Historical investigation of the Moravian trombone choir as to its music, functions and instruments

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The University of Montana

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AN HISTORICAL INVESTIGATION OF THE
MORAVIAN TROMBONE CHOIR AS TO ITS
MUSIC, FUNCTIONS AND INSTRUMENTS

by

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.  INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>The Problem</td>
<td>2</td>
</tr>
<tr>
<td>Delimitations of the Study</td>
<td>5</td>
</tr>
<tr>
<td>Definitions</td>
<td>5</td>
</tr>
<tr>
<td>II. A BRIEF HISTORICAL ACCOUNT OF THE MORAVIAN CHURCH AND THE TROMBONE</td>
<td>8</td>
</tr>
<tr>
<td>Summary</td>
<td>15</td>
</tr>
<tr>
<td>III. PERFORMANCE AND CHARACTERISTICS OF THE CHORALES OF THE MORAVIAN CHURCH OF AMERICA</td>
<td>16</td>
</tr>
<tr>
<td>Performance</td>
<td>16</td>
</tr>
<tr>
<td>Characteristics</td>
<td>18</td>
</tr>
<tr>
<td>Mode</td>
<td>18</td>
</tr>
<tr>
<td>Harmonic progression</td>
<td>19</td>
</tr>
<tr>
<td>Tonalities</td>
<td>20</td>
</tr>
<tr>
<td>Rhythmic notation</td>
<td>20</td>
</tr>
<tr>
<td>Form</td>
<td>21</td>
</tr>
<tr>
<td>Chorale identification</td>
<td>21</td>
</tr>
</tbody>
</table>
IV. THE FUNERAL CHORALES OF THE MORAVIAN CHURCH OF AMERICA AND THE FUNCTIONS OF THE TROMBONE CHOIR

The Funeral Chorales

151-A, The Death Announcement Chorale

Instrumental Score

Text

82-D, The Funeral Chorale for Girls

Instrumental Score

Text

39-A, The Funeral Chorale for Boys

Text

Instrumental Score

14-A, The Funeral Chorale for Maidens

Instrumental Score

Text

22-A, The Funeral Chorale for Youths

Text

Instrumental Score

79-A, The Funeral Chorale for Single Sisters

Instrumental Score

Text
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>185-A,</td>
<td>40</td>
</tr>
<tr>
<td>The Funeral Chorale for Single Brothers</td>
<td></td>
</tr>
<tr>
<td>Text.</td>
<td></td>
</tr>
<tr>
<td>Instrumental Score.</td>
<td></td>
</tr>
<tr>
<td>168-A,</td>
<td>43</td>
</tr>
<tr>
<td>The Funeral Chorale for Married Sisters</td>
<td></td>
</tr>
<tr>
<td>Instrumental Score.</td>
<td></td>
</tr>
<tr>
<td>Text.</td>
<td></td>
</tr>
<tr>
<td>83-D,</td>
<td>45</td>
</tr>
<tr>
<td>The Funeral Chorale for Married Brothers</td>
<td></td>
</tr>
<tr>
<td>Text.</td>
<td></td>
</tr>
<tr>
<td>Instrumental Score.</td>
<td></td>
</tr>
<tr>
<td>149-A,</td>
<td>48</td>
</tr>
<tr>
<td>The Funeral Chorale for Widows</td>
<td></td>
</tr>
<tr>
<td>Instrumental Score.</td>
<td></td>
</tr>
<tr>
<td>Text.</td>
<td></td>
</tr>
<tr>
<td>132-A,</td>
<td>50</td>
</tr>
<tr>
<td>The Funeral Chorale for Widowers</td>
<td></td>
</tr>
<tr>
<td>Text.</td>
<td></td>
</tr>
<tr>
<td>Instrumental Score.</td>
<td></td>
</tr>
<tr>
<td>151-A,</td>
<td>53</td>
</tr>
<tr>
<td>The Closing Announcement Chorale</td>
<td></td>
</tr>
<tr>
<td>Texts</td>
<td></td>
</tr>
<tr>
<td>The Graveside Performance by the Trombone Choir</td>
<td></td>
</tr>
<tr>
<td>and the Chorales Performed</td>
<td></td>
</tr>
<tr>
<td>14-A,</td>
<td>54</td>
</tr>
<tr>
<td>Texts</td>
<td></td>
</tr>
<tr>
<td>22-A,</td>
<td>55</td>
</tr>
<tr>
<td>Text.</td>
<td></td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>The Funeral Cards Used by the Lititz Moravian Trombone Choir.</td>
<td>56</td>
</tr>
<tr>
<td>Summary.</td>
<td>57</td>
</tr>
<tr>
<td>V. THE LOVE FEAST FESTIVALS AND THEIR USE IN THE LITITZ MORAVIAN CHURCH</td>
<td>58</td>
</tr>
<tr>
<td>A Brief Historical Sketch</td>
<td>58</td>
</tr>
<tr>
<td>The Function of the Trombone Choir at the Love Feasts</td>
<td>60</td>
</tr>
<tr>
<td>The Love Feast Chorales Performed by the Trombone Choir.</td>
<td>61</td>
</tr>
<tr>
<td>37-A, The Single Sister's Covenant Day Text.</td>
<td>62</td>
</tr>
<tr>
<td>Instrumental Score.</td>
<td>63</td>
</tr>
<tr>
<td>185-A, The Congregational Covenant Day Text.</td>
<td>65</td>
</tr>
<tr>
<td>Instrumental Score.</td>
<td>66</td>
</tr>
<tr>
<td>151-L, The Single Brother's Covenant Day Text.</td>
<td>68</td>
</tr>
<tr>
<td>Instrumental Score.</td>
<td>69</td>
</tr>
<tr>
<td>83-D, The Married People's Covenant Day Text.</td>
<td>71</td>
</tr>
<tr>
<td>Instrumental Score.</td>
<td>72</td>
</tr>
<tr>
<td>CHAPTER PAGE</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>151-G, The Children's Covenant Day</td>
<td></td>
</tr>
<tr>
<td>Text . . . . . . . . . . . . 74</td>
<td></td>
</tr>
<tr>
<td>Instrumental Score . . . . . . 75</td>
<td></td>
</tr>
<tr>
<td>Summary . . . . . . . . . . . . 77</td>
<td></td>
</tr>
<tr>
<td>VI. THE EASTER CELEBRATION . . . . . . . . . . . . . 78</td>
<td></td>
</tr>
<tr>
<td>Historical Evolution . . . . . . . . . . . . . 78</td>
<td></td>
</tr>
<tr>
<td>The Functions of the Trombone Choir . . . . . . 79</td>
<td></td>
</tr>
<tr>
<td>The Easter Announcement Chorales Played by the</td>
<td></td>
</tr>
<tr>
<td>Trombone Choir . . . . . . . . . . . . 82</td>
<td></td>
</tr>
<tr>
<td>315-B, Text . . . . . . . . . . . . 82</td>
<td></td>
</tr>
<tr>
<td>Instrumental Score . . . . . . . 83</td>
<td></td>
</tr>
<tr>
<td>11-C, Instrumental Score . . . . . . 85</td>
<td></td>
</tr>
<tr>
<td>Text . . . . . . . . . . . . 87</td>
<td></td>
</tr>
<tr>
<td>167-H, Text . . . . . . . . . . . . 87</td>
<td></td>
</tr>
<tr>
<td>Instrumental Score . . . . . . . 88</td>
<td></td>
</tr>
<tr>
<td>11-W, Instrumental Score . . . . . . 90</td>
<td></td>
</tr>
<tr>
<td>Text . . . . . . . . . . . . 92</td>
<td></td>
</tr>
<tr>
<td>91-E, Text . . . . . . . . . . . . 92</td>
<td></td>
</tr>
<tr>
<td>Instrumental Score . . . . . . . 93</td>
<td></td>
</tr>
<tr>
<td>590-A, Instrumental Score . . . . . . 95</td>
<td></td>
</tr>
<tr>
<td>Text . . . . . . . . . . . . 97</td>
<td></td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>159-D,</td>
<td>Text</td>
</tr>
<tr>
<td></td>
<td>Instrumental Score</td>
</tr>
<tr>
<td>The Easter Dawn Service Chorales Played by the Trombone Choir</td>
<td>100</td>
</tr>
<tr>
<td>211-A,</td>
<td>The Easter Dawn Service Processional Chorale Text</td>
</tr>
<tr>
<td></td>
<td>Instrumental Score</td>
</tr>
<tr>
<td>205-A,</td>
<td>Easter Dawn Service Chorale Text</td>
</tr>
<tr>
<td></td>
<td>Instrumental Score</td>
</tr>
<tr>
<td>14-C,</td>
<td>Easter Dawn Service Chorale Instrumental Score</td>
</tr>
<tr>
<td></td>
<td>Text</td>
</tr>
<tr>
<td>151-G,</td>
<td>Easter Dawn Service Chorale Text</td>
</tr>
<tr>
<td></td>
<td>Instrumental Score</td>
</tr>
<tr>
<td>Summary</td>
<td>114</td>
</tr>
<tr>
<td>VII. THE CHRISTMAS EVE SERVICE OF THE MORAVIAN CHURCH</td>
<td>115</td>
</tr>
<tr>
<td>Description</td>
<td>115</td>
</tr>
</tbody>
</table>

viii
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>171-A, Christmas Eve Candlelight Chorale</td>
<td>116</td>
</tr>
<tr>
<td>Instrumental Score</td>
<td>116</td>
</tr>
<tr>
<td>Text</td>
<td>118</td>
</tr>
<tr>
<td>History</td>
<td>118</td>
</tr>
<tr>
<td>46-A, Christmas Eve Chorale</td>
<td>118</td>
</tr>
<tr>
<td>Text</td>
<td>118</td>
</tr>
<tr>
<td>Instrumental Score</td>
<td>119</td>
</tr>
<tr>
<td>The Function of the Trombone Choir</td>
<td>121</td>
</tr>
<tr>
<td>600-A, Moravian Christmas Chorale</td>
<td>122</td>
</tr>
<tr>
<td>Instrumental Score</td>
<td>122</td>
</tr>
<tr>
<td>Text</td>
<td>125</td>
</tr>
<tr>
<td>22-B, Moravian Christmas Chorale</td>
<td>125</td>
</tr>
<tr>
<td>Text</td>
<td>125</td>
</tr>
<tr>
<td>Instrumental Score</td>
<td>126</td>
</tr>
<tr>
<td>342-D, Moravian Christmas Chorale</td>
<td>128</td>
</tr>
<tr>
<td>Instrumental Score</td>
<td>128</td>
</tr>
<tr>
<td>Text</td>
<td>130</td>
</tr>
<tr>
<td>157-B, Moravian Christmas Chorale</td>
<td>130</td>
</tr>
<tr>
<td>Text</td>
<td>130</td>
</tr>
<tr>
<td>Instrumental Score</td>
<td>131</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
</tr>
<tr>
<td>171-B, Moravian Christmas Chorale</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>133</td>
</tr>
<tr>
<td>Instrumental Score</td>
<td>134</td>
</tr>
<tr>
<td>Summary</td>
<td>136</td>
</tr>
</tbody>
</table>

VIII. AN HISTORICAL SURVEY OF INSTRUMENTS USED BY THE EARLY MORAVIANS FOR WORSHIP SERVICES | 137 |

Instruments Employed by the Moravian Trombone | |
<p>| Choir of Lititz, Pennsylvania | 142 |
| The Natural Horn | 142 |
| The Schlorgenrober or Serpent and the Ophicleide | 146 |
| The Schlorgenrober or Serpent | 147 |
| The Ophicleide | 149 |
| The Keyed Bugle | 150 |
| The Slide Trombones | 152 |
| The soprano slide trombone | 152 |
| The alto slide trombone | 153 |
| The tenor slide trombone | 155 |
| The bass slide trombone | 156 |
| The Use of Valved Instruments | 157 |
| Summary | 163 |</p>
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>IX. SUMMARY</td>
<td>164</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>165</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>168</td>
</tr>
</tbody>
</table>
# LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Mode Relationships (Major--Minor).</td>
<td>19</td>
</tr>
<tr>
<td>II. Harmonic Progression on the Penultimate and Ultimate Chords</td>
<td>19</td>
</tr>
<tr>
<td>III. Tonalities</td>
<td>20</td>
</tr>
<tr>
<td>IV. The Form of the Chorales (Phrases)</td>
<td>21</td>
</tr>
</tbody>
</table>
**LIST OF FIGURES**

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Funeral Card</td>
<td>56</td>
</tr>
<tr>
<td>2. The Lititz Moravian Trombone Choir (1889)</td>
<td>141</td>
</tr>
<tr>
<td>3. The Natural Horn</td>
<td>143</td>
</tr>
<tr>
<td>4. The Schlorgenrober or Serpent and the Ophicleide</td>
<td>147</td>
</tr>
<tr>
<td>5. The Keyed Bugle</td>
<td>151</td>
</tr>
<tr>
<td>6. The Soprano Slide Trombone</td>
<td>152</td>
</tr>
<tr>
<td>7. The Alto Slide Trombone</td>
<td>154</td>
</tr>
<tr>
<td>8. The Tenor Slide Trombone</td>
<td>155</td>
</tr>
<tr>
<td>9. The Bass Slide Trombone</td>
<td>156</td>
</tr>
<tr>
<td>10. Valved Trombones--Soprano, Alto, Tenor, Bass.</td>
<td>159</td>
</tr>
<tr>
<td>11. Rotary Valve Basses--B Flat and E Flat</td>
<td>160</td>
</tr>
<tr>
<td>12. The Lititz Moravian Trombone Choir (1898)</td>
<td>161</td>
</tr>
<tr>
<td>13. The Lititz Moravian Trombone Choir (1963)</td>
<td>162</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

The topic investigated is one which has had a profound impact on and interest for the writer.

