

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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"For My Transgressions"

Soprano Aria for Maundy Thursday*

English text by
Christian I. Latrobe?

Johann Daniel Grimm (1719-1760)
Arr. by Christian I. Latrobe (1758-1836)

Largo (♩ = 60-66)

(sempre *p*)

rit.

p *cresc.* *f*

(sempre *p*)

For my transgressions,

dim. (sempre *p*)

* or any Passion or Holy Week service

Musical notation for the first system, featuring a vocal line with triplets and a piano accompaniment.

For my trans - gres - sions, I see my Sav - our sor - row - ful,

shud - der - ing, shud - der - ing, and a - go - niz - ing, I see my

Sav - our a - go - niz - ing! Was ev - er, was ev - er Love like

see if there be an - - y sor - - - row like un - to His

sor-row! All ye that pass by, — Be - hold, and see — if there be

an - y sor-row, like un-to His sor - - row!

fr.
p (a tempo) *cresc.*

dim. *rall. e dim.* *p*

Dal segno § al fine

“O What Love is Here Displayed”

Soprano Aria for Great Sabbath*

English text by
Christian I. Latrobe?

Johann Daniel Grimm (1719 - 1760)
Arr. by Christian I. Latrobe (1758 - 1836)

Largo [Soave] (♩ = 60 - 72)

The musical score is written for soprano and piano. It consists of four systems of music. The first system shows the piano introduction with a tempo marking of 'Largo [Soave]' and a metronome marking of '(♩ = 60 - 72)'. The piano part is marked 'sempre p' and features a trill in the right hand. The soprano part begins with the lyrics 'O what Love is here displayed!'. The second system continues the piano accompaniment and the soprano line. The third system contains the lyrics 'See the Fa - ther's on - ly Son to the si - lent tomb con - veyed.' The fourth system features the lyrics 'Ah, my soul, Ah, my soul, what hast thou done?' and includes dynamic markings of 'mp' and 'p' for the piano part, and 'mf' for the soprano part. A large red watermark 'Preview requires purchase' is overlaid diagonally across the entire page.

* or any Passion or Holy Week service

JOHANN DANIEL GRIMM – TWO HOLY WEEK ARIAS

Johann Daniel Grimm, born in Stralsund, Germany, October 5, 1719, was (and is) a very little-known composer. A son of a musician, Grimm entered the service of the Moravian Church early in life and became a leading music teacher in European Moravian schools. In 1747 he was at Herrnhut (center of Moravianism), 1748 at Marienborn as music director, and from 1750 to 1760 at Gross-Hennersdorf, Germany. While music director and teacher at Gross-Hennersdorf Grimm apparently gave instruction in composition to Johann Friedrich Peter, who was to become the leading American Moravian composer and music director. The teacher-student relationship between the two men is readily apparent upon hearing their respective compositions. Certainly significant also is the fact that Peter made copies of a dozen or more anthems and instrumental trios by the older composer. Before his death, August 22, 1760, Grimm compiled and edited the first chorale book of the Moravian Church and wrote a number of arias and chorales, many of which found their way into the music of the German Lutheran Church.

In his two Holy Week arias Grimm exhibits a fluent conversance with the harmonic language of the late Baroque period. Yet his means are simple and his approach is direct. Where others might have been tempted to over-step the bounds of musical good taste in presenting such poignant texts, Grimm relied upon his harmonies and rhythms to portray the very great emotion he undoubtedly experienced. The result is a restrained, yet eloquent expression of the very foundation of Christian faith.

In preparing this edition the Editor has used the arrangements made by Christian I. Latrobe (published in London, 1811). Innumerable errors (unnoticed by Latrobe) have been corrected and inconsistencies have been eliminated. All *crescendi* and *diminuendi* and expression marks, and nearly all dynamic marks are the Editor's. To Thor Johnson the Editor is indebted for valued advice rendered graciously.