



The Strange Music of the Old Order Amish

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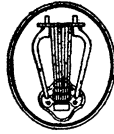
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THE MUSICAL QUARTERLY

THE STRANGE MUSIC OF THE OLD ORDER AMISH

By GEORGE PULLEN JACKSON

*Auff d'alte weiss seind sie gestelt,
so man zuuor sung in dem Feld . . .*

—Freiherr zu Winnenberg und Bühelsteyn,
Strassburg, 1582.

THE ANABAPTISTS sprang up sporadically in German lands among the peasants during the early part of the Reformation century. They were extreme leftists in religion, rejecting almost everything the moderate Protestants stood for excepting their state of immediacy before God. It was their refusal to recognize sprinkling and their insistence on believers' immersion that gave them their name. But a more important sectarian characteristic was their intolerance of any mixing of religion with worldly controls and their refusal to recognize the authority of the historical Church.

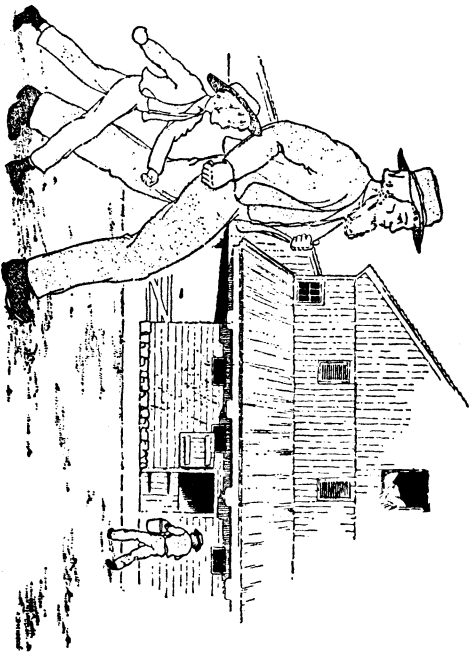
So the Anabaptists (*Wiedertäufer*) couldn't and wouldn't go along with any other group—Lutheran, Reformed, or Catholic. And since each of the many civil governments championed one or another of these religious groups, the Anabaptists wouldn't go along with the governments. And since they refused to cooperate they were persecuted.

They came to realize promptly that they had to give up their religious radicalism (with its social and economic components) or get out. Some gave up, recanted. Many stayed put and were tortured or killed. Thousands fled—from the Swiss cantons, the Tyrol, Moravia, Bohemia, Bavaria, the middle Rhineland, the Netherlands, Low Germany. Not infrequently did one and the same group have to take temporary refuge in this and that region before being chased out again.

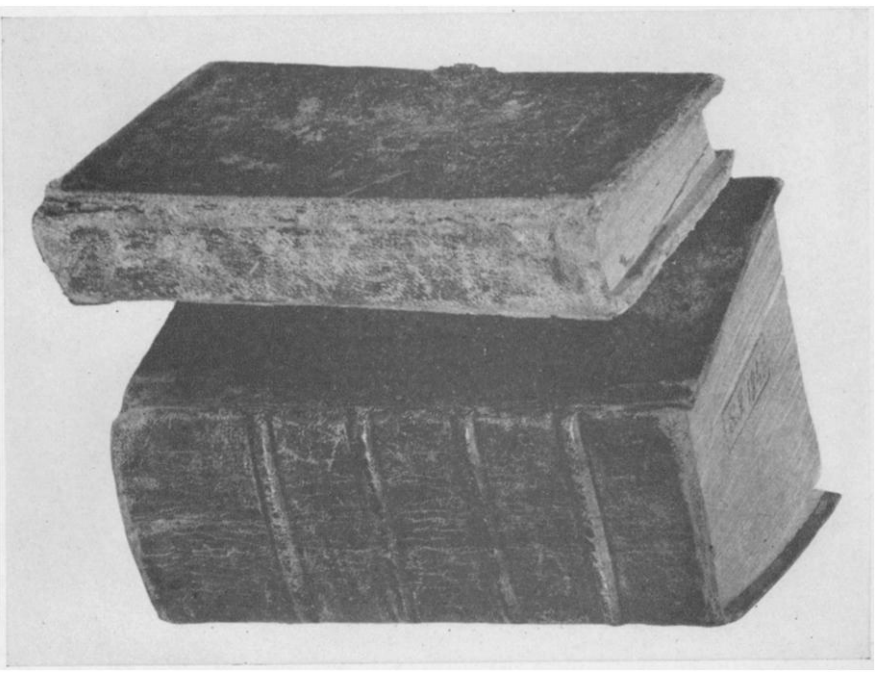
The most completely changeless of the many Anabaptist groupings were the Amish, followers of the 17th-century leader Jacob Amman. After suffering extremes of persecution and/or escaping from persecution throughout many decades, a number of communities of Amish (rhymes with calmish) found a haven in the New World around the beginning of the 18th century. Here, at first chiefly in Pennsylvania, they were able to live their different lives and still be safe. Here they lived all to themselves and refused absolutely to become like other folk either in religious practice, dress, or social and economic practices.

