FOREWORD*

Many national and religious groups poured into the colonial American melting pot from which emerged the American nationality. Among the most enlightened of these early citizens were the members of the *Unitas Fratrum,* the "Moravians."

Settling in Pennsylvania as early as 1740, the Moravians established a number of unique communities, the foremost of which were Bethlehem, Lititz and Nazareth In 1753 they extended their interests to include model towns in North Carolina. One of the latter is the present-day Winston-Salem. Other areas, particularly in the Middle West, were not long in developing; but their remoteness from the center of culture did not encourage the growth of a rich musical heritage like that enjoyed in Pennsylvania and North Carolina.

Though many facets of the Moravian culture have been singled out for their great value, it is probably safe to say that no one single contribution, other than the extraordinarily successful activity in missionary service, equals the achievements in music. The early Moravians in Pennsylvania and North Carolina fostered a musical culture so *vital* as to be without peer in any other part of the United States. Coming as they did from a choral tradition dating to the 15th century, it was perhaps inevitable that they should transfer their rich heritage to the New World.

Most of the Moravian composers were clergymen who apparently wrote music as easily as they did their sermons. The finest composers among the American Moravians were *John Antes, Johann Friedrich (John Frederik) Peter, Johannes Herbst, Jeremias Dencke, Georg Gottfried (George Godfrey) Mueller, David Moritz Michael, Johann Christian Bechler, Simon Peter, Peter Wolle* and *Francis Florentine Hagen.* Their counterparts in Europe, whose compositions are preserved in the American archives, included *Johann Christian Geisler, Johann Ludwig Freydt, Christian Gregor, Johann Daniel Grimm* and *Christian Ignatius Latrobe.* It is interesting to note that the inter-continental music traffic was a one-way street: practically all of the music by European Moravians was copied for use in the American settlements, but hardly any of the music composed in Pennsylvania and North Carolina was sent to Europe. Modern Moravian historians in Europe have been amazed to learn that the American Moravian composers were even musicians in any sense of the word!

The anthems and songs created by the Moravians were influenced primarily by contemporary musical trends of Central Europe. Since most of the choral and vocal music by American Moravians is conceived for mixed voices accompanied by instruments, it is quite different both in structure and content from other sacred music written in the 18th century America. To appreciate this fact fully we must bear in mind that very few religious denominations, other than the German-speaking ones, had much use for sophisticated art music or for man-made instruments. The Moravians never questioned the advisability of utilizing beautiful and often elaborate music for the glorification of God and the edification of Man.

—DONALD M. McCORKLE

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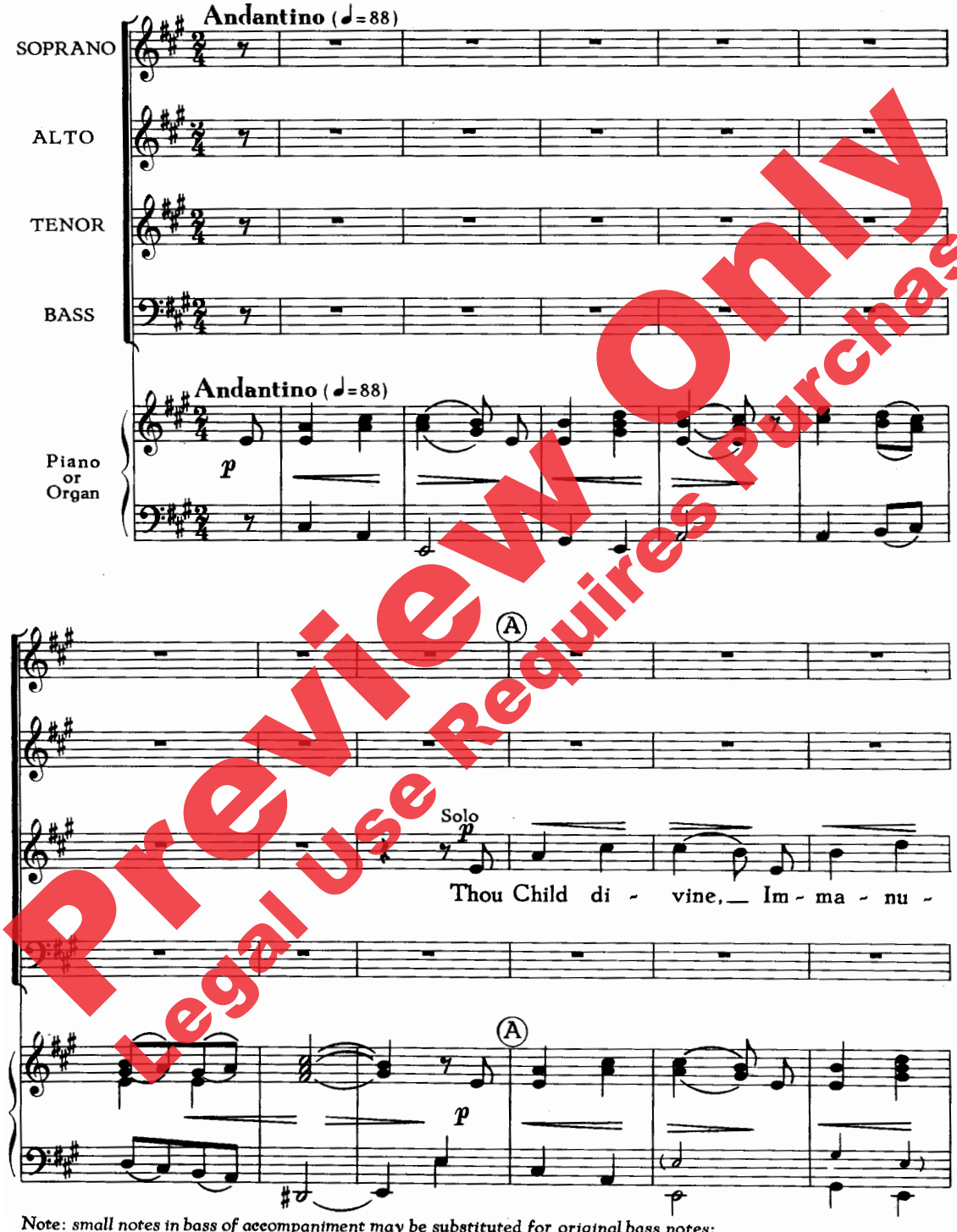
THOU CHILD DIVINE

