano accompaniment. The score is marked 'Andante' and 'mf' (mezzo-forte) at the beginning, and 'p' (piano) and 'pp' (pianissimo) at various points. The key signature is B-flat major (two flats), and the time signature is common time (C). A large red watermark 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' written below it.

10

ground. Ye — sick! Ye faint! Ye wea - ey! How

*cresc.*

*cresc.*

*cresc.*

15

e'er your ail - ments var - y, Come hith er and make

sure Of a most per - fect cure.

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# CHARLES GILDERSLEEVE VARDELL, JR.

## Psalm I

Text: Psalm I

Editor: JAMES BOERINGER

Charles Gildersleeve Vardell, Jr. (19 October 1893, Salisbury, North Carolina--19 October 1962, Winston-Salem) held an A.B. degree in philosophy from Princeton (1914) and a Diploma in piano from the Institute of Musical Arts in New York (1916). At Eastman School of Music he earned an M.A. (thesis: *Carolinian Symphony*) and a Ph.D. (dissertation: tone-poem, *The Revenge of Hemish*). He was Instructor at Salem College (1923-28) and Dean there (1928-51), also serving Home Moravian Church as organist and choir director (1935-45). He was Dean of Music and Interim President of Flora MacDonald College (later St. Andrew's). The manuscripts of his compositions in many media (piano, organ, voice, chamber ensemble, orchestra, chorus) were given to the Foundation (1977) by his daughter, Margaret Vardell Sandresky, who is also a gifted composer. Among this large collection of material is the manuscript of the present anthem, which has not yet been fully researched. In the original organ part was provided that was almost identical to the vocal parts, the only differences being that a few repeated vocal notes are tied here and there in the organ part. Clearly, however, the organ was intended to be used in performance, though an unaccompanied presentation is not impossible.

Andante con moto

*p*

Bless - ed is the man that walk - eth not in the coun - sel of the un -

5

- god - ly, nor stand - eth in the way of sin - ners, nor

10

sit - teth in the seat of the scorn - ful. But his de - light is

is in the



15

in the law of the Lord \_\_\_\_\_ and in His law doth he  
 law of the Lord \_\_\_\_\_

20

med - i - tate \_\_\_\_\_ day and night  
 day \_\_\_\_\_ and  
 day \_\_\_\_\_  
 day \_\_\_\_\_

night. \_\_\_\_\_ And he shall be like a tree plant - ed by the  
 \_\_\_\_\_ and night.

25

riv - ers of wa - ter that bring-eth forth his fruit in his sea - son, His

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