They are those we call loosely the “Dunkers”, who may be seen on market days behind their baskets of fine fruits and vegetables in Huntingdon and Lancaster, Pennsylvania, in some Ohio and Indiana towns, and, in lesser numbers, in half a dozen other states. The men may be recognized by their beards, shaved upper lip, square-cropped hair which in some groups must touch the shoulders, and flat-top broad-brim black hats. Amish women are easily identified by their poke bonnets, shawls, and a complete absence of ornament in their attire. On country roads their buggies betray them. For they disdain automobiles as they do insurance agents, radios, service uniforms, and “progress”. They are farmers, self-respecting, God-fearing, land-loving farmers—among the best in the land.

The changelessness of these people in a fast changing world stands in causal relationship to their remaining practically a closed society, to their persistence in the use of a High German dialect (to English-speaking Americans it is “Pennsylvania Dutch”), and to their *lived* religion. While the run-of-the-mill “Protestant” gives three cheers for the Christian religion, that same faith is daily food, flesh, bone, and soul of the Amishman, now much as it was in the times of his great martyrdom. His Bible and hymn book are in Luther’s German. And Luther’s German was that of the market



The Amishman, big and little, and his typical barn. Among some of the strictest groups the hair must touch the shoulders. No buttons on clothes—only hooks and eyes. (From a drawing by George Daubenspeck, used here by courtesy of Joseph W. Yoder.)



The *Ausbund* (right) or, as the Amish call it, *Das dick Buch* (*das dicke Buch*) to distinguish it from the thinner *Unparteiische Lieder Sammlung* (left) of hymns sung to lighter tunes used in social gatherings and called *Das din Büchley* (*das dünne Büchle* or *Büchlein*).

Ausbund,

Das ist:

E t l i c h e s c h ö n e

Schriftliche Lieder,

Wie sie in dem Gesängnis zu Passau in dem Schloß
von den Schwitzer = Brüdern und von andern
redtgläubigen Christen hin und her
gedahlet werden.

Allen und jeden Christen,

Welcher Religion sie seyen,

Unparteylich fast nutzlich.

Nebst einem Anhang von 6 Liedern.

Zum sechstenmal aufgelegt in Pennsylvanien.

Verleger:

Gebrüder bey Johann Bär, 1831.

692 Das 119 Lied.

35.

Die dieses Lied gesungen han,
Die seynd in diesem Weinberg schon,
Den Laß hands auf sich g'nommen.
Gnad, Fried, Freud und Barmherzigkeit,
Giech, Ueberwindung, alle Zeit
Wünsch'n sie allen Frommen. Amen.

Das 119 Lied.

Ein ander Lied.

Im Ton, wie der Hildebrand.

(7)

1.

Von Herzen woll'n wir singen
In Fried und Einigkeit,
Mit Fleiß und Ernste dringen
Zu der Vollkommenheit,
Daß wir Gott megen g'fallen,
Wozu er uns will hon,
Das merck't ihr Frommen alle,
Laßt euch's zu Herzen gehn.

2.

O Gott! du wollst uns geben,
Setz und zu aller Eund,
In deinem Wort zu leben,
Zu halten deinen Bund,
Wollst uns vollkommen machen,
In Fried und Einigkeit,
Daß du uns findest wachen,
Und allezeit bereit.

Title-page of *Ausbund*, and contents, too, have remained essentially unaltered for 400 years. There have been seven American editions. The most recent, 1846.

Typical *Ausbund* page shows original suggestion that the hymn is suited to the ancient "Hildebrand" melody.

place and the home as well as of the sermon and the prayer. And it still is among the Amish.

While the Gospel and the hymn texts of the Old Order Amish are fixed apparently for all time, there is one important phase of their religious practice which (as far as any Amishman knows) has never been recorded—never been anything more than an oral tradition. I refer to the tunes they sing.

There was no musical notation in their 16th-century hymn book, the *Ausbund*.¹ There never has been any music in any subsequent edition. The sole clue as to what tunes were probably used with these hymns 400 years ago was the suggestion, printed at the beginning of each hymn, that it might be sung to “*der Thon des Berners*” or some other. There are 75 tune-title suggestions in all.

The tune recommendations are still there as of yore. But are they, *any* of the listed ones, still in use? This is a basic question. Its answering is the central purpose of this article.