Having been reared in the confines of the traditions and culture of the Moravian Church, one cannot help but be influenced by the aesthetic and functional part music plays in the every day and festival seasons of the Church year.

The functions of the trombone choir, as the medium for the performance of the chorale style of music for the various services, has many interesting and historical aspects which were investigated. In addition, the various chorales which are played by the trombone choir and their association with a particular event or part of the various services are of significant importance in this study.

Another important aspect in relation to the trombone choir is the instruments which were used from the very early founding of the choir up to the present time.
I. THE PROBLEM

The purpose of this study was to derive and impart a deeper and more meaningful understanding and appreciation for and about this very interesting and beautiful heritage of American Church Music associated with the Moravian Church, through the medium of the trombone choir.

The treatment of the problem was pursued in the following manner:

A. An historical account of the founding of the Moravian Church and the evolution of the trombone choir.

This was investigated in order to provide a thorough knowledge of the historical founding: first, of the Moravian Church and, second, of the trombone choir, upon which this study is based.

B. An investigation into the chorale style of music which was and still is fostered by the Moravian Church, and the manner of performance by the trombone choir.

1. This phase of the study was necessary to derive a clearer understanding as to why the chorale style of music was preferred by the early and present-day Moravian congregations as well as to how they should be performed.
2. In addition, the chorale system of numbers instead of titles was investigated, along with a brief analysis of general characteristics found within the chorales presented in this study.

C. An investigation of the most important functions of the trombone choir as to the following services or events:

1. The Death Announcements and Funerals.
   a. Historical aspects and traditions.
   b. The sequence for the performance of the Death Announcements by the trombone choir.
   c. The use of classifications within a Moravian congregation and the chorales associated with each.
   d. The burial service and the trombone choir's function along with the chorales used at this service.
   e. An example of a funeral chorale card used by the Lititz Trombone Choir in the latter part of the 19th century and early 20th century.

2. The Love Feast Festivals.
   a. The historical significance of the Love Feast celebration as observed by the Moravian Church.
   b. The trombone choir's function and the chorales associated with each festival in relation to the
particular classification of the congregation.

3. The Easter Announcement and Dawn Service.
   a. The historical founding of the Easter Announcement and Dawn Service and its evolution over the years.
   b. The trombone choir's functions and chorales employed for these events.

4. The Christmas Eve Service.
   a. The historical founding of the Christmas Eve Service and its evolution over the years.
   b. The trombone choir's function and the chorales employed for this observance.

D. An investigation into the historical evolution of the instruments used by the early Moravian Trombone Choir up to the present time.

The study includes a tape recording of a present-day trombone choir performing the various chorales as investigated in the chapters dealing with the (1) Funeral and Death Announcements, (2) the Love Feast Festivals, (3) the Easter Announcement and Dawn Service, and (4) the Christmas Eve Service. This was deemed necessary in order to impart a more meaningful conception of the sound and performance of a present-day trombone choir. In addition, the texts or first verses of the chorales investigated, along with the modern notated instrumental
scores, are provided throughout the study to impart a clearer religious association with the chorales, as well as a visual aid to study the chorales. Pictures, to help substantiate findings, are provided in various chapters in this study. The texts are provided for the purpose of offering the reader an opportunity to apply them as he wishes.

All references as to chorale usage, practices and traditions of the trombone choir's functions and performance are in association to the Moravian Trombone Choir of Lititz, Pennsylvania. Side references to other choirs are merely used as comparisons or for added information to the particular event or function.

II. DELIMITATIONS OF THE STUDY

No investigation was pursued regarding the textural usage, the composers or the authors of the chorales and texts which are presented.

III. DEFINITIONS

Following are terms or expressions found in this study needing clarification:

Love Feast. The term Love Feast is attributed to a church service, observed by a Moravian congregation, at which sweet buns and coffee (or lemonade) are served in a meditative service of worship.
These staples are served to the participants in much the same manner as the bread and wine are served at a Communion Service in most Christian Churches. This service does not, however, have the same religious connotation as the more serious meditative Communion Service. It is designed as a simple meal in fellowship with Jesus Christ.

**Festival.** The term festival is used interchangeably with Love Feast and means the same thing.

**The Last Trump.** This term is associated with the instrumental performance by the trombone choir which portrays the somber "air" of the funeral chorales. This term could possibly be compared with the tolling of the bell announcing the death of some distinguished person.

**Classification.** This term is used in the Moravian Church in reference to the particular status in life of a member. For older people the classifications are assigned by marital status; for younger people they are assigned by age. Following is an outline which denotes the various classifications:

1. **Girls,** from birth to and including age twelve.
2. **Boys,** from birth to and including age twelve.
3. **Maidens,** from thirteen to and including nineteen years of age.
4. **Youths**, from thirteen to and including nineteen years of age.

5. **Single Sisters**, age twenty and over.

6. **Single Brothers**, age twenty and over.

7. **Married Sisters**, all married females.

8. **Married Brothers**, all married males.

9. **Widows**, all married women whose husbands have died.

10. **Widowers**, all married men whose wives have died.

These various classifications are dealt with extensively in association to the Death Announcement and Funeral Chorales.
CHAPTER II

A BRIEF HISTORICAL ACCOUNT OF THE MORAVIAN CHURCH AND THE TROMBONE CHOIR

This brief historical account, pertaining to the establishment of the Moravian Church and the evolution of the trombone choir, will serve as a background from which the reader should enjoy a more comprehensive understanding of the study.

The founding of the Moravian Denomination, or as it was formerly called, Bohemian Brethren, was brought about by the well-known Reformation leader, John Huss (1369-1415). Huss was a Bohemian who served as a transition between the English reformer John Wycliffe and later leaders, including Martin Luther. One of Huss' contentions was that church music should be by, as well as for, the people. He himself was a singer and gave his followers many hymns to sing. It was thus natural that his followers should become known as a singing church and should publish the first Protestant hymnal (1501). ¹

Following Huss' death at the stake, his disciples carried on his ministry and founded the group known as the Bohemian Brethren,

or sometimes called the Unitas Fratrum. By the time of the Reforma-
tion, there had been established over four hundred churches in the
provinces of Bohemia and Moravia, which now comprise Austria,
Czechoslovakia and part of Poland. With Huss' encouragement for lay
singing in the church, including his translations of Latin hymns into
Bohemian, his writing of many original hymns and his singing as he
died in the flames, his followers had a stirring example of a love for
music behind them.2

A point to consider, which denotes the love for music which
these early Bohemian Brethren had, is the fact that from the printing
of their first hymn book in 1501 until 1566, they published five hymn
books for church use. The first book of 1501 was a small book which
contained four hundred hymns, including both original poems and
translations set to original music and adopted tunes. Their next
hymnal (1554) was written in the Polish language. The following pub-
lication of 1561 appeared in the German language to accommodate
their German-speaking members and later, in 1566, an enlarged edi-
tion was printed which included hymns by Martin Luther.3 When one
considers the problems of printing at this time and the cost involved,

2Henry Wilder Foote, Three Centuries of American Hymnody

3Ibid.
it indicates that these founders of the Unitas Fratrum must have truly been dedicated to the use of music in their worship services.

Following the conquest of Bohemia by Austria in 1620, the Brethren were bitterly persecuted and their members were scattered far and wide; however, they still maintained a precarious existence. In 1722 a small group of "the hidden seed," which had remained together in the province of Moravia, made their escape to the estate of Count Nicholaus von Zinzendorf at Bethelsdorf, in Saxony, where the colony called Herrnhut was founded. Having come from the province of Moravia, they were called Moravian Brethren, a name which is used to the present day, although a large portion of the later members were of other nationalities. The first refugees were followed by others during the succeeding nine years and were joined by many other peoples seeking religious freedom, which was established under Zinzendorf's protection. The Count assumed the leadership of the movement and became the second founder of the Unitas Fratrum, which he transformed from an almost secret society into a far-flung missionary church with stations in all parts of the world.\(^4\)

Count Zinzendorf was a very remarkable man, of distinguished ancestry and high standing, who had been reared in the German Pietism of the period. He was also a very prolific hymn writer. His

\(^{4}\)Ibid., pp. 132-133.
contributions to the hymnody of the Unitas Fratrum began with his collection of nine hundred ninety-nine hymns published in 1735. This book, entitled Gesangbuch Der Gemline Herrnhut, contains one hundred twenty-eight hymns by Zinzendorf himself, and most of the others were drawn from his earlier collections. This hymn book has become the cornerstone for later Moravian hymnals, of which the most important in the 18th century was the Gesangbuch Zum Gebrauch Der Evangischen Bruedergemein by Christian Gregor, published in 1778. Thus Zinzendorf was not only the second founder of the Unitas Fratrum or Moravian Brethren, but must be credited with imparting a fresh impulse to the hymnody which has been so marked a characteristic of the Brethren. The most important facet of Zinzendorf's hymns and of his religious character was his deep and earnest personal devotion to and fellowship with the Crucified Savior.

The Moravian Brethren at Herrnhut were, from the very beginning, dominated by a powerful missionary motive. As early as 1735 a few members, led by A. G. Spangenberg, sailed for Savannah, Georgia. A few months later they were followed by a group of twenty-six others, led by Bishop David Nitschmann. Upon their arrival, these Moravian missionaries set up a school for the Indians but, finding Georgia unsatisfactory, they moved to Philadelphia, Pennsylvania in

\[5\text{Ibid.}, \ pp.\ 133-134.\]
1740. Their first permanent settlement was established along the Lehigh River, now Bethlehem, Pennsylvania, in 1741. One of the most precious possessions which they brought with them was the hymn book (Das Gesangbuch Der Gemeine In Herrnhut) which Count Zinzendorf had published in the year of their departure. One might suppose that their labors in establishing a settlement were burdensome enough, but within one year these early Moravians published their first American hymn book, entitled Hirten Lieder Von Bethlehem.  

With such a rich musical heritage, as was previously mentioned pertaining to the singing of hymns, it is logical that these early Moravians or Unitas Fratrum would also have a deep love for music produced through the medium of instruments. The evolution of the Moravian Trombone Choir, while admittedly not one of the most significant products of the polyphonic era, became such an integral part of the Moravian tradition that it has continued in some localities to the present day. The tradition can be directly traced to the 17th-century German Stadtpfeiffer who, with other "town pipers," serenaded nearly all of Germany from the church towers and castle ramparts. Thus the early persecuted Bohemian Brethren or Unitas Fratrum who sought

\[6\] Ibid., pp. 134-135.

refuge on Zinzendorf's estate in 1722, probably included many of these Stadtpfeiffers and "town pipers," who brought with them their instruments and played for the various services of the church and related events. In the year 1754 trombones were brought to Bethlehem, and ever since the trombone choir has held a significant place in Moravian Church life in America.  

The trombone choirs were, and still are, used by the Moravians to announce nearly every public occasion, including weddings, christenings, pageants, funerals, church festivals, communions, Love Feasts, and Christmas Eve. The choirs were, and still are, revered for their announcement from the church belfries of the dawn of Easter morning. Easter morning services have been one of the most inspirational expressions of the Moravian Faith for nearly two and one-half centuries, and the trombone choir has had an important function in them for almost as many years. At present, occasions such as weddings, christenings, and pageants do not employ the services of the trombone choir.