Christmas Anthem for Children

J.A.P. SCHULZ (?) (1747-1800)
Edited by Donald M.McCorkle



Note: *small notes in bass of accompaniment may be substituted for original bass notes; do not play octaves unless so indicated.*

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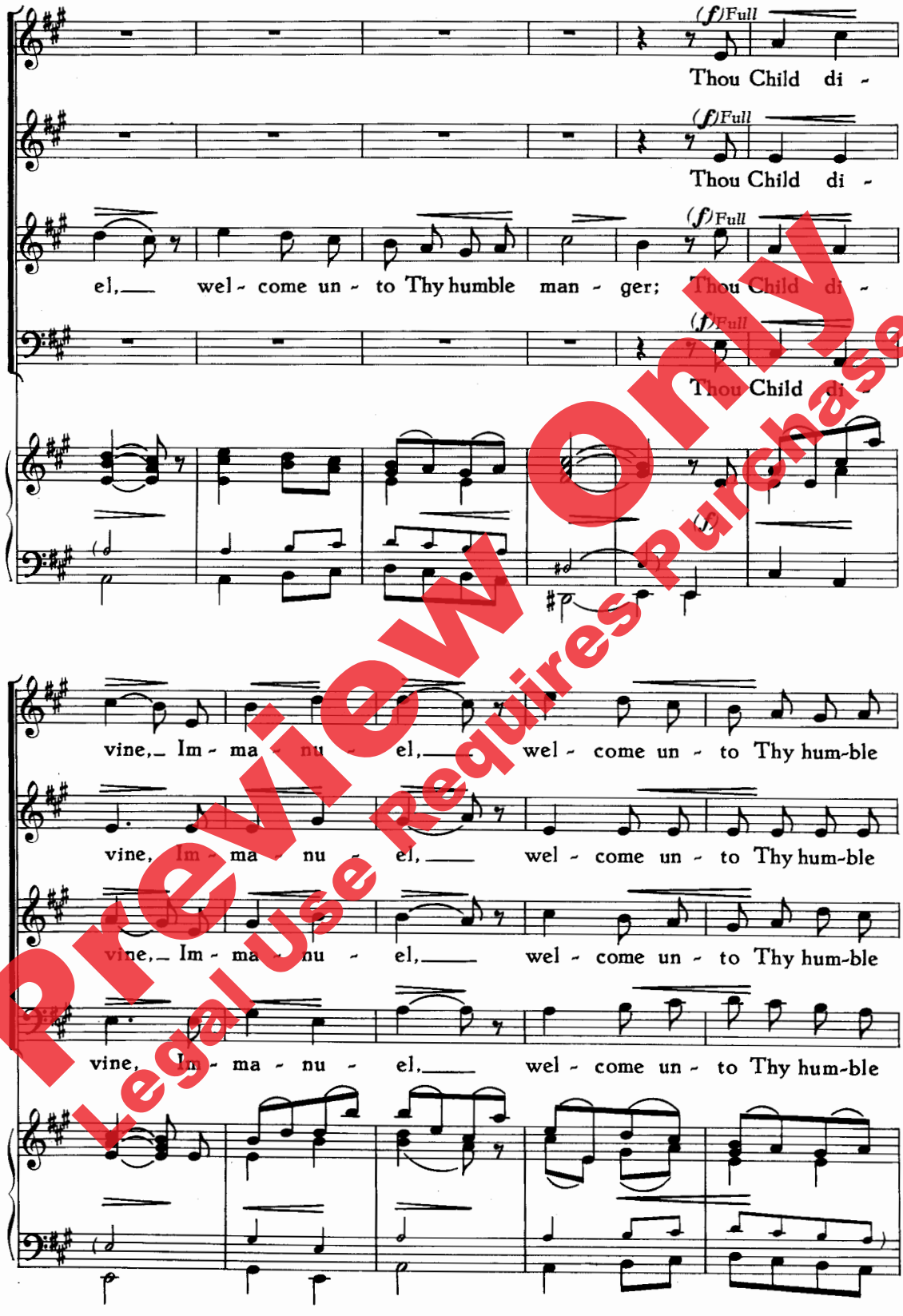

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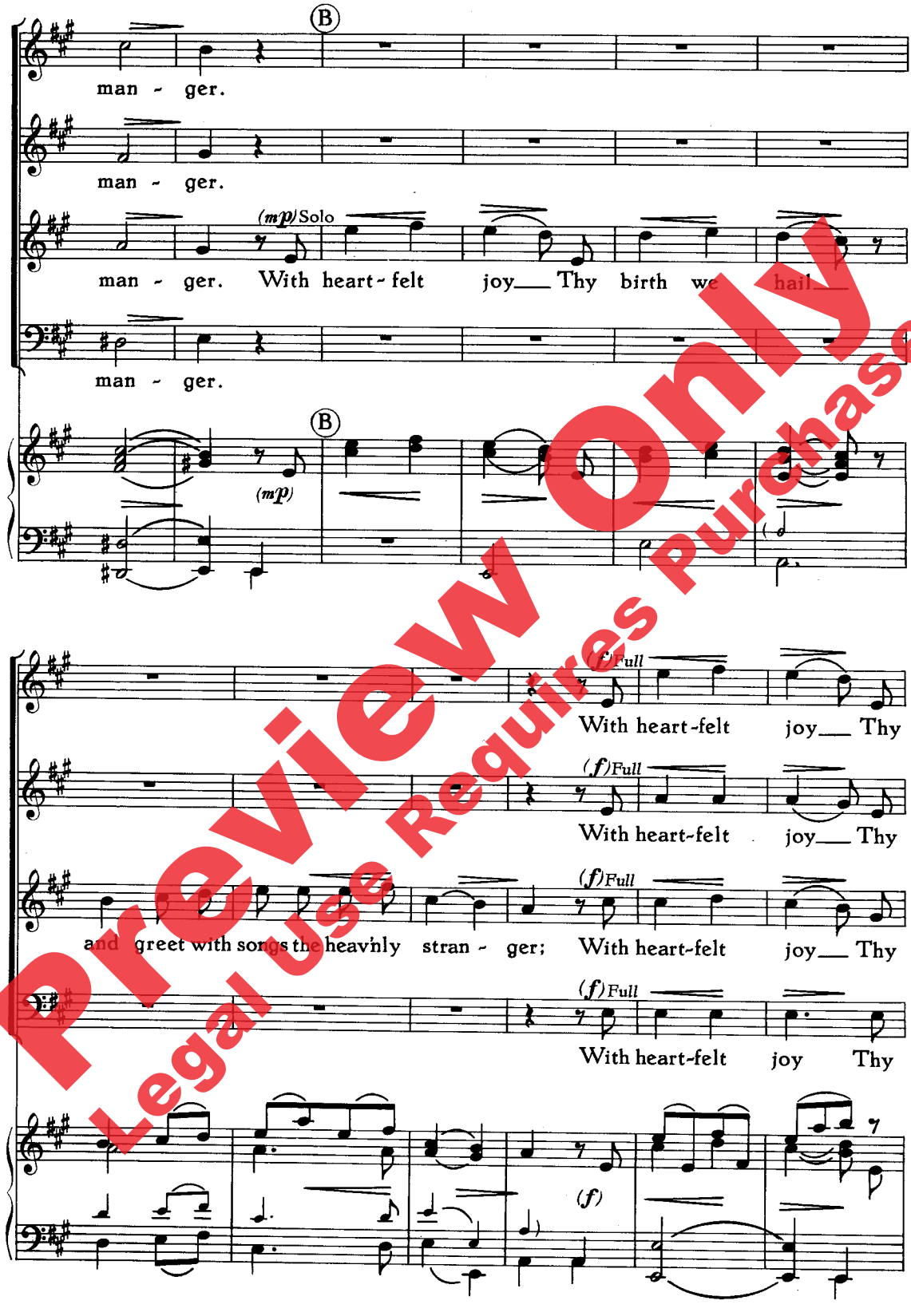