The identification of the body of melody in use today among the Amish has been facilitated greatly by a forward-looking member of that group, Joseph W. Yoder. Only a few years ago he decided to provide his brethren at long last with the black-and-white of their music. And he went about this task by hunting up his friends, the *Vorsänger* of the various Huntingdon County, Pennsylvania, communities, and inducing them to sing while he recorded tunes and words by ear and hand.

The songs thus collected are to be found in the first half of his privately published book of 114 pages, *Amische Lieder* (Huntingdon, Pennsylvania, Yoder Publishing Company, 1942). The songs of this first half appear under the two subtitles, *Langsame Weise* and *Hochzeit Lieder gesungen in der Gemeinde*. The book's second half contains other sorts of Amish songs which I shall discuss presently.²

¹ *Ausbund, das ist: Etliche schöne Christliche Lieder, Wie sie in dem Gefängniss zu Bassau in dem Schloss von den Schweizer-Brüdern und von andern rechtglaubigen Christen hin und her gedichtet worden. Allen und jeden Christen, Welcher Religion sie seyen, Unpartheyisch fast nützlich. Nebst einem Anhang von 6 Liedern.* Many editions in Europe from the 16th century on. The one used by the present author is: *Zum sechstenmal aufgelegt in Pennsylvanien. Lancaster: Gedruckt bey Johann Bär, 1834.* (See the illustration facing this page.) The fifth American edition was dated 1816, the seventh 1846.

² The only attempt before Yoder to record Amish tunes was made a few years ago by Alan Lomax, who was then archivist of the Archive of American Folk Song in the Library of Congress. This was done by phonograph; and two of the records were excellently transcribed subsequently by Arthur W. Roth and Walter E. Yoder

The names of the singers whom Yoder listened to are printed at the top left of the songs. Several were *k'sunge beim Kore Peachey*. Others were intoned by Henry M. Zug, Benjamin Byler, Samuel Peachey *und Weib* (the region is full of Peacheys). And one song (*Wachet Auf* on page 40) was sung by Christian Z. Yoder, father of Joseph W., and dated 1910.

Since Mr. Yoder's aim in making the collection was not to serve the ends of folklorists or musical people but merely to help preserve the music among and for the Amish themselves, he presented all his tunes in "seven-shape" notation, the Yankee-invented musical alphabet which has been "God's music" among pious folk of other sects in the American countryside from Pennsylvania southward and westward for more than 100 years.³ And since the Amish brethren couldn't read music—*any* sort of music—Yoder appended to his book 13 pages of *Rudimenten* in good American.

Mr. Yoder's tune-recording job was a hard one. Putting a simple heard melody into notes is of course not too difficult. But these were not simple melodies by any means. The original *Berner, Tannhäuser* or *Hildebrand* tune (*Ausbund* suggestions) may have been sung half a millennium ago in a simple manner by the individual singer much as an individual sings a folk ballad today. But it is common observation that groups sing more slowly. And when the group is uncontrolled (by instrument, director, or notation) it drags still more. (Early American psalm-singing provided an extreme example of this.) And even worse—the human vocal apparatus doesn't seem to be able to hold to a given tone very long without letting down, breaking over into some sort of pitch variation. Hence the singer, holding as best he can to any given tone while waiting till the group-mind decides to sing the *next* tune-tone, tends to waver up and down. The process reminds somewhat of a drunken man hunting for a keyhole.

If the wobbling-about remained the self-relief of one person among the many singing together, it might well be neglected by the recorder of group song. But it doesn't remain thus. The relief of the one tends to become the relief of the many. The many tend to waver along similar lines. Their vocal vagaries be-

and published in the *Journal of American Folklore* (LII, 82-95) by John Umble along with his illuminating article on "Old Order Amish Hymns and Hymn Tunes".

³ See the present author's article "Buckwheat Notes" in *The Musical Quarterly*, XIX (1933), 393-400.

come fixed, stylized, incorporated with their "tunes", and a singing *manner* is born—or evolves.

(Urbans of today hear little or none of this kind of singing. It is to be heard in this land only in the *langsame Weise* of the Amish and in the so-called psalm-singing [not to be confused with the completely different spirituals singing] of the deep-southern Primitive Baptist Negroes. The similarity in singing manner native to these two American populational elements which are so different in race and language will seem strange. It may be less surprising, however, when one remembers the *common origin* of their religious and musical practices [though not of their actual songs] among the European Anabaptists, and when one bears in mind the long-range persistence by both groups in that complete *singing freedom* which seems to be the general milieu of the manner we are discussing. Indeed, the only important difference between the songways of the two religious bodies, Amish and Negro Primitive Baptist, is one of language. And this is due merely to a purely historical accident: Some European Baptists spread to the British Isles, where their doings became in time an English-language tradition and whence that tradition spread to the American Colonies and eventually also to the Negro. Other European Baptists, however, completely bypassed Albion in their trek to the New World. These were the Amish.)⁴

Mr. Yoder's *Vorsänger* sang for him in the *group* manner and he put down faithfully every weaving and wavering. That is what made his task hard. That is what makes it hard for the reader of the note sequences on his staves to make melodic sense out of them, to distinguish tune (if any) from florid variation. But after a little floundering the observer will soon see that each of Yoder's measures (of greatly varying lengths) seems to open with an essential tone and that all the other notes in the measure seem to function as weavings.