There is a legend that before dawn on Christmas morning in 1757 a band of hostile Indians, lurking nearby with the intention of

\[8\] Foote, op. cit., p. 136.

\[9\] McCorkle, op. cit., p. 3.
making an attack on the settlement of Bethlehem, heard the trombone choir and departed, thus possibly averting a massacre.\footnote{Foote, \textit{loc. cit.}}

The Moravians of Bethlehem, Pennsylvania celebrated the bicentennial of the founding of their trombone choir in 1954. The Lititz Moravian Trombone Choir, of which the writer was a member, celebrated their bicentennial in 1962. The Winston-Salem Congregation, on the other hand, allowed the tradition to take a somewhat different course. When other members of the brass family became available in the 1830's, they, along with the woodwinds, were added to the Salem Trombone Choir to create the Moravian Band. Now, over a century later, the Moravian Band, an aggregation of over five hundred musicians, gathers in Salem Square, Winston-Salem, North Carolina, on Easter morning to sound the announcement of the Resurrection with the same Moravian chorales that have become legendary with the Moravians. These chorales, performed by the Moravian Trombone Choirs and the Salem Band, have been heard by hundreds of thousands of Americans since the Brethren first began the practice generations ago.\footnote{McCorkle, \textit{op. cit.}, p. 3.}
SUMMARY

This brief historical account will serve as a basis for the following investigation of the study and was deemed necessary to acquaint the reader with the founding and evolution of the Moravian Church and the trombone choir. In addition, here is found the historical heritage for the love of music which the early Moravians cherished and perpetuated in their worship services on up to the present time, through the medium of the trombone choir.
CHAPTER III

PERFORMANCE AND CHARACTERISTICS OF THE CHORALES
OF THE MORAVIAN CHURCH OF AMERICA

I. PERFORMANCE

The Moravian Church has adopted chorale tunes for congregational singing and instrumental performance. From the early days of the 1740's they employed chorale music for almost every occasion--sacred or secular. Among these were funerals, Love Feasts, communions, announcing the approach of Easter Dawn, Christmas Eve, weddings, serenades, welcoming distinguished visitors, and any other notable event. This study will deal with the treatment of chorales and the trombone choir's functions on the following four occasions: (1) funerals, (2) Love Feasts, (3) Easter, and (4) Christmas Eve.

Although consistent in style, the chorales are capable of much variety of expression. Indeed, many portray, through a peculiarity of cadence or in combined melody and harmony, a diversity of emotion suited to the expression of those feelings in which a believer delights. Their beauty exists not so much in the melody as in the harmony; thus, they should always be sung or played in at least four parts.  

\---

Harmonically, all of the chorales are scored in four parts. The instrumental scores in this study appear to indicate six-part harmony, however, certain of the parts are mere doublings of others which came about with the introduction of more and different instruments. This aspect will be noted in the chapter on the instruments of the trombone choir.

The chorales which are used for the various services of the Church are ones written by such notable Moravian composers as Zinzendorf, Hassler, Kreiger and Crueger. Many were adopted from German popular melodies and still others were from the works of Bach, Haydn and Martin Luther with Moravian texts adapted to them.

In the performance of these chorale tunes, whether sung or played by the trombone choir, they, particularly the funeral chorales, should be performed in a slow, somber manner, pertinent to the occasion. In addition, a non-brassy tone should be cultivated by the trombone choir for all chorale performance. Only the chorales announcing the approach of dawn on Easter morning and the Christmas Eve chorales are played in a somewhat joyous manner. There is also a marked sustaining on the last note of each phrase followed by a complete break before starting the next one. Usually a ritard is interpreted at the end of each of the chorales.
In hearing and performing these chorales one can experience a true communication with God, as was experienced by the early Moravians. Because of the close relationship of listening and performance, it was deemed necessary to include with this study a tape recording with the instrumental scores and texts to provide the reader the means of deriving a deeper understanding and appreciation of this very beautiful heritage of American Church Music, associated with the Moravian Church, through the medium of the trombone choir.

II. CHARACTERISTICS

Certain general characteristics may be noted in studying the instrumental scores and listening to the tape recording.

Mode. As shown in Table I, all but two of the chorales which are employed for the four occasions being considered in this study are written in the major mode. Of the two chorales in the minor mode, one is a funeral chorale and the other is an Easter chorale. This is quite interesting, for in events pertaining to death or solemn occasions the musical treatment is often portrayed in the minor mode in our present-day music. However, these early Moravians seemed to prefer the major tonality and evidently relied upon the somberness of the performance and the tonality to denote the mood of the occasion.
TABLE I

MODE RELATIONSHIPS
(MAJOR--MINOR)

<table>
<thead>
<tr>
<th>CHORALE TYPE</th>
<th>MODES</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Major</td>
<td>Minor</td>
</tr>
<tr>
<td>Funeral</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Love Feast</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Easter</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Christmas</td>
<td>7</td>
<td>0</td>
</tr>
</tbody>
</table>

Harmonic Progression. All of the chorales, as shown in Table II, end on a V-I final cadence.

TABLE II

HARMONIC PROGRESSION ON THE PENULTIMATE AND ULTIMATE CHORDS

<table>
<thead>
<tr>
<th>CHORALE TYPE</th>
<th>CHORDS</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>IV-I</td>
<td>V-I</td>
</tr>
<tr>
<td>Funeral</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>Love Feast</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Easter</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>Christmas</td>
<td>0</td>
<td>7</td>
</tr>
</tbody>
</table>
Tonality. As shown in Table III, the majority of the chorales are written in the key of C major. The remainder, with the exception of two, are written in flat keys. The use of flat keys appears most noticeably in the funeral and Easter chorales. Possibly this helped portray the feeling of somberness, particularly for the funeral chorales which these early Moravians desired. Only two of the chorales are written in sharp keys. This analyzation is based on the concert key of the chorales within this study.

### TABLE III

<table>
<thead>
<tr>
<th>CHORALE TYPE</th>
<th>TONAL CENTERS</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D</td>
<td>G</td>
</tr>
<tr>
<td>Funeral</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Love Feast</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Easter</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Christmas</td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

Rhythmic Notation. The rhythmic unit most common in these chorales is the quarter note. All of the chorales are played at M.M. $\frac{4}{4} = 80$, except the Christmas and Easter Announcement chorales which are played slightly faster.
Form. The form or phrase analysis, as shown in Table IV, reveals that the majority of the chorales in this study have eight phrases. Those of four and of six phrases are next in predominance. The remaining chorales of five, seven and thirteen phrases lend variety to the chorales when they are performed.

TABLE IV

THE FORM OF THE CHORALES
(PHRASES)

<table>
<thead>
<tr>
<th>CHORALE TYPE</th>
<th>PHRASES</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Funeral</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Love Feast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easter</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Christmas</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

Chorale Identification. The chorales treated in this study do not have titles such as regular hymns do, but rather, each is identified by a number and a letter which denotes the reference of the chorale to the particular litany or part of the litany for which it is associated. Examples of chorale identifications are as follows: 159-D, 185-A, or 83-D.
All references to the chorales and their performance at a particular service or event are in association to the traditions and practices of the Lititz Moravian Congregation of Lititz, Pennsylvania.
CHAPTER IV

THE FUNERAL CHORALES OF THE MORAVIAN
CHURCH OF AMERICA AND THE FUNCTION
OF THE TROMBONE CHOIR

To Moravians, music is regarded as being suited to almost every occasion in life. The last moments of the dying were often soothed by the early Moravians with the singing of chorales at the bedside, sometimes selected and sung by the departing one. After death, the departure was made known to the community by the performance of the trombone choir, either from the belfry or in the near proximity of the church. On the day of the funeral, in the early years, the trombonists would head the procession from the church to the cemetery, playing and leading the singing of certain chorales along the way and at the graveside.¹

Presently, the trombone choir announces the death of a member of the congregation in the early evening on the day following the departure and, if the family of the deceased wishes, the trombone choir will play at the graveside at the time of the burial. They do not, however, lead the procession to the cemetery as was formerly done.

In the performance of the chorales announcing the death of a member and at the graveside, the trombone choir performs the

the chorales with a very somber tone and at a slow tempo (approximately $\text{\textit{J}} = 80$). The trombone was originally selected by these early Moravians as the symbol of the "Last Trump," as its tones denote the special effect desired for this occasion.  

The present-day Moravian Trombone Choir, although consisting of trumpets, cornets, horns, slide trombones, baritones and tubas, still performs the chorales in like manner, with slow, somber, sustained tones and with marked sustaining on the last notes of each phrase.

I. THE FUNERAL CHORALES

In announcing the death of a member, the trombone choir is guided by a rule laid down by the church regarding the chorales to be played and the sequence in which they are performed. Three chorales are always played for the announcement of a death in the congregation. The first of the three chorales played for any member, regardless of classification, is known as Chorale 151-A. This chorale announces to the congregation that one of their fellow members has passed away. Following is the instrumental score and text of the Death Announcement Chorale, 151-A.

\[\text{Ibid.}\]

\[\text{Ibid.}\]

\[\text{Ibid.}\]

\[\text{Ibid.}\]
THE DEATH ANNOUNCEMENT CHORALE

151-A

INSTRUMENTAL SCORE

Hans Leo Hassler (1564-1612)

---

Lititz Moravian Trombone Choir Funeral Card, 151-A.
THE DEATH ANNOUNCEMENT CHORALE (continued)

151-A

INSTRUMENTAL SCORE
TEXT

From our band a Pilgrim's gone
   Before us to his rest;
We all are nearing to that home,
   His lot is with the blest.
All earthly cares are o'er,
   What bliss awaits him there;
The Soul will meet its Lover,
   An in His bounty share.

Rev. Paul Gerhardt
(1607-1676)

The second chorale which is played by the trombone choir
varies, depending upon the classification of the deceased member.

A Moravian congregation is divided into ten classifications, depending
upon the age and marital status of the members. Those familiar with
the funeral chorales may distinguish, by the second chorale played,
to which classification the deceased member belonged.\(^7\) Following
are the instrumental scores and texts of the funeral chorales for each
of the ten classifications of a Moravian congregation.

\(^6\) Grider, loc. cit.

\(^7\) See Definitions, pp. 6-7.
THE FUNERAL CHORALE FOR GIRLS

82-D

INSTRUMENTAL SCORE

Herrnhut M.S. Chorale Buch

---

8Funeral Card, op. cit., 82-D.
THE FUNERAL CHORALE FOR GIRLS (continued)

82-D

INSTRUMENTAL SCORE
THE FUNERAL CHORALE FOR GIRLS

82-D

When the deceased is a girl (from birth to and including age twelve), chorale 82-D would be the second chorale played by the trombone choir.

TEXT\(^9\)

Should not I for gladness leap,
   Led by Jesus as His sheep;
For when these blest days are over,
   To the arms of my dear Savior
I shall be conveyed to rest;
   Amen! yea, my lot is blest.

H. Louise von Hayn
(1724-1782)

THE FUNERAL CHORALE FOR BOYS

39-A

If the deceased is a boy (from birth to and including age twelve), chorale 39-A would be the second chorale played by the trombone choir.

TEXT\(^10\)

Wherein is for children true bliss to be found?
   When by Jesus Christ as His sheep are they own'd
In Him they find pastime, while here they remain,
   And joys everlasting in Heaven obtain.

Anonymous

\(^9\)Grider, op. cit., p. 17.

\(^{10}\)Ibid.
THE FUNERAL CHORALE FOR BOYS

39-A

INSTRUMENTAL SCORE

---

Cornet I

Cornet II

Eb Horn

Trombone

Baritone

Bass

---

Funeral Card, op. cit., 39-A.
THE FUNERAL CHORALE FOR BOYS (continued)

39-A

INSTRUMENTAL SCORE
THE FUNERAL CHORALE FOR MAIDENS

14-A \(^1\)\(^2\)

INSTRUMENTAL SCORE

Adam Kreiger (1634-1666)

\(^1\)Ibid.
THE FUNERAL CHORALE FOR MAIDENS (continued)

14-A

INSTRUMENTAL SCORE
THE FUNERAL CHORALE FOR MAIDENS

14-A

When the deceased is classified as a maiden (from thirteen to and including nineteen years of age), chorale 14-A would be the second chorale played by the trombone choir for the announcement.

TEXT\textsuperscript{13}

When I depart my latest breath
Shall unto Him ascend,
As a thanks-offering for His death,
And thus my race will end.

Anonymous

THE FUNERAL CHORALE FOR YOUTHS

22-A

For the death of a youth (age thirteen to and including nineteen years of age), the second chorale played by the trombone choir for the announcement would be 22-A.