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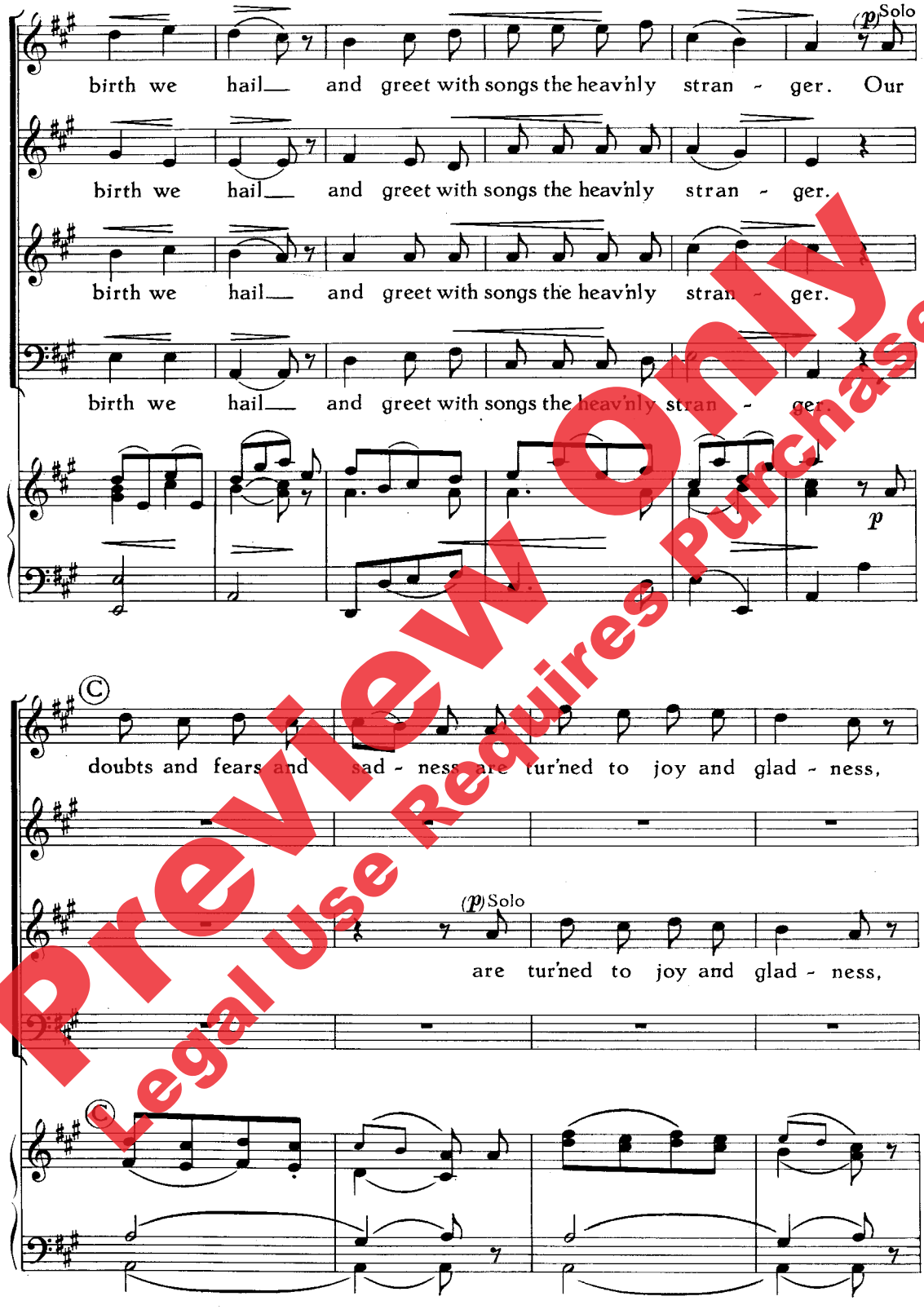