What I had guessed to be essential or "tune"-tones proved to be good clues for unlocking the melodic secrets of Yoder's staves. Considering such tones alone in any given Yoder piece, disregarding for the moment all else, and then telescoping the tune-tones enough to bring them into a fairly metrical series, I found I had

⁴ More on this rather recently emerging subject may be found in the present author's "White and Negro Spirituals, Their Life Span and Kinship", New York (J. J. Augustin), 1944. See especially Chapter XVIII.

a rather organic and thus intelligible melody. And proceeding thus with all his songs of the *langsame Weise* sort, I found I had some forty intelligible melodies.

But what were these tunes? The question was tantalizing. Were they really the old airs suggested in the *Ausbund* as appropriate to certain hymn texts? There was but one way to find out: go to the big collections of German folk songs of early times, find the *Ausbund*-named tunes, and compare them with the melodies I had shelled out of Yoder. I went, found, and compared. This was a fair procedure, it would seem, since it was comparing skeleton with skeleton; for the old recordings themselves, like my 20th-century processed tunes, were but the frames of what the voice did and the ear caught. I found them largely in the big Erk-Böhme collection.⁵

Even though the comparison was fair it was not as simple as it might seem. Four hundred years ago song, like language, was not the ossified thing we take it to be today. One popular folk song was sung in many variant ways. And there was much family likeness even among songs that bore different titles and were supposed to be different entities. The EB collection makes this wide variability clear. And take the other side of the comparison. Mr. Yoder states that his tunes are sung differently in the various Amish congregations, a quite expectable condition when one considers the wide spread and the loose connection of those groups, one with the other, and the 400 years during which the songs have been passed on by the supposedly precarious medium of ears, minds, and voices. And then there is the possibility of error in the recording process.

Despite all the difficulties encountered in my attempt at comparison, the search for ancestor tunes proved quite rewarding. I present the results in Table I. There are in the list 36 *Ausbund* songs but, owing to repeats, only 30 different tunes. Old German prototypes, in various degrees of exactitude, have been found for all but a few of these. The greater part of the antecedent tunes are far from exact counterparts of the Yoder melodies. In the Table all prototypical airs are listed immediately at the right of the songs on Yoder's pages 1 (36), 2 (30), 3, 4, 6, 8, 12 (14, 16), 18, 19, 21, 22, 24, 25, 27, 28, 32, 37 (44), 38, and 42. They are

⁵ Erk (Ludwig) and Böhme (Franz Magnus), *Deutscher Liederhort*, 3 vols., 2nd edition, Leipzig, 1925. Referred to hereinafter as EB.

tunes recommended by title in the old *Ausbund* as suitable to various hymns in that book; but they are not recommended there (with but very few exceptions to be noted below) for the particular hymns to which Yoder's singers sang them and as he recorded them in *Amische Lieder*. Thus it is clear that the Amish tunes and texts have shifted and mingled freely during the past 400 years—a typical procedure where singers are free from the control of superimposed notated music.

Four old tunes in the Table have remained faithful to their early wedded texts. Yoder's singers of the 1940's intone them with the same hymns for which they were recommended in the *Ausbund* so long ago. These are *Amische Lieder*, page 5 (*Hildebrand*, see also page 285 here), page 10 (*Der Schlemmer*), page 27 (*Ein Tagweiss*), and page 29 (*Lindenschmidton*). *Amische Lieder*, page 40, too, has survived with early tune and text still wedded, though neither music suggestion nor words are from the *Ausbund*. It is a song long identified with Lutheran tradition.

I am not satisfied with the prototype suggestions in the Table relating to Yoder's pages 9, 11 (31), 20, 24 (upper), and 27. But I offer them for what they may be worth in helping better tune-hunters than I. And I confess complete defeat in my search for the forebears of melodies on Yoder's pages 7, 23, 24 (lower), and 35.

Table I shows (1) that most of the prototype tunes date from the second half of the 16th century and the earlier decades of the 17th, (2) that only two of the tunes are associated with the same text in both Yoder (*Ausbund*) and the EB collection, and (3) that many of the prototype melodies came into the religious environment from a still earlier association with texts of a secular nature—a phenomenon familiar to students of German folk song of that period.