TEXT\textsuperscript{14}

Here on earth Christ's bitter passion
Is our only consolation;
Trust in His death and merit,
We with joy yield up our spirit.

Anonymous

\textsuperscript{13}Grider, loc. cit.

\textsuperscript{14}Ibid., p. 16.
THE FUNERAL CHORALE FOR YOUTHS

22-A

INSTRUMENTAL SCORE

Georg Rhaw Schul Gesangbuch (1544)

---

15Funeral Card, op. cit., 22-A.
THE FUNERAL CHORALE FOR YOUTHS (continued)

22-A

INSTRUMENTAL SCORE
THE FUNERAL CHORALE FOR SINGLE SISTERS

INSTRUMENTAL SCORE

Heinrich Isaak (1490)

Cornet I

Cornet II

E♭ Horn

Trombone

Baritone

Bass

16Ibid.
THE FUNERAL CHORALE FOR SINGLE SISTERS (continued)

79-A

INSTRUMENTAL SCORE
THE FUNERAL CHORALE FOR SINGLE SISTERS

79-A

If the deceased is a single sister (age twenty and over), chorale 79-A would be the second chorale played by the trombone choir for the announcement.

TEXT

This child is therefore blessed,
Let no one be distressed
Christ bid it fall asleep;
The body dead, the spirit
Will endless life inherit
With His redeemed and happy sheep.

Rev. Johann Andreas Rothe
(1688-1758)

THE FUNERAL CHORALE FOR SINGLE BROTHERS

185-A

When the deceased is a single brother (age twenty and over), chorale 185-A would be the second chorale played by the trombone choir for the announcement.

TEXT

Faithful Lord, our only joy and pleasure,
Shall remain while here we stay,
Thee our matchless friend and highest treasure,
To adore, serve, and obey;
Thus we may with Thee in perfect union,
Live whilst here enjoying Thy communion,
Till we, having run our race,
Shall behold Thee face to face.

Anonymous

---

17 Hymnal and Liturgies of the Moravian Church, (Bethlehem, Pennsylvania: Provincial Synod, 1920), No. 730, p. 503.

18 Grider, op. cit., p. 16.
THE FUNERAL CHORALE FOR SINGLE BROTHERS

185-A\textsuperscript{19}

INSTRUMENTAL SCORE

Popular German Melody (1740)

Cornet I

Cornet II

\textit{E}^b Horn

Trombone

Baritone

Bass

\textsuperscript{19}Funeral Card, \textit{op. cit.}, 185-A.
THE FUNERAL CHORALE FOR SINGLE BROTHERS (continued)

185-A

INSTRUMENTAL SCORE
THE FUNERAL CHORALE FOR MARRIED SISTERS

168-A²⁰

INSTRUMENTAL SCORE

W. C. Briegel (1687)

Cornet I

Cornet II

Eb Horn

Trombone

Baritone

Bass

²⁰Ibid.
THE FUNERAL CHORALE FOR MARRIED SISTERS (continued)

168-A

INSTRUMENTAL SCORE
THE FUNERAL CHORALE FOR MARRIED SISTERS

168-A

If the deceased is of the above classification, chorale 168-A would be the second chorale played by the trombone choir for the announcement.

TEXT

Make my calling and election,
Jesus, every day more sure;
Keep me under Thy direction,
Till I, through almighty power,
Unto endless glory raise,
In Thy mansions shall be placed:
When in Thee I end my race,
Weeping shall forever cease.

Bishop Christian Gregor
(1723-1801)

THE FUNERAL CHORALE FOR MARRIED BROTHERS

83-D

Should the deceased be of the above classification, the second chorale played by the trombone choir would be 83-D.

TEXT

Jesus ne'er my soul can leave,
This, this is my consolation,
And my body in the grave,
Rests in hope and expectation,
That this mortal flesh shall see
Incorruptibility.

Anonymous

---

21 Hymnal and Liturgies; op. cit., No. 747, p. 517.
22 Grider, loc. cit.
THE FUNERAL CHORALE FOR MARRIED BROTHERS

83-D23

INSTRUMENTAL SCORE

Johann Crueger (1598-1662)

Cornet I

Cornet II

Eb Horn

Trombone

Baritone

Bass

23Funeral Card, op. cit., 83-D.
THE FUNERAL CHORALE FOR MARRIED BROTHERS (continued)

83-D

INSTRUMENTAL SCORE
THE FUNERAL CHORALE FOR WIDOWS

149-A^24

INSTRUMENTAL SCORE

Johann Rosenmueller (1615-1686)

Cornet I

Cornet II

E^b Horn

Trombone

Baritone

Bass

^24Ibid.
THE FUNERAL CHORALE FOR WIDOWS (continued)

149-A

INSTRUMENTAL SCORE
When the deceased is of the above classification, chorale 149-A would be the second chorale played by the trombone choir for the announcement.

**TEXT**

Ye who Jesus' patients are,  
  Let your hearts be tending,  
  Thither where you wish to share,  
  Bliss that's never ending.  
O, may you - constantly  
  Wean'd from what's terrestrial,  
  Look for things celestial.

Anonymous

The Funeral Chorale for Widowers

If the deceased is of the above classification, chorale 132-A would be the second chorale played by the trombone choir for the announcement.

**TEXT**

His goodness and His mercies all,  
  Will follow me forever;  
And I'll maintain my proper call,  
  To cleave to my dear Savior,  
And to His congregation here;  
  And when call'd home, I shall live there,  
  With Christ, my Soul's Redeemer.

Anonymous
THE FUNERAL CHORALE FOR WIDOWERS

132-A

INSTRUMENTAL SCORE

Valentin Schumann's
Leipziger Gesangbuch (1538)

Cornet I

Cornet II

Eb Horn

Trombone

Baritone

Bass

Funeral Card, op. cit., 132-A.
THE FUNERAL CHORALE FOR WIDOWERS (continued)

132-A

INSTRUMENTAL SCORE
THE CLOSING ANNOUNCEMENT CHORALE

151-A

After one of the previous ten chorales depicting the particular classification of the deceased has been played by the trombone choir, chorale 151-A, the death announcement chorale, is played again. During the playing of this chorale each living member is to make an application to himself in one of the following two texts.28

TEXTS29

1. May I too, once relying,
   On Jesus¹ death and blood,
   Leave this my body dying,
   And then behold my God;
   The earth, wherein my body
   Shall rest, till rais'd again,
   Is hallowed already,
   Since Jesus there has lain.

   Anonymous

or:

2. When I shall gain permission
   To leave this mortal tent,
   And gain from pain dismission,
   Jesus thyself present;
   And let me when expiring,
   Recline upon Thy breast,
   Thus shall I be acquiring
   Eternal life and rest.

   Anonymous

The Instrumental score to chorale 151-A may be found on pages 25 and 26 of this chapter.

28Grider, op. cit., p. 17.
29Ibid.
II. THE GRAVESIDE PERFORMANCE BY THE TROMBONE CHOIR AND THE CHORALES PERFORMED

For the burial service certain chorales are played in association to the Funeral Litany of the Church and the classification of the departed one. Following is the sequence of events performed by the trombone choir, from the time the cortège enters the cemetery until the conclusion of the burial service. These chorales, the texts and references to the instrumental scores for each, are found within this chapter.

When the funeral cortège enters the cemetery, the trombone choir stands on either side of the entrance and plays chorale 151-A as the procession moves between them. The text and instrumental score to this chorale may be found on pages 25-27 of this chapter. Next the trombone choir stations itself near the head of the grave and, as the body is committed to the grave, chorale 14-A is played, with the assembled persons joining in singing one of the following two texts.

TEXTS\textsuperscript{30}

1. Now to the earth let these remains
   In hope committed be,
   Until the body changed attains
   Blest immortality.

   Anonymous

\textsuperscript{30}Hymnal and Liturgies of the Moravian Church, p. 45.
or:

2. The body here to rest we lay
   Within its silent bed,
   Till Jesus comes, at the last day,
   And earth gives up her dead.

   Anonymous

The instrumental score for this chorale, 14-A, may be found on pages 33-34 of this chapter.

Preceding the benediction, chorale 22-A is played, with the assembled persons joining in singing the following text.

TEXT

The Savior's blood and righteousness
   My beauty is, my glorious dress;
   Thus well arrayed I need not fear,
   When in His presence I appear.

   Anonymous

The instrumental score for this chorale may be found on pages 36-37 of this chapter.

Following the benediction, the chorale which denotes the classification of the deceased is played as the assembled people depart. The text and instrumental score to the appropriate chorale may be found between pages 28 and 52 of this chapter.

\[31\text{Ibid.}\]
III. THE FUNERAL CARDS USED BY THE LITITZ MORAVIAN TROMBONE CHOIR

Pictured below is a funeral chorale card on which is written the first cornet part for six of the chorales played for the announcement of a death or at the graveside. These cards were used in the latter 19th and early 20th centuries. It should be noted that all of the chorales are scored in C meter except one, which is in $\frac{3}{2}$ meter. However, the notation for those in C meter indicates that they should be played in $\frac{4}{2}$ meter.

FIGURE 1.
FUNERAL CARD$^{32}$

$^{32}$The Lititz Moravian Trombone Choir Funeral Card.
IV. SUMMARY

To interpret and perform these chorales as they have been played, by tradition, over the past two hundred years requires much practice and listening. The funeral chorales, more so than those used for other festivals or services, are played very slowly and with a complete break at the end of each phrase. Also, the performer should endeavor to produce a somber, non-brassy tone when playing these funeral chorales. In listening to or playing these chorales announcing the death of a fellow member or at the graveside, as the writer has done many times, one is drawn a little closer in his association with his fellow brothers and sisters. It is especially difficult to listen and particularly so to play in the choir when it is announcing the death of one with whom you have had a close relationship over the past years. Through the medium of the trombone choir these chorales, associated with the death of a fellow member of the church, are another meaningful and beautiful heritage perpetuated by many Moravian Churches throughout the world.
CHAPTER V

THE LOVE FEAST FESTIVALS AND THEIR USE IN THE LITITZ MORAVIAN CHURCH

I. A BRIEF HISTORICAL SKETCH

The Love Feast, as observed in the Moravian Church dating back to the early days of its founding, has taken many forms but does not have a continuous history. During various periods in the history of the Church it has been dropped from use and then been reinstated.

Love Feasts, as are presently celebrated by the Lititz Moravian Congregation, consist of a simple meal shared by the community of the faithful in a service of worship. Nearly all of the Love Feast Festivals are celebrated on Sunday afternoon beginning at three o'clock. The meal consists of sweet buns and coffee; for the Children's Covenant Day Festival lemonade is substituted for coffee. These staples are served in a meditative service of worship centering upon Jesus Christ through prayers and chorale tunes. Strangers observing a Moravian Love Feast many times mistake it for a hymn-sing, owing to the amount of music which is employed throughout the service.

The Love Feast Festivals are of two kinds. One is observed as a preparatory service preceding the Lord's Supper. In this service
the chorales, an intimate talk on the affairs of the church and the congregation, and a meditation on the Lord's Supper are combined with the simple meal. The objective of this service is to deepen the fellowship with one another through a covenant to follow Jesus Christ. This service is still practiced quite extensively in the European congregations.

The second kind of Love Feast is used to celebrate festivals of the church. This is the most common usage among the Moravian Churches of America. These celebrations may be during the liturgical seasons of the church year, such as Advent, Christmas or Passion Week, or they may be celebrated in observance of the anniversary of a congregation, such as the Congregational Festival, or for a group within the church, such as the Single Sister's Covenant, the Single Brother's Covenant, the Married People's Covenant, or the Children's Covenant. In addition, Love Feasts are appropriately used for special memorial and dedication services and in recent years have been observed in conjunction with the ordination of a minister or to celebrate the anniversary of a minister in long service. Love Feasts, regardless of the occasion, are held both to demonstrate and promote the fellowship of Christian believers through their union with Christ.

These services in their symbolism and impact lie midway between the fellowship of a church supper and the holy mystery of the
Lord's Supper. The meal of sweet buns and coffee (or lemonade) is served in like manner to that which transpires in a communion service in most Christian churches, with the festival participants being served at their pews, after which the meal is blessed and all partake of it.

To partake of a Moravian Love Feast is a very inspirational experience in conjunction with the beautiful chorales which are sung by the choir and congregation during the service and performed by the trombone choir prior to the beginning of the service.

II. THE FUNCTION OF THE TROMBONE CHOIR AT THE LOVE FEASTS

The trombone choir's function at the service is to announce to the community that a Love Feast is going to be celebrated. Preceding the service by about one-half hour, the trombone choir assembles outside the church on the lawn or in the belfry, where they play chorales which are associated with the Love Feast Festival to be observed.