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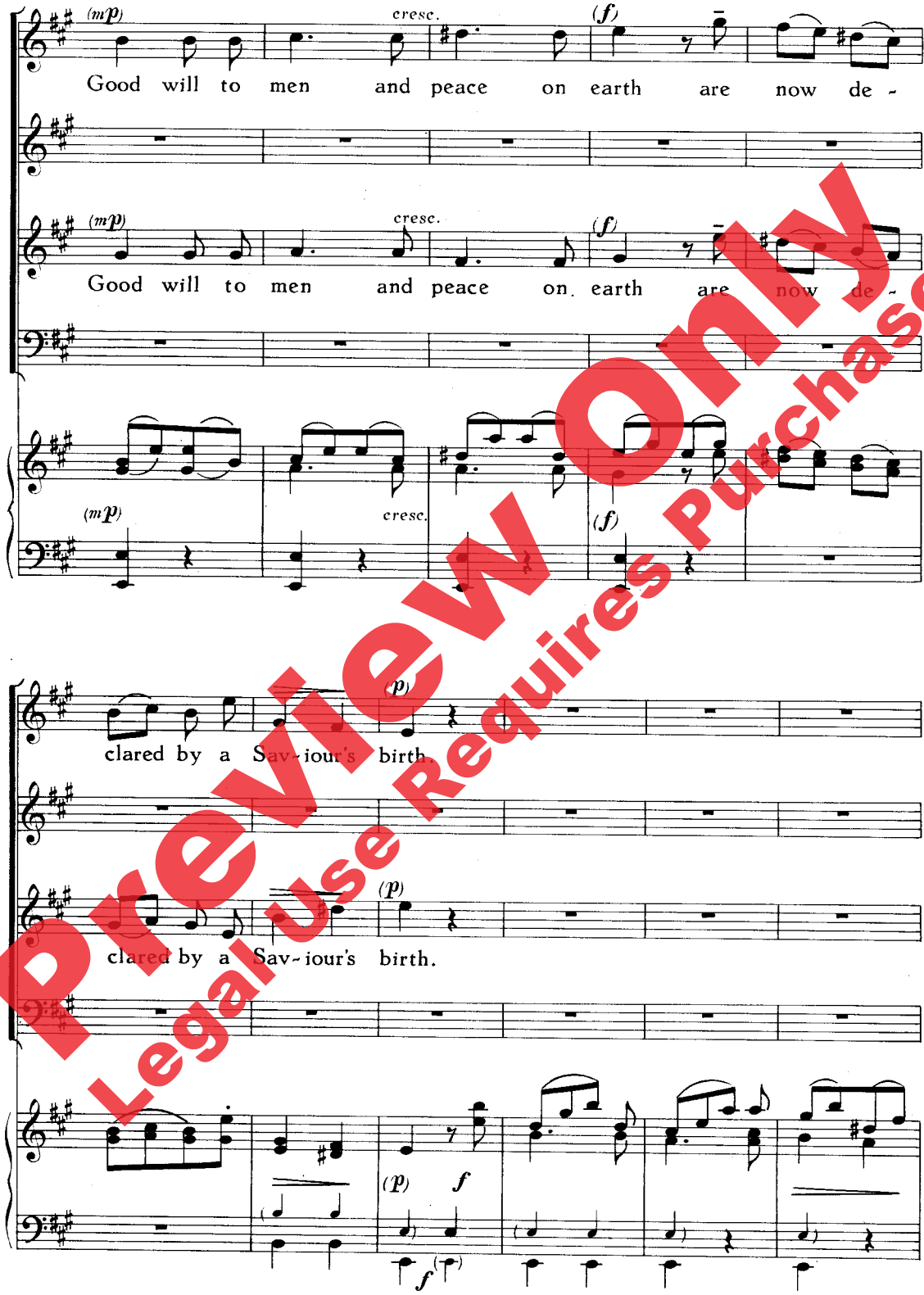

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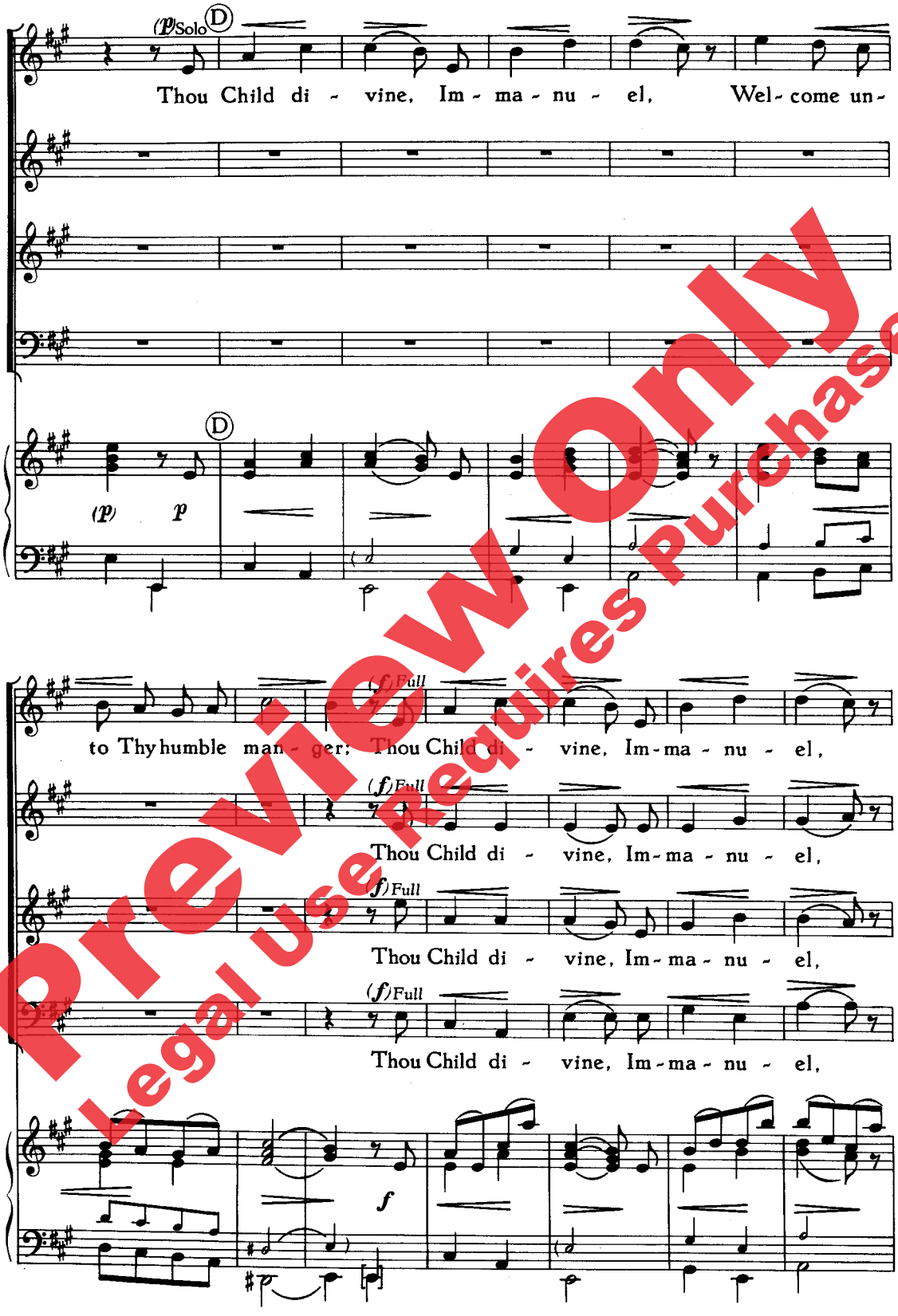