The four "border-line" tunes at the end of the list are special problems for the source hunter. The first three (Yoder, pp. 37, 38, 46) may be old importations from Germany or more recent (18th- or 19th-century) borrowings from the British Isles-American tradition. If they be looked on as *old*-imported material from Continental Europe, then their variant melodies (or *some* of them) which appeared in the English-language tradition would be suspect as waftings from the Pennsylvania German song atmosphere. ("Dunlap's Creek" emerged more than 100 years ago in the west-

ern part of that state and took its name from a waterway there; and "Yongst" sounds like a German title.) More plausible, however, is the view that the three Amish tunes and their kindred listed to the right exemplify melodic trends common to the folk music of both Old World areas, the British Isles and Continental Germanic lands, as well as of the cultural extensions of these areas in the New World; and that for this reason no *definite* source is findable. The last song in the list is not a *langsame Weis*. It is apparently an individually composed piece; but I have not been able to trace it to its maker.

TABLE I
AMISH TUNES AND OLD GERMAN FOLK MELODIES WITH WHICH
THEY SHOW GREATER OR LESSER KINSHIP

YODER'S <i>Amische Lieder</i>		OLD GERMAN TUNES		
Page	First words of hymn	First words or Title	Found in EB, No.	Dated in EB
1(36)	<i>O Gott Vater wir</i>	<i>Es wollt ein Mägdlein Wasser hol'n</i>	117a,2019	1534
2(30)	<i>Weil nun die Zeit</i>	a. <i>Maria zart, von edler Art</i> (Catholic song)	2044	1567
		b. <i>O Jesu zart</i> (Protestant song, Zahn, ⁶ No. 8552)		1531
3	<i>Mein fröhlich Herz</i>	<i>Ach Elslein, liebes Elslein</i> (Yoder's is a specially composed tune built of <i>Elslein</i> material)	83a	1534
4	<i>Lebt friedsam, sprach</i>	<i>Sys wilekomen, heirre kerst</i>	1918(B)	ca.1394
5	<i>Von Herzen woll' wir</i>	" <i>Hildebrandlied</i> ". <i>Ich will zu Land</i>	22a,22b	1545
6	<i>Durch Gnad so will ich</i>	" <i>König von Ungarn</i> ". <i>Fröhlich so</i>	276,2011	1506
8	<i>Unser Vater im</i>	" <i>Jakobston</i> ". <i>Wer hie das Elend</i>	2091(b)	1545
9	<i>Muss es nun seyn</i>	(Similar to Yoder, p. 4, which see)		
10	<i>Wo soll ich mich</i>	" <i>Der Schlemmer</i> ". <i>Wo soll ich mich</i>	1170	1535
11(31)	<i>Als Jesus Christus</i>	a. <i>Maria von Retzbach</i>	2078	1806
		b. <i>Maria zu lieben</i>	2083	1840
12(14,16)	<i>Einsmals spaziert</i>	<i>Nu bitten wir den heiligen Geist</i> (Traced back to the 12th century. See also Zahn, No. 2029c, year 1606)	1980(B)	1537
18	<i>Christus das Lamm</i>	<i>Dich, Mutter Gottes</i> (A <i>Hildebrand</i> variant)	2042	1512
19	<i>Aus tiefer Noth</i>	" <i>Herzog Ernst</i> ". <i>Es fuhr,</i> or <i>Die G'schrift giebt</i> (This tune went by many titles)	25 2046	13th cent. 1553

⁶Zahn, Johannes, *Die Melodien der deutschen evangelischen Kirchenlieder*. Six vols., Gütersloh, 1888-1893.