The first chorale which is played by the trombone choir announcing a Love Feast Festival is the one which denotes the classification of the members for which the celebration is being observed.

\footnote{The Moravian Church Bulletin, November 8, 1964, p. 4.}
The major Love Feast observances celebrated by the Lititz Moravian Congregation and the chorale tunes associated with each follow:

- The Single Sister's Covenant Day, Chorale 37-A
- The Congregational Covenant Day, Chorale 185-A
- The Single Brother's Covenant Day, Chorale 151-L
- The Married People's Covenant Day, Chorale 83-D
- The Children's Covenant Day, Chorale 151-G

Following the playing of one of the previous chorales denoting the classification which is observing their Covenant Day, several other appropriate chorales are played as the festival participants assemble in the church. As the church clock strikes three o'clock the trombone choir repeats the opening chorale, denoting the festival group, and the service begins.

III. THE LOVE FEAST CHORALES PERFORMED BY THE TROMBONE CHOIR

Following are the Love Feast Chorales which denote the particular classification of the congregation celebrating their Covenant Day, along with the text and instrumental score for each.
The Single Sister's Covenant Day is celebrated on the first Sunday in May. The participants taking part in this festival are the single sisters (age twenty and over) of the congregation. The various parts of this service are centered upon the glorification of Jesus Christ in relation to the single sisters.

**TEXT**

My portion is the Lord;
I seek His favor,
And in His name and word
Confide for ever;
The world can never give
So rich a treasure
As in His love to live
And do His pleasure.

Bishop Christian Gregor
(1723-1801)

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2Hymnal and Liturgies of the Moravian Church, (Bethlehem, Pennsylvania: Provincial Synod, 1920), No. 448, p. 305.
THE SINGLE SISTER'S COVENANT DAY

37-A³

INSTRUMENTAL SCORE

Herrnhut M. S. Chorale Buch

Cornet I

Cornet II

Eb Horn

Trombone

Baritone

Bass

³Ibid.
THE SINGLE SISTER'S COVENANT DAY (continued)

37-A

INSTRUMENTAL SCORE
THE CONGREGATIONAL COVENANT DAY

The Congregational Covenant Day Festival is observed for all members of the church attending as a body, regardless of classification. This festival is held on the Sunday which falls nearest the thirteenth of August, commemorating the founding of the Lititz Moravian Church.

TEXT

Jesus, great High-Priest of our profession,
    We in confidence draw near;
Condescend, in mercy, the confession
    Of our grateful hearts to hear;
Thee we gladly own in every nation,
    Head and Master of Thy Congregation,
Conscious that in every place
    Thou dispensest life and grace.

Count Nicholas L. von Zinzendorf
(1700-1760)

4Ibid., No. 89, p. 59.
THE CONGREGATIONAL COVENANT DAY

185-A

INSTRUMENTAL SCORE

German Popular Melody

Cornet I

Cornet II

E♭ Horn

Trombone

Baritone

Bass

5Ibid.
INSTRUMENTAL SCORE
The Single Brother's Covenant Day Festival is celebrated on the last Sunday in August. The participants at this service are the single brothers (age twenty and over).

TEXT

Savior, Thy love hath guided
Our fathers on their way,
Thy watchful care provided
Their manna day by day;
From youth to manhood growing,
Thou led'st them up to age,
Till death full life bestowing,
Ended their pilgrimage.

Rev. Alfred H. Mumford
(d. 1864)

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Ibid., No. 804, p. 557.
THE SINGLE BROTHER'S COVENANT DAY
151-L^7

INSTRUMENTAL SCORE

Samuel S. Wesley (1810-1876)

Cornet I

Cornet II

E♭ Horn

Trombone

Baritone

Bass

7Ibid.
THE SINGLE BROTHER'S COVENANT DAY (continued)

151-L

INSTRUMENTAL SCORE
The Married People's Covenant Day Festival is celebrated on the second Sunday in September. Those who partake of this service are all of the married people of the congregation, including the widows and widowers.

TEXT

Jesus Christ, Thou Guiding Star,
Thy great name we praise and hallow;
From believers be it for
Any other guide to follow;
Thou, Lord, if we walk in light,
Wilt direct our steps aright.

Count Nicholas L. von Zinzendorf
(1700-1760)

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Ibid., No. 576, p. 393.
THE MARRIED PEOPLE'S COVENANT DAY

83-D\textsuperscript{9}

INSTRUMENTAL SCORE

Johann Crueger (1598-1662)

\textsuperscript{9}Ibid.
INSTRUMENTAL SCORE
THE CHILDREN'S COVENANT DAY

151-G

The Children's Covenant Day Festival is celebrated on the third Sunday in September. Children of the church (ages eight to and including nineteen years of age) partake of this service. For this service, in the Lititz Moravian Church, sweet buns and lemonade are served for the meal.

TEXT

All glory, laud, and honor
To Thee, Redeemer, King!
To Whom the lips of children
Made sweet hosanas ring.
Thou art the King of Israel,
Thou David's royal Son,
Who in the Lord's name comest,
The King and Blessed One.

Rev. John Mason Neale
(1818-1866)

\[10\text{Ibid.},\ No.\ 206,\ p.\ 144.\]
THE CHILDREN'S COVENANT DAY

151-G

INSTRUMENTAL SCORE

Melchior Teschner (1613)

Ibid.
THE CHILDREN'S COVENANT DAY (continued)

151-G

INSTRUMENTAL SCORE
IV. SUMMARY

In the Love Feast Festivals of the Lititz Moravian Church and the chorales associated with each, it should be noted that the trombone choir plays an important role in creating an atmosphere for the particular festival to be celebrated. By its performance it presents a type of prelude, preparing the respective participants, upon entering the church, to have the proper religious thought to partake of the meal.

In the performance of these chorales, the trombone choir plays them in a style similar to the funeral chorales—slow, somber and with a non-brassy tone.
 CHAPTER VI

THE EASTER CELEBRATION

I. HISTORICAL EVOLUTION

For Moravians probably the most significant and inspiring service of the entire church year is the Easter Dawn Service. Here is found, in the Easter Morning Litany, the creed of the Moravian Church. 1

Historically, the first celebration of the Easter Dawn Grave-yard Service was held on the Hutberg Cemetery at Herrnhut, Saxony, on April 13, 1732, by the refound Moravian Brethren under the leadership of Count Zinzendorf. Since that time this service has become one of the most significant services in which a Moravian may take part. 2

The Easter Dawn Service, without the accompaniment of the trombone choir, would lose much of its solemnity and joy which is associated with the risen Christ by the Moravians. 3

In the early years of the Moravian Church in America all of the instrumental performers, whether string, woodwind or brass, took

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2 Ibid., p. 20.

3 Ibid., p. 18.
part in this service. However, in the early 19th century only trombones were used. Today's trombone choir, which is composed not only of slide trombones but also trumpets, cornets, horns, baritones and tubas, has replaced the all-trombone choir of a century ago.

II. THE FUNCTIONS OF THE TROMBONE CHOIR

Traditionally, in the early Moravian Church in America, the trombone choir would announce to the community the approaching of dawn on Easter morning by playing the Easter chorales from the belfry of the church, beginning at about three o'clock in the morning. However, as the settlements at Bethlehem, Lititz and Winston-Salem grew in size, the choir instead formed at the church and then processed through the streets of the community to perform their announcement of the approach of Easter dawn. Presently, due to the increased size of the community, the Lititz Trombone Choir is divided into two choirs which process in opposite directions through the community in order to perform their announcement. Also, the pilgrimage is begun at two o'clock on Easter morning in order to return to the church for the start of the first part of the Dawn Service which is held in the church.

\[4\] Ibid.

\[5\] Ibid.
Depending upon the date on which Easter falls, the first part of the service, held in the church, begins between 4:45 and 5:15 A.M. As the service progresses and the minister comes to the passage, "Glory be to Him, who is the Resurrection and the Life," he dismisses the congregation with the announcement that the remainder of the Easter Litany will be prayed at the cemetery on the plot designated as "God's Acre." In the Lititz Cemetery this is an area where the single brethren and sisters and the married brethren and sisters are buried in plots according to their respective classifications. All the tombstones on these graves lie flat on the ground.

The trombone choir musicians, having left the church preceding this passage of the Easter Litany, greet the congregation as they leave the church by playing appropriate Easter Chorales. In the early days, as the congregation left the church there was a definite arrangement for the assembling of the procession as they made their pilgrimage to the cemetery. First to lead the procession were the children and their teachers, followed next by the church choir singers and the trombone choir. Next in line was the clergy, followed by the females and then the males of the congregation. When they entered the cemetery and stationed themselves around the plot designated as

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6 Ibid.
7 Ibid.
"God's Acre," each classification had its particular area in which to stand. This procession was, and still is, always timed for it to enter the cemetery as the first rays of the sun shine forth, emblematic of the time of the Savior's Resurrection. When the congregation reached their particular places, the service was then resumed. 

Today's Easter Dawn Service, celebrated by the Lititz Moravian Congregation, is conducted in much the same manner as of long ago except the congregation is no longer divided according to the various classifications for the procession. Also, the trombone choir is divided into two choirs, one at the head of the procession and the other at the rear. As the procession moves toward the cemetery the choirs play antiphonally chorale tune 211-A. When one hears the somber, yet joyous strains of this Easter Chorale, played by the trombone choir on a brisk Easter morn, an experience of great spiritual uplifting may be had in feeling just a little closer to the Resurrected Savior.

In the concluding portion of the Easter Dawn Service held in the cemetery, the following Easter Chorales are sung by the congregation and accompanied by the trombone choir: 14-C, 205-A, 151-G,

\[8^{\text{Ibid.}}\]

\[9^{\text{Ibid.}}\]
and closing with 159-D. The texts and instrumental scores for these chorales will be presented later in this chapter.

On a clear Easter morning as many as five thousand people may take part in this service, made up of peoples of all denominations.

III. THE EASTER ANNOUNCEMENT CHORALES
PLAYED BY THE TROMBONE CHOIR

Presented here is a representative selection of the Easter Chorales which are played by the trombone choirs as they process throughout the community on Easter morning announcing the approach of dawn and the Resurrection of Christ from the tomb.

It should be noted that in the performance of these Easter Chorales, the tempo is slightly faster and the tone of the instruments is a little brighter, denoting the joy of the approaching dawn.

EASTER ANNOUNCEMENT CHORALE

315-B

TEXT

Christ the Lord is risen again,
  Christ has broken every chain;
Hark! angelic voices cry,
  Singing evermore on high,
Hallelujah! praise the Lord!

Bohemian Brethren, M. Weisse
(1480-1534)

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EASTER ANNOUNCEMENT CHORALE
315-B\textsuperscript{11}

INSTRUMENTAL SCORE

Johann B. Reimann (1702-1749)

\textsuperscript{11}Ibid.
EASTER ANNOUNCEMENT CHORALE (continued)

315-B

INSTRUMENTAL SCORE
EASTER ANNOUNCEMENT CHORALE

11-C

INSTRUMENTAL SCORE

Rev. J. A. Freylinghausen (1650-1705)

EASTER ANNOUNCEMENT CHORALE (continued)

11-C

INSTRUMENTAL SCORE
EASTER ANNOUNCEMENT CHORALE

11-C

TEXT

Christ, the Lord, is risen today,
Sons of men and angels say.
Raise your joys and triumphs high;
Sing, ye heavens, and earth reply.

Rev. Charles Wesley
(1707-1788)

EASTER ANNOUNCEMENT CHORALE

167-H

TEXT

Hallelujah!  Hallelujah!
Hearts to heaven and voices raise;
Sing to God a hymn of gladness,
Sing to God a hymn of praise;
He Who on the Cross a Victim
For the world's salvation bled,
Jesus Christ, the King of Glory,
Now is risen from the dead.

Bishop Christopher Wordsworth
(1807-1885)

13 Ibid.
14 Ibid., No. 233, p. 162.
EASTER ANNOUNCEMENT CHORALE

167-H^15

INSTRUMENTAL SCORE

Sir Arthur S. Sullivan (1842-1900)

Cornet I

Cornet II

E^b Horn

Trombone

Baritone

Bass

15 Ibid.
EASTER ANNOUNCEMENT CHORALE (continued)

167-H

INSTRUMENTAL SCORE
EASTER ANNOUNCEMENT CHORALE

11-W 16

INSTRUMENTAL SCORE

Lyra Davidica (1708)

Cornet I

Cornet II

E♭ Horn

Trombone

Baritone

Bass

\[^{16}\text{Ibid.}, \text{No. 234, p. 163.}\]
EASTER ANNOUNCEMENT CHORALE (continued)

11-W

INSTRUMENTAL SCORE
Jesus Christ is risen today,  
Hallelujah!  
Our triumphant holy day,  
Hallelujah!  
Who did once, upon the cross,  
Hallelujah!  
Suffer to redeem our loss,  
Hallelujah!  