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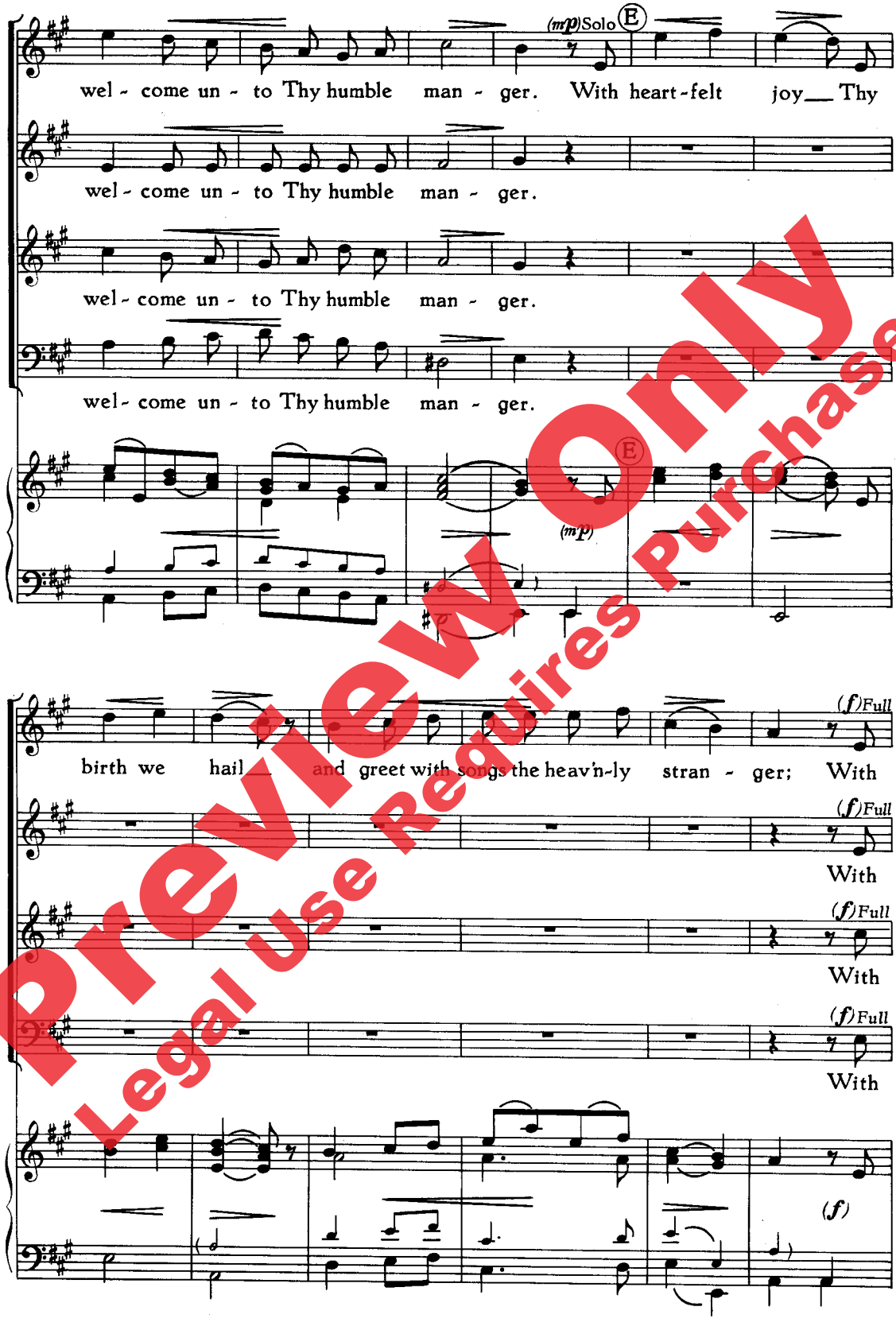