TABLE I.—Continued

YODER'S <i>Amische Lieder</i>		OLD GERMAN TUNES		
Page	First words of hymn	First words or Title	Found in EB, No.	Dated in EB
20	<i>Nun wollt ich gerne</i>	<i>Ihr Christen gross und klein</i> (Similarity probably merely accidental)	2079	1840
21	<i>Herzlich thut mich</i>	<i>Mein G'müth ist mir verwirret</i>	476	1601
22	<i>Du glaubigs Herz</i>	<i>Es gingen drei Baurm.</i> See also <i>Tannhäuser</i>	161 17a	1540 1544
24	<i>Wir glauben alle</i>	a. <i>Heiliger Herr Sanct Lorenz</i> b. " <i>Der Herr von Falkenstein</i> "	2103 61a(a)	1602 1544
25	<i>Es sind zween Weg</i>	<i>Allein Gott in der Höh</i>	1987	1539
26	<i>Merkt auf, ihr Völker</i>	<i>Von deinetwillen bin ich hie</i>	428	1550
27	<i>Merkt auf, ihr Menschen</i>	a. " <i>Tagelied</i> ". <i>Wach auf, meins Herzen</i> b. <i>Merkt auf, ihr Menschenkinder</i> (Zahn, No. 5436)	804	1555 1651
28	<i>Merkt auf, ihr Völker</i>	<i>Wir Menschen sind zu dem, o Gott</i> (Mennonite <i>Gesangbuch mit Noten</i> ascribes it to Martin Luther)		1535
29	<i>Für Gott den Herren</i>	<i>Ich lag in einer Nacht</i> (differs in mode) (Compare <i>Lindenschmidton</i> , EB, No. 246)	1956	1608
32	<i>Ew'ger Vater vom</i>	<i>Es wurb, es wurb eins Königs Sohn</i>	140a	1556
40	<i>Wachet auf, ruft uns</i>	<i>Wachet auf! ruft uns die Stimme</i> (Not in <i>Ausbund</i> . Amish adopted it later)	2171	1599
42	<i>Der Bräut'gam wird</i>	(Similar to Yoder, p. 2, which see)		
91	<i>Nun danket alle Gott</i>	a. <i>Nun danket alle Gott</i> b. <i>Es ist ein Ros entsprungen</i>	1986 1920	1649 1599
BORDER-LINE TUNES				
(Source, whether Old-German or Old-American, is undetermined)				
37(44)	<i>So will ichs aber</i>	a. <i>Ach Mutter, gieb mir keinen Mann</i> b. " <i>Dunlap's Creek</i> " (SFS, ⁷ No. 79) c. " <i>Yongst</i> " (SFS, No. 76)	109a	1556
38	<i>Gelobt sei Gott</i>	(Similar to Yoder's song on p. 37, which see)		
46	<i>Schicket euch, ihr</i>	a. <i>Sterben ist ein harte Buss</i> b. " <i>Amazing Grace</i> " tune family (runs back to <i>Orientalis partibus</i> of the 13th century, see SFS, p. 97)	2160	19th cent.

⁷ The present author's "Spiritual Folk Songs of Early America", New York (J. J. Augustin), 1937.

TABLE I.—Continued

YODER'S <i>Amische Lieder</i>		OLD GERMAN TUNES		
Page	First words of hymn	First words or Title	Found in EB, No.	Dated in EB
57	<i>Mein Herz, sei zufrieden</i>	a. "Crambambuli" (German drinking song) b. O come, come away (American version of "Crambambuli", see "Sacred Harp", ⁸ p. 334)		

Further examination of the prototype tunes reveals the source of more trouble which Mr. Yoder must have had. The ancestors of his tunes were modal. By and large they seem to have retained that character in Amish circles despite the tides of the Age of Harmony which swirled higher and higher around these changeless groups during the ensuing centuries. Yoder faced thus, in the modes, a sturdy survival-in-culture which demanded, as he seems to have realized in a measure, special treatment. A look at the Mixolydian tunes on his pages 35, 38, 51, and 57, and at the Dorian tune on his page 18, will show how he met the modal challenge with internal changes in the key signature and with accidentals.

The songs reproduced on page 285 here exemplify the material and trends we have been discussing. Yoder's song at the top is in the seven-shape notation. It was evidently sung in the Dorian mode as was its prototype, the *Hildebrandlied* (bottom). Yoder's attempts to find a satisfying major or minor tonality are seen in his accidentals. The unsatisfying final tone, A-flat, might be looked on as a "circular-tune" feature leading into the next stanza. Comparing the "telescoped" version of Yoder's song with the *Hildebrandlied* we see that the Amish singers have used only a part of the early tune.

The Hildebrand song is very old. A sizable fragment of its story (no tune) written in Old High German alliterative verse dates from the 9th (perhaps even the 8th) century. The following 700 years' life of the ballad are a blank. Then it turned up in the 16th century *with* a tune. This was *Das jüngere Hildebrandlied* which I have reproduced. Böhme says it was widely sung in the 14th to the 17th centuries. He is surprised "*dass [der Ton] keinem geistlichen Texte jener Zeit angepasst . . . ist*". Böhme must have

⁸ "The Original Sacred Harp", Denson Revision. Haleyville, Alabama, 1936.

overlooked the *Ausbund*; for there, on page 692, song number 119 is clearly designated as singable "*Im Ton, wie der Hildebrand*". (See the illustration opposite p. 277.)

The Anabaptists must have adopted the melody in the 16th century. And my dissection of Yoder's recording reveals that *the Amish still sing in America a direct offspring-tune of the song which, in various guises, is now at least 1100 years old.*

Langsame Weise
VON HERZEN WOLL'N WIR SINGEN

(Das letzt Lied an der Grossg'meh)
(Yoder, AMISCHE LIEDER, p. 5)

K'sunge beim

Henry M. Zug, 1941

Ausbund 692 (7)

Von Her - zen woll'n wir sin - gen,
Dass wir Gott mö - gen g'fal - len,
In Freud und Ei - nig - keit,
Wor - zu er uns will hon,
Mit Fleiss und Ern - ste drin - gen
Das merkt ihr From - men al - le,
Zu der Voll - kom - men - heit,
Lasst euch's zu Her - zen gohn.