From the Latin  
of the 14th century

Come, ye saints, look here and wonder,  
See the place where Jesus lay;  
He has burst His bands asunder;  
He has borne our sins away;  
Joyful tidings! Joyful tidings!  
Yes, the Lord has ris'n today.

Rev. Thomas Kelly  
(1769-1854)
EASTER ANNOUNCEMENT CHORALE

91-E

INSTRUMENTAL SCORE

Henry J. Gauntlett (1805-1875)

Cornet I

Cornet II

E♭ Horn

Trombone

Baritone

Bass

Ibid.
EASTER ANNOUNCEMENT CHORALE

590-A\textsuperscript{20}

INSTRUMENTAL SCORE

James Hutton (1715-1795)

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\textsuperscript{20}Ibid., No. 240, p. 167.
EASTER ANNOUNCEMENT CHORALE (continued)

590-A

INSTRUMENTAL SCORE
EASTER ANNOUNCEMENT CHORALE

590-A

TEXT

Sing hallelujah, Christ doth live,
   And peace on earth restore;
Come, ransomed souls, and glory give,
   Sing, worship and adore:
With grateful hearts to Him we pay
   Our thanks in humble wise;
Who aught unto our charge can lay?
   'Tis God that justifies.

Bishop Christian Gregor
(1723-1801)

EASTER ANNOUNCEMENT CHORALE

159-D

TEXT

Sing hallelujah, praise the Lord,
   Sing with a cheerful voice;
Exalt our God with one accord,
   And in His name rejoice,
Ne'er cease to sing, thou ransomed host,
   Praise Father, Son, and Holy Ghost;
Until in realms of endless light
   Your praises shall unite.

Rev. John Swertner
(1746-1813)

\textsuperscript{21}Ibid.

\textsuperscript{22}Ibid., No. 755, p. 523.
EASTER ANNOUNCEMENT CHORALE

159-D^{23}

INSTRUMENTAL SCORE

Bishop John Bechler (1784-1857)

Cornet I

Cornet II

E^{b} Horn

Trombone

Baritone

Bass

^{23}Ibid.
IV. THE EASTER DAWN SERVICE CHORALES
PLAYED BY THE TROMBONE CHOIR

Presented here are the Easter Dawn Service Chorales performed by the trombone choir in conjunction with the Easter Morning Litany used by the Lititz Moravian Congregation. Chorale 211-A is performed antiphonally by the divided trombone choir as the congregation processes from the church to the cemetery for the concluding portion of the Easter Dawn Service. In performing this chorale, the choir denotes the somberness of the occasion and yet injects the joy of the Resurrection.

EASTER DAWN SERVICE PROCESSIONAL CHORALE

211-A

TEXT

Jesus, Lord of life and glory,
Hear Thy people's fervent prayer,
Us to meet Thee now prepare:
We with awe appear before Thee,
Longing to enjoy Thy favor;
In this consecrated place
We approach the throne of grace:
Lord, Lord, God,
Thee we own our only Savior:
Blesséd, truly blesséd they
Who to Thee have found the way,
Who of Thy body and Thy blood even here partakers are,
And in the supper of the lamb in heavenly realms shall share.

Rev. Johann W. Petersen
(1649-1727)

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24 Ibid., No. 935, p. 642.
THE EASTER DAWN SERVICE

PROCESSIONAL CHORALE

211-A^2

INSTRUMENTAL SCORE

Darmstaedter Gesangbuch (1687)

Cornet I

Cornet II

E♭ Horn

Trombone

Baritone

Bass

25Ibid.
THE EASTER DAWN SERVICE PROCESSIONAL

CHORALE (continued)

211-A

INSTRUMENTAL SCORE
THE EASTER DAWN SERVICE PROCESSIONAL

CHORALE (continued)

211-A

INSTRUMENTAL SCORE
THE EASTER DAWN SERVICE PROCESSIONAL

CHORALE (continued)

211-A

INSTRUMENTAL SCORE
THE EASTER DAWN SERVICE PROCESSIONAL

CHORALE (continued)

211-A

INSTRUMENTAL SCORE
Following are the chorale numbers, texts and instrumental scores for the Easter Chorales played by the trombone choir for the concluding portion of the Easter Dawn Litany which is prayed in the cemetery around "God's Acre." In the performing of these chorales the trombone choir is joined by the congregation in singing the texts.

**EASTER DAWN SERVICE CHORALE**

205-A

**TEXT**

Lord, Thy body ne'er forsake,
Ne'er Thy congregation leave;
We to Thee our refuge take,
Of Thy fullness we receive:
Every other help be gone,
Thou art our support alone;
For on Thy supreme commands
All the universe depends.

Count Nicholas von Zinzendorf
(1700-1760)

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Ibid., p. 27 of the Easter Litany.
Claude Goudimel (1508-1572)
EASTER DAWN SERVICE CHORALE (continued)

205-A

INSTRUMENTAL SCORE
EASTER DAWN SERVICE CHORALE

14-C \^b

INSTRUMENTAL SCORE

William Wheall (1690-1727)

Cornet I

Cornet II

E \^b Horn

Trombone

Baritone

Bass

\[^{28}\text{ibid.}, \text{No. 579, p. 396.}\]
EASTER DAWN SERVICE CHORALE (continued)

14-C

INSTRUMENTAL SCORE

\[ \text{Musical notation image} \]
EASTER DAWN SERVICE CHORALE

14-C

TEXT

Then let the last loud trumpet sound,
And bid our kindred rise;
Awake ye nations under ground,
Ye saints, ascend the skies.

Anonymous

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EASTER DAWN SERVICE CHORALE

151-G

TEXT

I give Thee thanks unfeigned,
O Jesus, Friend in need,
For what Thy soul sustained,
When Thou for me didst bleed.
Grant me to lean unshaken
Upon Thy faithfulness,
Until I hence am taken
To see Thee face to face.

Anonymous

---

Ibid., p. 27 of the Easter Litany.

Ibid., p. 28.
EASTER DAWN SERVICE CHORALE

151-G\textsuperscript{31}

INSTRUMENTAL SCORE

Melchior Teschner (1613)

\[\text{Cornet I}\]

\[\text{Cornet II}\]

\[\text{E}_b\text{ Horn}\]

\[\text{Trombone}\]

\[\text{Baritone}\]

\[\text{Bass}\]

\textsuperscript{31}\textit{Ibid.}, No. 149, p. 100.
EASTER DAWN SERVICE CHORALE (continued)

151-G

INSTRUMENTAL SCORE
Following the benediction, chorale 159-D is played by the trombone choir as the congregation departs. The text and instrumental score to this chorale may be found on pages 97 through 99.

V. SUMMARY

To the readers of this study or to the thousands of people who have witnessed this service over the past years, many might conclude that these events are quite ritualistic. To Moravians this heritage in the association of chorales played by the trombone choir in conjunction with the Easter Litany, which embodies the Creed of the Moravian Church, is the most inspirational service of the church year.
CHAPTER VII

THE CHRISTMAS EVE SERVICE
OF THE MORAVIAN CHURCH

I. DESCRIPTION

The Christmas Eve Service, celebrated by the Moravians, is another very beautiful and inspirational occasion which is richly enhanced by the traditional Moravian Christmas Chorales. This service, too, is revered by Moravians throughout the world.

Traditionally it is referred to, by many congregations, as the Christmas Eve Candlelight Service. It derives this name from the fact that toward the close of the worship service, after the minister has read the Christmas Story, the church choir, organ, trombone choir and congregation sing and play the Christmas Chorale 171-A as Moravian candles are distributed to the congregation. These candles are made from beeswax by members of the congregation during the preceding year. As the last member receives his candle, the minister leads the congregation in raising the candles high, signifying the light of Jesus Christ which travels throughout the world to all men.¹ Following is the instrumental score and text to chorale 171-A.

CHRISTMAS EVE CANDLELIGHT CHORALE

171-A²

INSTRUMENTAL SCORE

Bishop John Christian Bechler (1784-1857)

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CHRISTMAS EVE CANDLELIGHT CHORALE (continued)

171-A

INSTRUMENTAL SCORE
CHRISTMAS EVE CANDLELIGHT CHORALE
171-A

TEXT

Praise the Lord, Whose saving splendor
Shines into the darkest night;
O what praises shall we render
For this never-ceasing light.

Rev. John Miller
(1756-1790)

II. HISTORY

This service had its beginning in 1741 in the new community
of Bethlehem, Pennsylvania. During the singing of chorale tune 46-A
at this first Christmas observance in the New World, Count Zinzendorf,
the leader of the newly-founded congregation, rose as if suddenly in­
spired, took his candle and led the congregation to the barn where the
cattle were huddled in the straw. Here, in a setting much like the one
of which they sang, they named their settlement Bethlehem. The text
and instrumental score to this chorale follow.

CHRISTMAS EVE CHORALE
46-A

TEXT

1. Jesus call Thou me, 2. Not Jerusalem--lowly Bethlehem
   From the world to thee; 'Twas that gave us
   Speed me ever, stay me never; Christ to save us;
   Jesus call Thou me. Not Jerusalem.

Adam Drese
(1620-1701)

3"Christmas at Bethlehem," loc. cit.
4Ibid., p. 4.
5Ibid.
CHRISTMAS EVE CHORALE

46-A\textsuperscript{6}

INSTRUMENTAL SCORE

Adam Drese (1620-1701)

\textsuperscript{6}Hymnal and Liturgies, op. cit., No. 930, p. 637.
III. THE FUNCTION OF THE
TROMBONE CHOIR

In the Christmas Eve or Candlelight Service observed by the Lititz Moravian Congregation, the trombone choir again performs a major function in the service. Preceding each of the three services which are held to accommodate the congregation, the trombone choir plays many of the beautiful old Moravian Christmas Chorales as the people assemble for the service.

For the performance of these chorales, the choir plays them at a slightly faster tempo ($\text{♩} = 100$) than the chorales used for other events of the church. The instrumentalists, in performing them, use a brighter tone rather than the somber tones and slower tempos preferred for other chorale performance.

Following is a select number of Moravian Christmas Chorales, along with the texts and instrumental scores, which the trombone choir plays at the Christmas Eve Candlelight Service.
MORAVIAN CHRISTMAS CHORALE

600-A

INSTRUMENTAL SCORE

John Wainwright (1723-1768)

Cornet I

Cornet II

Eb Horn

Trombone

Baritone

Bass

7Ibid., No. 159, p. 109.
MORAVIAN CHRISTMAS CHORALE (continued)

600-A

INSTRUMENTAL SCORE
Christians, awake, salute the happy morn,
    Where-on the Savior of mankind was born;
Rise to adore the mystery of love,
    Which hosts of angels chanted from above;
With them the joyful tidings first begun
    Of God Incarnate and the Virgin's Son.

John Byrom
(1691-1763)

Today we celebrate the birth,
    Of Jesus Christ, Who came on earth
To make Himself as Savior known,
    And claim us sinners as His own.

Martin Luther
(1483-1546)

\[8\text{Ibid.}\]
\[9\text{Ibid., No. 167, p. 115.}\]
MORAVIAN CHRISTMAS CHORALE

22-B

INSTRUMENTAL SCORE

Martin Luther (1483-1546)

Cornet I

Cornet II

Eb Horn

Trombone

Baritone

Bass

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Ibid.
MORAVIAN CHRISTMAS CHORALE (continued)

22-B

INSTRUMENTAL SCORE
MORAVIAN CHRISTMAS CHORALE

342-D

INSTRUMENTAL SCORE

John Daruall (1731-1789)

Cornet I
Cornet II
E♭ Horn
Trombone
Baritone
Bass

11Ibid., No. 166, p. 115.
MORAVIAN CHRISTMAS CHORALE (continued)

342-D

INSTRUMENTAL SCORE
Lo! God, our God, has come;  
To us a Child is born,  
To us a Son is given;  
Bless, bless the blessed morn!  
O! happy, lowly birth!  
Now God, our God, has come to earth.

Rev. Horatius Bonar  
(1808-1889)

All my heart this night rejoices,  
As I hear, far and near,  
Sweetest angel voices;  
"Christ is born," their choirs are singing;  
Till the air, every-where,  
Now with joy is ringing.