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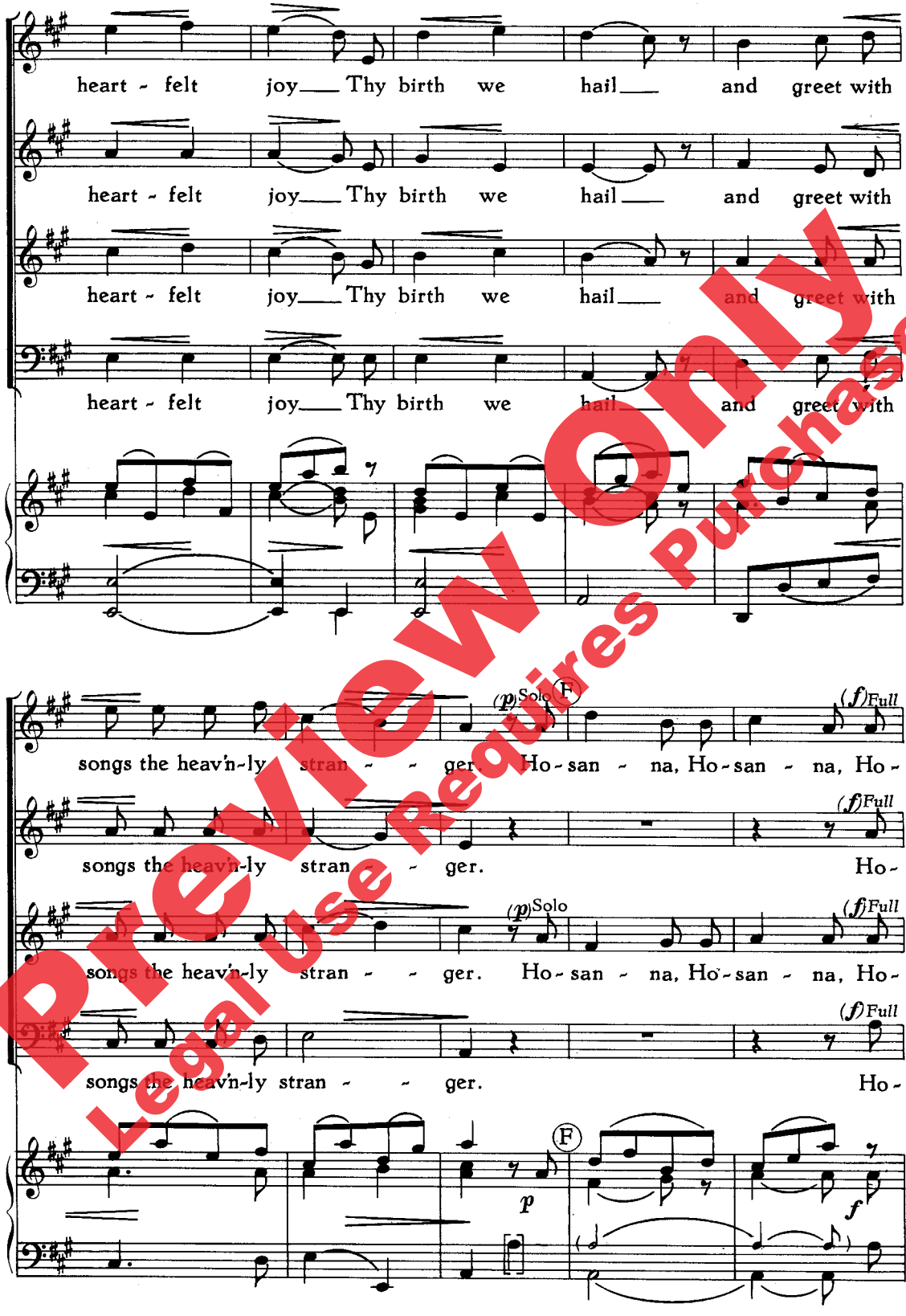

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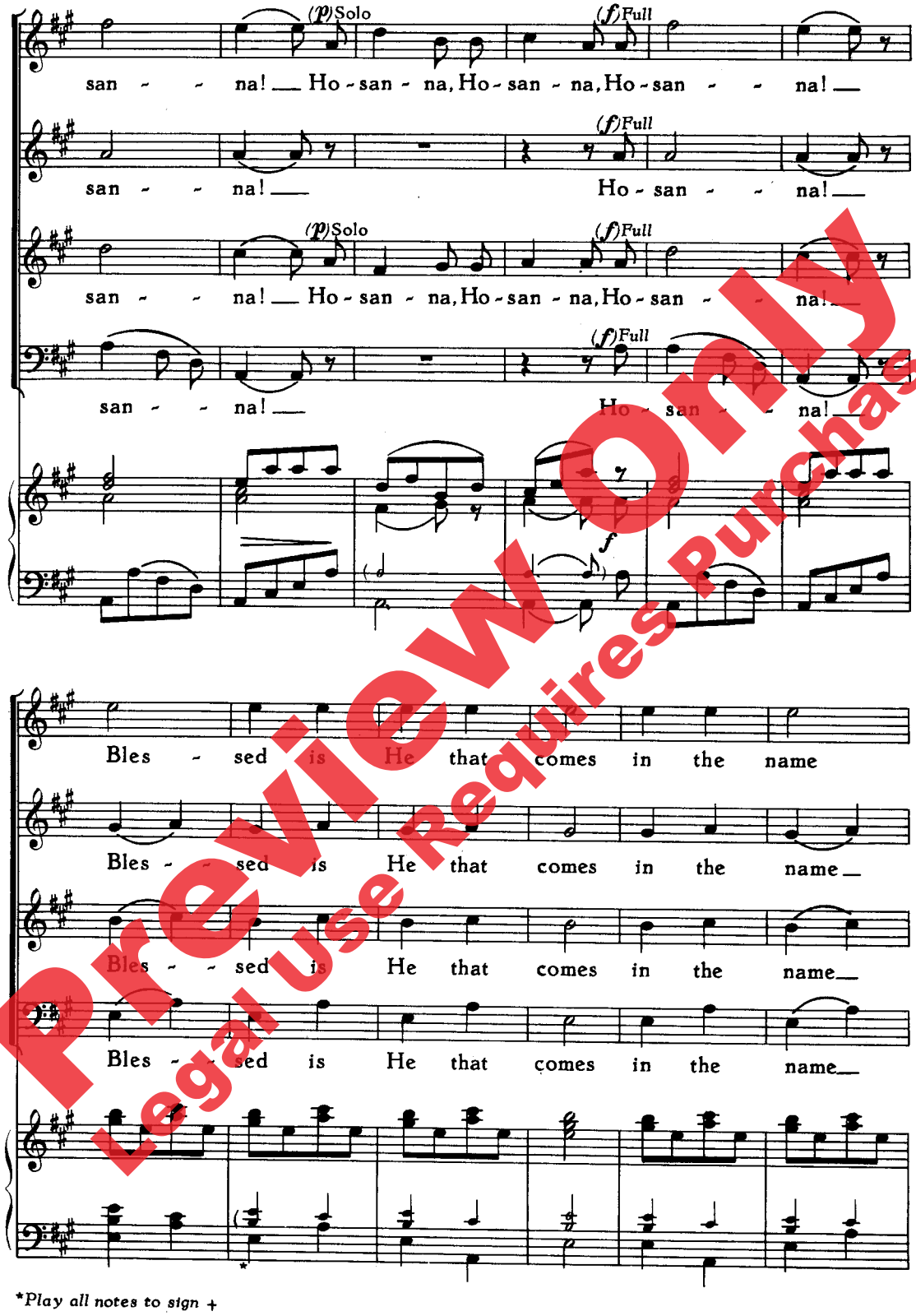