SAME TUNE AS ABOVE

Shorn of all ornament, key signature corrected,
telescoped to present a metrical aspect.

(Dorian)

Von Her-zen woll'n wir sin-gen, In Freud und Ei-nig-keit,
Dass wir Gott mö-gen g'fal-len, Wor-zu er uns will hon,
Mit Fleiss und Ern-ste drin-gen Zu der Voll-kom-men-heit,
Das merkt ihr From-men al-le, Lasst euch's zu Her-zen gohn.

DAS JÜNGERE HILDEBRANDLIED

Prototype of above tune

(Dorian)

Erk und Böhme, DEUTSCHER LIEDERHORT, No. 22 (b)

Ich will zu Land aus - rei - ten, sprach sich Mei - ster Hil - de - brand.

Wer mir die Weg thät zei-gen gen Bernwohl in die Land.

Sie sind mir un-kund ge-wor-den viel man-chen lie-ben Tag,

In zwei-und-drei-ssig Jah-ren Frau U-ten ich nie ge-sach.

Thus far our attention has been given solely to Yoder's *Langsame Weise* and *Hochzeit Lieder gesungen in der Gemeinde* found in the first part of his book. I might add here, though rather tardily, that these two sorts are the only ones used in general meetings, preaching services, and the *Gemeinde* part of wedding occasions.

In the second half of *Amische Lieder* we find songs under three different rubrics: *Hochzeit Lieder gesungen am Tisch*, *Bekannte starke Weise* and *Neue starke Weise*. These songs, Mr. Yoder tells me, are used on informal occasions such as the home part of weddings and the "singings" of the young people also in homes and on a Sunday night.

Yoder did not draw the texts of these lighter songs from the *Ausbund* (*Das dick Buch*, the Amish usually call it) but from a slenderer book which they call *Das din Büchley* (literary German, *das dünne Büchle* or *Büchlein*, the thin booklet).⁹

Almost all the tunes are from American hymnody. Yoder himself identified most of them by inserting, just below the German song title, either the name by which the tune is generally known in our religious music tradition or the first line of its usual English text. More than half of the tunes are drawn from the familiar gospel hymn stock. They deserve therefore no more than a footnote listing here.¹⁰ The remaining score or so of songs are older and, on

⁹ Its title page: *Eine unparteiische / Lieder Sammlung / zum / Gebrauch / beim / Oeffentlichen Gottesdienst / und der / häuslichen Erbauung* etc., Lancaster, Johann Bärs Söhne. I have seen copies of editions dated 1876 and 1900. The book appears to be much older than the earlier of these dates.

¹⁰ Page 56, "Just as I Am" (Bradbury); 59, "Jesus Lover of My Soul" (Marsh); 61, "Beulah Land" (Sweeney); 62, "What a Friend We Have in Jesus" (Converse); 63, "The Great Physician" (Stockton); 66, reminds of "Loving Kindness" (compare it with Yoder, p. 94); 67, "Sweet Hour of Prayer" (Bradbury); 68, "Home Sweet Home"; 69, "From Greenland's Icy Mountains" (Mason); 74, "A Cross for Me"

the average, better tunes. Most of them are, indeed, folk melodies from the British Isles-American tradition. In Table II, I have listed these at the right and the Yoder songs to which they have been fitted at the left.