Rev. Paul Gerhardt  
(1607-1676)

\[12\] Ibid.  
\[13\] Ibid., No. 169, p. 117.
MORAVIAN CHRISTMAS CHORALE
157-B

INSTRUMENTAL SCORE

Rev. Johann Freylinghausen (1670-1739)

Cornet I

Cornet II

Eb Horn

Trombone

Baritone

Bass

14 Ibid.
MORAVIAN CHRISTMAS CHORALE (continued)

157-B

INSTRUMENTAL SCORE
Christ the Lord, the Lord most glorious,
   Now is born; O shout aloud!
Man by Him is made victorious;
   Praise your Savior, Hail your God!
Hail your God!

Anonymous
MORAVIAN CHRISTMAS CHORALE

171-B

INSTRUMENTAL SCORE

Edward W. Leinbach (1823-1901)

Cornet I

Cornet II

E♭ Horn

Trombone

Baritone

Bass

16Ibid.
Along with these traditional Moravian Christmas Chorales the trombone choir also plays the more familiar carols such as "Silent Night," "Hark the Herald Angels Sing," "Joy to the World," "O Little Town of Bethlehem," and many others.

In surveying some of the previous Moravian Christmas Chorales it is again evident that the Moravians were consistent in providing particular music for a certain service, much as they have for all of the other services or events of the church. Based upon tradition and practice, this is one of the fundamental concepts of the use of the chorale style of music within the Moravian Church.
CHAPTER VIII

AN HISTORICAL SURVEY OF INSTRUMENTS USED BY
THE EARLY MORAVIANS FOR WORSHIP SERVICES

The Moravians who settled in Pennsylvania at Bethlehem and
Lititz, and later at Winston-Salem, North Carolina, had not only a
glorious tradition and heritage of hymnody behind them, but they also
brought wind and string instruments to cultivate instrumental music,
both for an enrichment of their worship as well as for recreation.

An interesting episode is recorded as having taken place as
erly as September 14, 1745, when at a Love Feast Festival the
German hymn "In Dulci Jubilo" was sung simultaneously in thirteen
languages to instrumental accompaniment provided by the trombone
choir. The nationalities of the brothers and sisters taking part in this
service were Bohemian, Irish, Dutch, English, French, German,
Greek, Latin, Mohawk, Mohican, Swedish, Welsh, and Wendish. A
Dane, a Pole and a Hungarian also were present, but apparently lacked
the facility to turn the words of the hymn into their own tongues.¹

An occasion such as this well illustrates the cosmopolitan
character which the Moravians acquired after their refounding at

¹Henry Wilder Foote, Three Centuries of American Hymnody
Herrnhut. However, until the middle of the 19th century one had to be a Moravian in order to reside in a Moravian settlement. It was due largely to this attitude of living in a cloistered community that much of the musical culture fostered in them did not spread throughout the colonies. This, too, is one of the main reasons why the musical contributions of these early Moravians were not recognized as an important segment of early American music. It is only through recent investigations that the Moravians are being recognized as having perpetuated a rich musical heritage here in America, particularly in the instrumental idiom.\(^2\)

When the Moravians in Europe sent emigrants to America, they wisely selected vigorous men and women. Young men, able mechanics, and farmers were preferred to others. They came with their household belongings, mechanical tools, and such instruments as they were accustomed to playing in Europe.\(^3\) It is related that upon the first harvest at Bethlehem a procession of reapers, both male and female, proceeded to the harvest field accompanied by the clergy and a band of musicians. There they celebrated the occasion


with a religious service on the farm now occupied by the borough of South Bethlehem. 4

A major contribution of the Moravians to American music was the musical instruments which they introduced from Europe or fashioned themselves to contribute to the spiritual glorification of their church services. Many of these instruments, whether organs, strings, woodwinds, or brass, were among the earliest to be used either for sacred or secular music in America. The first of these instruments were several French hunting horns which were brought to the short-lived Moravian Settlement in Georgia around 1735. Bethlehem, by 1742, possessed flutes, violins, violas da braccios, and horns. Within the following decade a clavichord was provided and the first trombones for the trombone choir were secured in 1754. 5

The Lititz and Winston-Salem settlements wasted little time in acquiring instruments of their own. Trombones and horns were first, after which strings and woodwinds were added. By 1800, or shortly thereafter, the Bethlehem, Lititz and Winston-Salem congregations came into possession of some typically Baroque instruments. These were the zinken, or cornetti, and the viola da gamba, which had dropped out of wide use in Europe nearly a century before this time. Also, a larger member of the zink family, the serpent, made its appearance in these Moravian communities. The viola da gamba was an instrument of considerably greater importance than the zink, for

4 Ibid.
5 McCorkle, op. cit., p. 5.
it had behind it a monumental heritage of great musical literature from the masters of both the Renaissance and the Baroque periods. Other instruments which were employed by these early Moravians were the harpsichord, ophicleide, the natural horn, the slide trombones (soprano, alto, tenor and bass), the keyed bugle, the valve trombones (soprano, alto, tenor and bass), and the rotary valve basses. These later valved trombones and rotary valved basses came into existence during the mid-19th century.  

In addition to these early brass, woodwind and string instruments which these early Moravians brought to America or made themselves, they are probably more noted for their fine craftsmanship in the construction of some of the finest organs to be built and installed in the early American churches.  

In the reestablished settlement at Herrnhut it was customary to announce church festivals, deaths of members of the congregation, and greetings for distinguished visitors, and to herald the Resurrection on Easter morning and the birth of Jesus Christ on Christmas Eve with a quartet of trombones. In the colonies, horns or trumpets seem to have been used at first in place of the unavailable trombones. In 1754 the first set of trombones was brought to Bethlehem and subsequently each congregation acquired a set.  

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6 Ibid., pp. 5-6.
7 Ibid., pp. 7-8.
When performing for the various services, the trombone choir members were posted out on the gallery of the Brethren's House or in the belfry of the church. The trombone choir then, as now, very rarely played within the church.  

Pictured below is the Lititz Moravian Trombone Choir of 1889 playing from the belfry of the church.

FIGURE 2
THE LITITZ MORAVIAN TROMBONE CHOIR

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9 Ibid.
10 From the Private Collection of Mr. John Lutz, Lititz, Pennsylvania.
This was a typical scene of the choir announcing the death of a member, a festival of the church or for other occasions from the 1750's to 1930. Due to the increased size of the trombone choir at this time and the difficulty involved in climbing to the belfry, the Lititz Trombone Choir now presents their announcements for all events in front of the church.

From this survey of the instruments used by the early Moravians the investigation will next delve into the evolution of the instruments employed by the Lititz Moravian Trombone Choir in their performance for the various services of the church.

I. INSTRUMENTS EMPLOYED BY THE MORAVIAN TROMBONE CHOIR OF LITITZ, PENNSYLVANIA

The following information is pertinent to those instruments which were employed by the Moravian Trombone Choir of Lititz, Pennsylvania.

The Natural Horn

It is interesting to note that the first trombone choir of the Lititz Moravian Church was composed of a quartet of natural horns. Figure 3 pictures one of the original horns which has been
reconditioned and is on display in the Moravian Archives at Lititz, Pennsylvania. 11

The predecessor to the natural horn was the hunting horn. This instrument was basically a plain tube coiled in a circle large enough to permit carrying it over the shoulder. It was equipped with a shallow mouthpiece similar to that of a trumpet and, as a consequence, its

11 Moravian Archives, Lititz, Pennsylvania.
tone was loud and brilliant. Toward the close of the 17th century the same instrument was built in a considerably smaller size. These instruments were similar in most respects to the modern horn except that they had no valves or crooks, thus only the tones of one harmonic series could be obtained. Details pertaining to the development of the natural horn from the hunting horn are practically nonexistent.  

In 1753 Hampel, a Dresden musician, invented a means of applying movable slides of various lengths to the body of the instrument in place of the system of crooks which, for over a century, had been used to transpose the key of the instrument to that of any particular composition. These crooks, which were inserted at the mouthpiece end of the tubing, had ill effects on the intonation of the instrument. Hampel's device claimed to overcome this intonation problem and at the same time it afforded a convenient means of tuning the instrument to any desired key. In Germany this horn was known as the "invention horn."  

Before the advent of the valve system, first heard of in 1815, three different ways of partially bridging the gaps between the sounds

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of the natural harmonic series on brass instruments had been tried. These were: (1) "stopping," that is, inserting the hand in the bell, (2) by lengthening a slide, and (3) by keys controlling holes in the tube. The first of these three devices was the most successful when applied to the horn.  

Hample, in 1760, made the discovery that the whole sequence of harmonics could be lowered by half a tone if the hand was introduced in a certain manner into the bell. This technique became known as "stopping" (bouche); if the hand was inserted still further the pitch could be lowered a whole tone, in which case it was called "double stopping." One defect that arose through the use of this technique was that the stopped tones were of a duller timbre than the open ones, and the double stopped tones were correspondingly inferior to those only single stopped. However, in spite of these defects, this discovery greatly increased the chromatic compass of the instrument and secured for it a recognized place as one of the most important brass instruments of the orchestra.  

These early Moravians probably were quite pleased with the sound of this instrument for, as was previously related in the

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15 Daubeny, *op. cit.*, p. 75.
investigation pertaining to chorale performance, they tended to prefer a somber tone quality, particularly in the performance of the funeral chorales. Thus this instrument, employing single and double "stopping" in order to produce the various pitches desired and thus causing a duller timbre, must have suited their needs. It should also be noted that, due to the technique necessary to play this instrument, it must have required a great deal of practice to master the "stopping" technique in order to play it with a degree of proficiency.

The Schlorgenrober or Serpent and the Ophicleide

The schlorgenrober or serpent was another instrument used by the Lititz Moravian Trombone Choir and was the predecessor of the ophicleide. Pictured in Figure 4 is a serpent and an ophicleide which are found in the Moravian Archives at Lititz, Pennsylvania. The serpent is in the background and the ophicleide is in the foreground.

\[^{16}\text{Moravian Archives, Lititz, Pennsylvania.}\]
The Schlorgenrober or Serpent. This instrument was employed to enrich the tonal quality of the choir by providing a stronger bass to the ensemble. This particular instrument was made of wood and covered with leather. The mouthpiece was made from an ox horn.

The serpent was classified as the bass instrument of the cornett family. The invention or development of this interesting instrument is attributed to Canon Guillaume, of Auxerre, about the year 1590. It was he who gave the original "cornett," which was a straight tube, its serpentine shape to allow the performer to cover the
six fingerholes more easily. Like the cornett, the serpent was made of wood and covered with leather, the conical tubing ending abruptly without forming a bell. The length of the tubing was about eight feet and the earlier models were provided with simply six fingerholes. As time passed keys were added which did not improve the scale of the instrument. The tone of the serpent, while being peculiarly mellow (although reedy), was extremely powerful. Its range of performance encompassed about three octaves from bass D'. However, as is the case with all cupped-mouthpiece instruments, much depends upon the skill of the performer in playing the upper register notes. In order to perform various chromatic tones on the instrument, a system of forked fingering had to be used along with a partial stopping of the tone holes (half hole). 17

Prior to its being employed by the early Moravians, the serpent had a long and important association with French church music. In addition, many composers toward the end of the 18th century and early 19th century employed it to strengthen bass lines which could not be performed as articulately on the bass trombone. 18

This instrument, like the natural horn, produced a mellow tone and must have given much satisfaction in the performance of the chorale tunes of these early Moravian Brethren.

17 Daubeney, _op. cit._, p. 110.

18 Carse, _op. cit._, p. 34.
The Ophicleide. In 1817 a man by the name of Halary introduced a group of keyed instruments, one of which was the ophicleide. This instrument proved to be a great improvement on the old wooden serpent. It provided an admirable wind-bass for a large orchestra, it was capable of considerable agility, the tone and intonation were good, and it had an excellent legato. To the French military bands the ophicleide was a great revelation and it soon took its place in the orchestras, whether in opera or in concert music, as the tuba is now used. 19

The ophicleide was an all-metal bass instrument, provided originally with seven and later eleven keys. The name ophicleide was derived from the Greek for serpent and key. Its tone quality was similar to that of the serpent and in shape it was a modified bass horn. The chromatic range of this instrument extended just over three octaves from low B', depending on the skill of the performer. It had a metal or ivory cupped-mouthpiece very similar to that of our modern bass trombone. Its timbre varied greatly over each register owing to the great distance separating the extreme tone holes. This instrument was not as mellow or reedy sounding as its predecessor, the serpent, however, with due care it could be performed in a manner which could be very pleasing to the listener. 20

19 Ibid., p. 42.
20 Daubeny, op. cit., pp. 111-112.
In comparing these two instruments (the serpent and the ophicleide) in acoustical theory, the serpent, though a cupped-mouthpiece instrument, produced its scale after the same manner as the flute and oboe. This was by a succession of tone holes which gave a diatonic scale of one octave; further octaves were obtainable by overblowing. The ophicleide, like the keyed bugle, was dependent more upon the harmonic series of overtones, as are all modern brass instruments.\textsuperscript{21}

The Keyed Bugle

Another instrument employed by the Lititz Moravian Trombone Choir in the first half of the 19th century was the keyed bugle. The keyed bugle was an instrument developed by James Halliday and patented in 1810, after which time it quickly spread over the continent of Europe. It was eagerly adopted by the military brass bands but found little favor in the orchestras. When it was used in the orchestra it was scored as "trompette à clefs" or "cor à clefs." In England the keyed bugle (sometimes called the Kent bugle) quickly became popular in the military brass bands and also made its appearance in a few light operas.\textsuperscript{22}

The keyed bugle was made of metal and provided with five and later six keys. These keys gave it a chromatic range of over two

\textsuperscript{21}Ibid., p. 111.