*Play all notes to sign +

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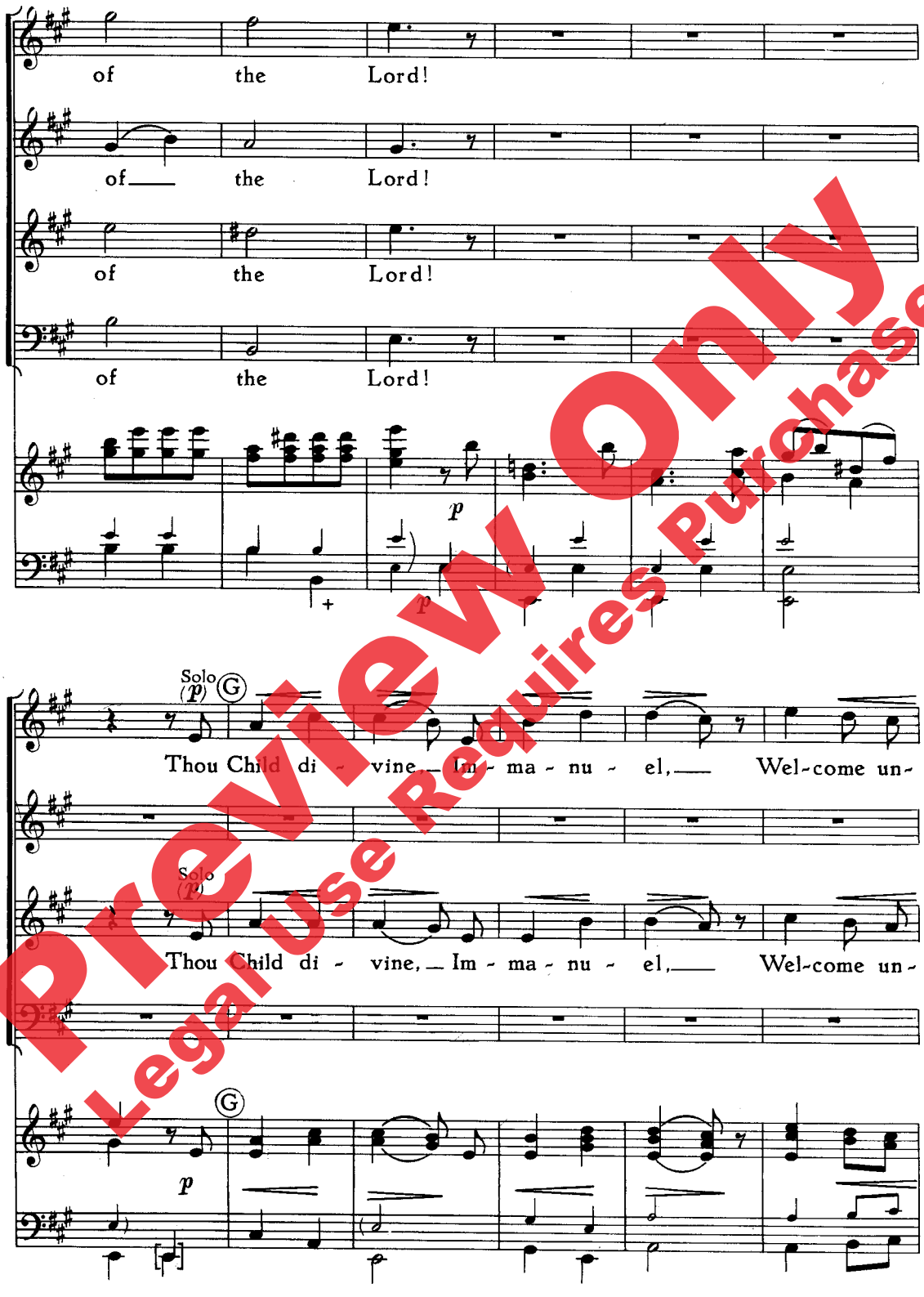

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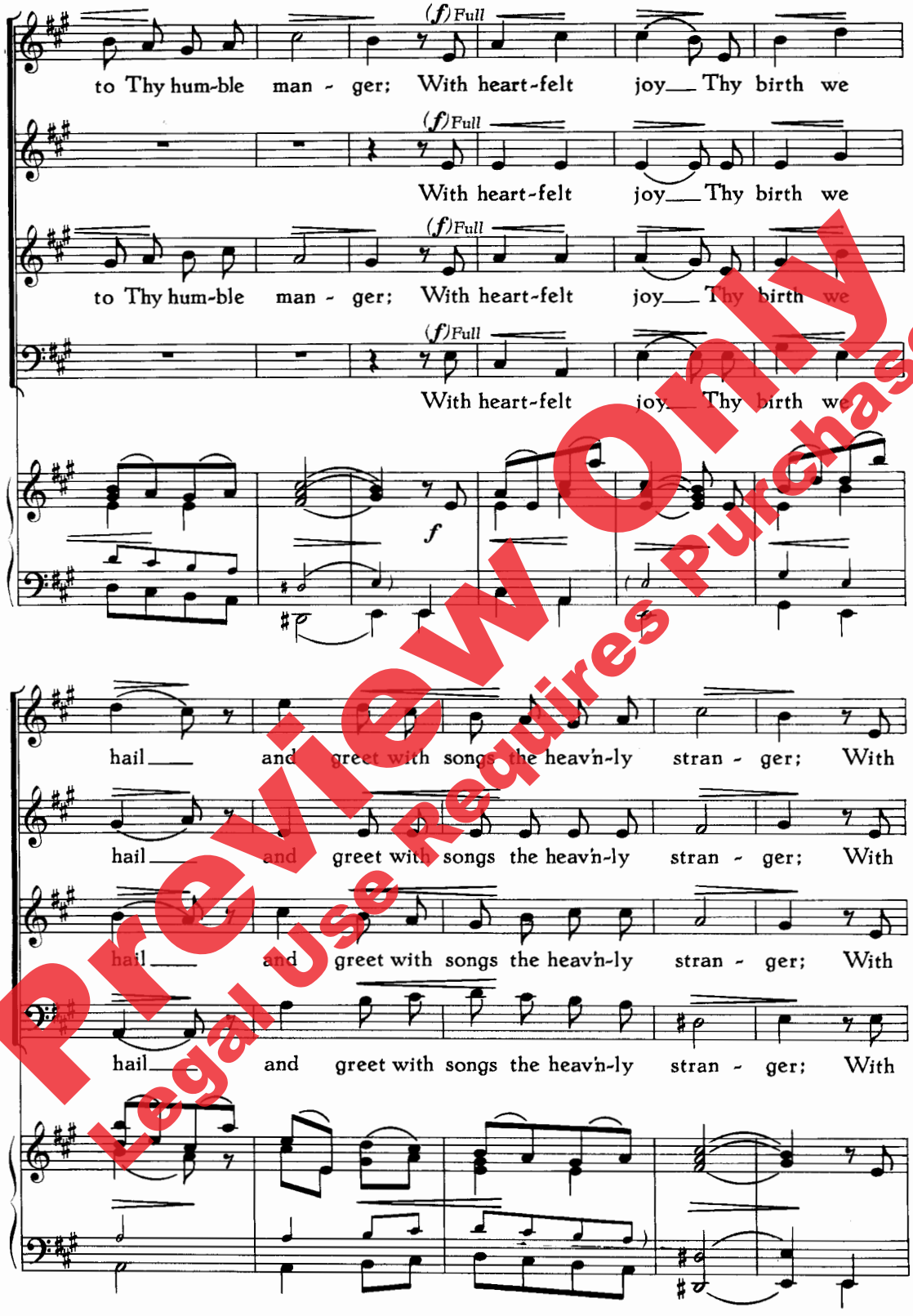