TABLE II
AMISH SONGS WEDDED TO FOLK MELODIES ABSORBED FROM
AMERICAN ENVIRONMENT

YODER'S <i>Amische Lieder</i>		AMERICAN COUNTERPARTS	
Page	First Words	Title and/or First words and Author	Where Findable
45	<i>Ich will lieben</i>	"Nettleton". Come thou fount. John Wyeth	SFS, No. 101
47	<i>Nun Gott lob</i>	"Stephens" (Kilrush Air). From whence doth	SFS, No. 53
48	<i>O Jesu Christ</i>	"Rockbridge". Far from my thoughts	BOH, ¹¹ p. 150
51	<i>Sei Lob und Ehr</i>	"Babe of Bethlehem". Ye nations all	SFS, No. 51
58	<i>Wer weiss wie nah</i>	"Church's Desolation" (a "Barbara Allen" tune). Poor mourning souls	SFS, No. 28
60	<i>Sieh, hier bin ich</i>	"Greenville". In the floods. J. J. Rousseau(?)	DES, ¹² No.248
65	<i>Vom Himmel hoch</i>	"Frog Went A-courting" and "Wife Wrapt in Wether's Skin", ¹³	
70	<i>Alle Christen</i>	"Out of the Wilderness"	WNS, p. 160
73	<i>Nun sich die</i>	"New Britain". Alas and did my	SFS, No. 135
73	<i>Wie bist du</i>	Am I a soldier of the cross. Arne	
76	<i>Mein Gott, das</i>	I owe the Lord a morning song	
76	<i>Himmel, Erde</i>	Christ the Lord is risen	<i>Lyra Davidica</i> ¹⁴
77	<i>Mensch sag an</i>	<i>Alle deutsche Weis.</i> Found by Yoder in "Silver Star", ed. by J. F. King	
77	<i>Nun sich der Tag</i>	"Dundee"	"Scottish Psalter", 1615
78	<i>In der stillen</i>	"Aberystwyth", an old Irish and Manx folk tune generally attrib. to Joseph Perry	SFS, No. 90
82	<i>Vom Himmel hoch</i>	"The Spacious Firmament". Haydn	
83	<i>Nun sich der Tag</i>	"St. Martins". William Tans'ur (Tanzer)	
83	<i>Komm, o Sünder</i>	"Bread of Heaven" ("Bryn Calfaria")	NCH, ¹⁵ p. 407

(Allen); 74, "I Am Coming to the Cross" (Fischer); 75, "Jerusalem the Golden" (Ewing); 75, "Siloam" (Woodbury); 78, "Evan" (William H. Havergal); 79, "Elizabethtown" (Kingsley); 79, "Ellesdie" (composer unknown); 90, "Sitting at the Feet of Jesus"; 96, "Lord of Harvest, Call for Reapers".

¹¹ "The Beauties of Harmony", compiled by Freeman Lewis, Pittsburgh, 1813.

¹² "Down-East Spirituals and Others", George Pullen Jackson, New York, J. J. Augustin, 1943.

¹³ See versions in Cecil J. Sharp's "English Folk Songs from the Southern Appalachians" and Arthur Kyle Davis' "Traditional Ballads from Virginia".

¹⁴ Anon., London, 1709.

¹⁵ "The New Church Hymnal", ed. by T. Augustine Smith.

TABLE II—Continued

YODER'S <i>Amische Lieder</i>		AMERICAN COUNTERPARTS	
Page	First Words	Title and/or First words and Author	Where Findable
84	<i>Jesu, Jesu</i>	"Ebenezer" ("Ton Y Botel"). Welsh air attrib. to T. J. Williams by McCutchan ¹⁶	
84	<i>Vom Himmel hoch</i>	"Old Hundredth"	
85	<i>Sieh, wie lieblich</i>	"Iris" or "Green Street". See "Sacred Harp" (1911), p. 510; and Yoder's immediate source, NCH, p. 117	
86	<i>Als Christus mit</i>	"Bonnie Doon", a Scottish-American folk tune	
87	<i>Nun sich der Tag</i>	"Lingham". See Yoder, song on p. 85 listed above; also "Mennonite Hymnal", p. 421	
88	<i>Wie bist du mir</i>	"Majestic Sweetness" or "Ortonville"	"Sacred Harp", p. 68
92	<i>Nun sich der Tag</i>	"Coronation". All hail the. Holden	
93	<i>Wie bist du mir</i>	"Azmon". O for a thousand. Carl G. Gläser	
94	<i>Es sind zween Weg</i>	"Loving Kindness". ¹⁷	
95	<i>Mein Gott, das Herz</i>	"Joy to the World". Handel, arr. by L. Mason	
97	<i>Komm, o Sünder</i>	Tune composed by Joseph W. Yoder, author of <i>Amische Lieder</i>	

The brace of American folk tunes in this list is significant. It is well known to hymnologists of this land that our own folk melodies have been all but completely rejected from standardized hymnals of today. And here we come upon the bearers of a different and largely alien melodic and linguistic tradition who, for some reason, have recognized the beauty of "Ortonville", "Rock-bridge", "Babe of Bethlehem", and other hymnal-ostracized melodies, have fitted them to German verse and thus incorporated them with their own song body. The case is deeply interesting.

It is interesting also to find that *any* American tunes—whether folk airs or creations of the gospel-hymnsters—made their way into this otherwise so exclusive environment. My guess as to the reason of such adoption is that the Amish came to realize, let us say 75 to 100 years ago, that they were lyrically undernourished and that, despite their conviction that all change is bad, they let in these elusive tunes (which they couldn't bar out like telephones and watch chains) just to relieve their song hunger.

¹⁶ Robert Guy McCutchan, "Our Hymnody", p. 299.

¹⁷ An early emergence, William Caldwell's "Union Harmony", Maryville, Tennessee, 1837, p. 144.