\textsuperscript{22}Carse, \textit{op. cit.}, p. 412.
octaves, depending on the ability of the performer. The modern representative of the keyed bugle is the flugelhorn, except that its chromaticism is effected by means of valves instead of keys.\textsuperscript{23}

This instrument, too, must have found favor with the early Moravians because of its rich mellow tone. Below is a picture of this instrument, dated 1842 and used by the Lititz Moravian Trombone Choir\textsuperscript{24}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{keyed_bugle.jpg}
\caption{THE KEYED BUGLE}
\end{figure}

\textsuperscript{23}Daubeny, \textit{op. cit.}, p. 103.

\textsuperscript{24}Moravian Archives, Lititz, Pennsylvania.
The Slide Trombones

The Soprano Slide Trombone. In 1754 the first set of slide trombones was introduced in Bethlehem and subsequently, about 1780, they were introduced to the Lititz Moravian Trombone Choir, which had been using natural horns up to this time. Figure 6 shows two of the original soprano slide trombones used by the choir in the late 18th century which are in the Lititz Moravian Archives. 25

![Figure 6: Soprano Slide Trombone](image)

25 Moravian Archives, Lititz, Pennsylvania.
The instrument on the left in Figure 6 was made by Johann and Joseph Schmidt and is dated 1774. The one on the right was made in 1825. The soprano trombone, pitched an octave higher than the tenor trombone, never became a universally accepted member of the trombone family. The principal reasons for this were: (1) the shortness of the shifts of the slide, and (2) the difficulty in stopping it in the right places. Also, the lip corrections for pitch became more and more difficult as the length of the slide decreased. The tone of the instrument, when played with the trombone type mouthpiece, was very indifferent. Three probable reasons why it was used at all are: (1) it could play the high register parts much more easily than other members of its family, (2) it supplied the formerly missing soprano voice to the trombone choir, and (3) its timbre blended perfectly with other instruments.  

**The Alto Slide Trombone.** The alto trombone is similar in design to the other members of the trombone family but is larger than the soprano trombone and smaller than the tenor and bass trombones. In addition, the bore of the instrument is in proportion to its range, as are the bores of the other family members. The music for the alto trombone was usually written in the alto clef and the high tessitura made playing it very difficult. The tonal quality of this instrument was quite small but very distinctive. Both the alto and soprano

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trombones dropped out of prominence with the introduction of the valved trumpets, which could play the higher passages with greater fluency and accuracy.  

Pictured in the foreground of Figure 7 is an alto slide trombone used by the Lititz Moravian Trombone Choir. It was made by Johann and Joseph Schmidt in 1778.  

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FIGURE 7
THE ALTO SLIDE TROMBONE

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27 Ibid., p. 189.

28 Moravian Archives, Lititz, Pennsylvania.
The Tenor Slide Trombone. Figure 8 shows a tenor slide trombone used by the Lititz Moravian Trombone Choir. This instrument was made by Johann and Simon Schmidt and is dated 1803.  

*FIGURE 8*

**THE TENOR SLIDE TROMBONE**

The tenor slide trombone was the next larger counterpart to soprano and alto trombone in size and depth of tone. Almost from its introduction, with only slight modifications, it has remained in its present state as to size and pitch. Its full mellowness of tone

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29 Moravian Archives, Lititz, Pennsylvania.

quality is particularly suited for the proper performance of the chorales as desired by the Moravians.

The Bass Slide Trombone. Pictured below is a bass slide trombone which was used by the Lititz Moravian Trombone Choir.

This instrument, like the other members of the trombone family, is similar in design only much larger. An interesting part of this instrument is the extension handle for shifting the slide to the lower positions. According to Bessaraboff, the use of an extension

31 Moravian Archives, Lititz, Pennsylvania.
handle for the lower positions was much more accurate in controlling correct intonation than the modern bass trombone's thumb key. However, the latter is easier to manipulate in fast passages.

The Use of Valved Instruments

Before the keyed brass instruments had had time to establish themselves there appeared a short article in the "Allsemein Musikalische Zeitung" of May, 1815 announcing a device which gave to the horn a chromatic scale of about three octaves without making use of hand stopping. The inventor was reported to be Heinrich Stölzen, the horn player. Stölzen is said to have become associated with the Silesian bandsman Friedrich Bluhmel, who later claimed to have invented the valve system. However, it was not until about 1830 to 1850 that they were made in most European countries and employed in the military bands.

The valve system, as it was commonly adopted, gave the performer the means of instantaneously adding to the sounding-length of his instrument any of three lengths of tubing which served to lower its pitch a semitone, a tone, or a minor third. Thus, an instrument in C could in a moment be turned into one in either B, B♭, or A, each capable of sounding the natural harmonic series proper to its length. By adding these extra lengths of tubing either singly, in twos, or all three together, the player had under his control seven different

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Bessaraboff, op. cit., p. 191.
sounding-lengths, or the equivalent of seven natural instruments, each with its own series of overtones.

The three additional tube lengths were added to the main tube in the form of loopways, and in order to add any of them to the air passage through the instrument, or to cut them off, a valve mechanism was necessary. As far as is known, the piston valve was the first of three valve mechanisms that were developed. Of the three valve systems (the piston valve, the rotary valve, and the Vienna valve), only the first two have survived to the present day.  

The slide trombones (soprano, alto, tenor and bass), the only wind instruments that are equally capable, with the strings, of exact accuracy of intonation, fell victims to the valve mania at this time. This was an unfortunate circumstance, as the use of valves or certain combinations of them produce inaccurate intonation on certain tones. In addition, the characteristic trombone timbre seemed to be somewhat lost by the addition of valves.

Figure 10 shows the valve trombones (soprano, alto, tenor and bass) and Figure 11 the rotary valve basses used by the Lititz Moravian Trombone Choir.

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33 Carse, op. cit., pp. 414-416.
34 Daubent, op. cit., p. 96.
35 Moravian Archives, Lititz, Pennsylvania.
FIGURE 10

VALVE TROMBONES
ALTO, SOPRANO, TENOR, AND BASS
FIGURE 11

ROTARY VALVE BASSES
B FLAT AND E FLAT
Figure 12 shows the Lititz Moravian Trombone Choir of 1898. The choir at this time made use of the piston valve trombones and cornets. The instruments from left to right are: (1) a C cornet, (2) an Eb cornet, (3) a soprano valve trombone, (4) an alto valve trombone, (5) a tenor valve trombone, and (6) a bass valve trombone. 36

36 From the Private Collection of Mr John Lutz, Lititz, Pennsylvania.
Figure 13 shows the Lititz Moravian Trombone Choir of 1963 with their director, Mr. John Keehn. Note the number of trombones which are employed in relation to the other instruments which make up the choir.

37 From the Private Collection of Mr. John Lutz, Lititz, Pennsylvania.
II. SUMMARY

The trombone, preferred by the early Moravians, is undoubtedly one of the most versatile wind instruments with regard to quality of tone. When played softly it expresses the most hopeless gloom and sadness, a characteristic desired by the Moravians, especially in the performance of the funeral chorales. When played in unison or harmony in a slow mezzoforte chorale tune, the tone quality of the trombone assumes a deeply religious character, denoted in the festival chorales. When played forte it can denote great jubilation, as in the chorales announcing the advent of Easter and Christmas. The trombone, of all the wind instruments, was most revered by these early Moravians to portray their religious emotions in whatever service or event was taking place.

From the very founding of the trombone choir in America, first at Bethlehem (1744), at Lititz (1754), and later at Winston-Salem, the instruments employed by the choir have had a continuous evolution in keeping with the times, on up to the present day. First with the use of the natural horns to the addition of the slide trombones, followed next by the use of the serpent, the ophicleide, the keyed bugle, and then the valve trombones and rotary valve basses in the mid-19th century, on up to the present day with the use of modern cornets, trumpets, horns, baritones, slide trombones, and tubas in the ministry of music. The Bethlehem Trombone Choir, however, still makes use of some of the old valve trombones of the 19th century.
CHAPTER IX

SUMMARY

Findings from this research study reveal one basic factor. The Moravian Trombone Choir in its founding, the chorales and their styles of performance, the choir's functions for the various services, and the evolution of the instruments is deeply founded upon traditions and practices set forth by the founding fathers. Many of these traditions are today being perpetuated with only slight modifications.

The investigation of the chorales and their association with particular festivals or events reveals an interesting and beautiful heritage of American church music which has been perpetuated for over two hundred years and, in all probability, will continue to be an integral part of the Moravian Church for many more years.

It was also found that the early Moravians were some of the first to employ instruments in their worship services. In the early days of our nation many denominations frowned upon or banned instrumental performance altogether. Quite possibly these early Moravians were the prime proponents of instrumental music, sacred and secular, in the New World for the first one hundred years.

This investigation has been a very interesting and beneficial undertaking for the writer, who hopes that those who read this study may derive an appreciation for this heritage of American church music.
BIBLIOGRAPHY


APPENDIX

The following information is relevant to the tape recording of the chorales which accompanies this study. The play-back speed is $3\frac{3}{4}$ inches per second.

Following is the script and sequence of the chorales which were recorded:

The chorales of this study were recorded in order to provide the reader with an aural conception of a Moravian trombone choir in regards to performance, tonal characteristics, and tempo. Following are the Funeral Chorales used to announce the death of a member of the congregation:

- The Death Announcement Chorale, 151-A.
- The Funeral Chorale for Girls, 82-D.
- The Funeral Chorale for Boys, 39-A.
- The Funeral Chorale for Maidens, 14-A.
- The Funeral Chorale for Youths, 22-A.
- The Funeral Chorale for Single Sisters, 79-A.
- The Funeral Chorale for Single Brothers, 185-A.
- The Funeral Chorale for Married Sisters, 168-A.
- The Funeral Chorale for Married Brothers, 83-D.
- The Funeral Chorale for Widows, 149-A.
- The Funeral Chorale for Widowers, 132-A.
The following group of chorales are the ones used by the Moravian Church of Lititz, Pennsylvania to denote the particular Love Feast to be observed.

The Single Sister's Covenant Day Chorale, 37-A.

The Congregational Covenant Day Chorale, 185-A.

The Single Brother's Covenant Day Chorale, 151-L.

The Married People's Covenant Day Chorale, 83-D.

The Children's Covenant Day Chorale, 151-G.

The following group of chorales are those used by the trombone choir to announce the approach of dawn on Easter morning.

The Easter Announcement Chorale, 315-B.

The Easter Announcement Chorale, 11-C.

The Easter Announcement Chorale, 167-H.

The Easter Announcement Chorale, 11-W.

The Easter Announcement Chorale, 91-E.

The Easter Announcement Chorale, 590-A.

The Easter Announcement Chorale, 159-D.

The following chorale is played for the congregation as they process from the church to the cemetery on Easter morning.

The Easter Dawn Processional Chorale, 211-A.
The following chorales are the ones used in the Easter dawn service held in the cemetery.

The Easter Dawn Service Chorale, 205-A.

The Easter Dawn Service Chorale, 14-C.

The Easter Dawn Service Chorale, 151-G.

The following chorales are the Christmas Chorales used by the trombone choir to herald the birth of Jesus Christ.

The Christmas Eve Candlelight Chorale, 171-A.

The Christmas Eve Chorale, 46-A.

Moravian Christmas Chorale, 600-A.

Moravian Christmas Chorale, 22-B.

Moravian Christmas Chorale, 342-D.

Moravian Christmas Chorale, 157-B.

Moravian Christmas Chorale, 171-B.