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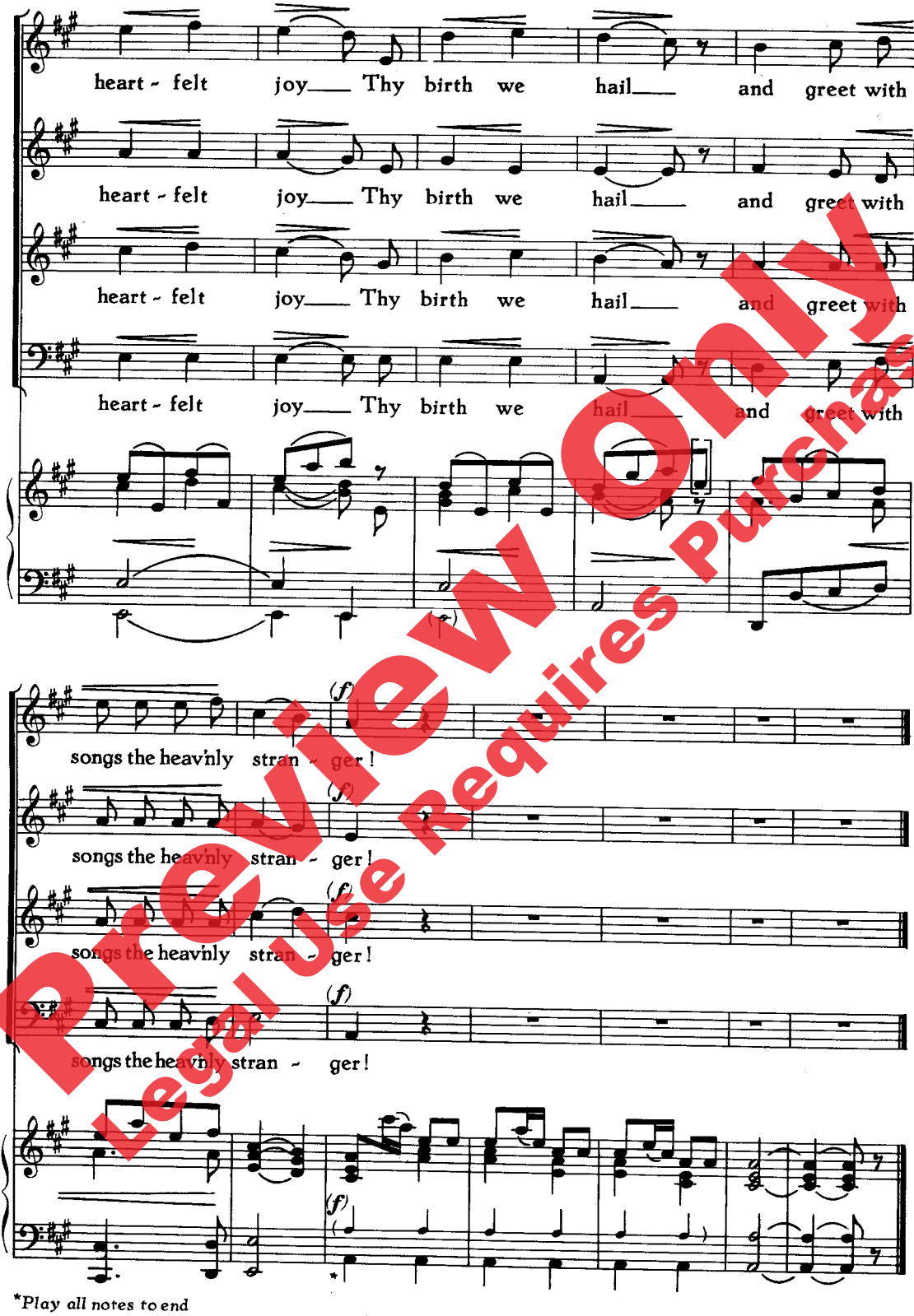

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J. A. P. SCHULZ – *THOU CHILD DIVINE*

Johann Abraham Peter Schulz was a very popular German composer and teacher. Born in Lüneburg, March 31, 1747, he moved throughout northern Europe during his active career. After studying with the great Kirnberger at Berlin he became music-master to a Polish princess, later a teacher in Berlin, music director to Prince Heinrich at Rheinsberg, court conductor at Copenhagen, and finally director of an opera troupe. Schulz' compositions include collections of sacred and popular songs as well as assorted keyboard and dramatic works. He has been credited with having exerted particularly strong influence on the development of the German folk song. Schulz died at Schwedt, June 10, 1800.

Although his compositions were put away and forgotten shortly after his death, the American Moravians did not forget as easily as did his compatriots. Many of his songs were held in high favor for many years. "Thou Child Divine," in particular, has been a traditional item for Moravian Christmas for nearly a century and a half. In the style of a popular Austrian carol this anthem is unusually charming by its child-like simplicity.

In preparing this edition the Editor has used the version printed by Christian I. Latrobe (London, 1811) from which all later editions were evidently taken. Innumerable errors (unnoticed by Latrobe) have been corrected, an introduction added, and inconsistencies have been eliminated. All crescendi and diminuendi and all other dynamic marks enclosed in ( ) are the Editor's, all others are original. Because Latrobe published the piece with the composer's name given as "J. A. Schultz" the Editor has thought it best to place a (?) after Schulz in this edition. To Thor Johnson the Editor is indebted for valued advice rendered graciously.

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