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A Survey of Amish Tunebooks: Categorizing Slow Tunes by Date of Origin

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Abstract

A survey of *Notabücher* (tune books) currently used by geographically diverse Amish communities leads to the conclusion that Amish slow tunes can be placed into three categories according to date of origin. I've dubbed these Old, Middle, and New Groups. Old Group tunes are derived from sixteenth century folk songs and Reformation era hymns. Middle Group tunes are, for the most part, based on later German chorales and New Group tunes have been adapted from early American hymn tunes. I begin this article with a brief summary of earlier research on Amish slow tunes, then give an overview of current *Notabücher*, their compilers, and layout. Next, characteristics of each tune category are given, with musical examples. Lastly, the *Notabuch* survey appears in chart form.

Keywords

Ausbund, *Eine Unparteiische Liedersammlung* (B), *Unparteiische Liedersammlung* (G), *Unparteyisches Gesang-Buch*, *Notabücher*, hymn, slow tune, half-fast tune

Introduction

Our small New Order Amish congregation in western New York sings at least three *Ausbund* songs at each church service. Like nearly all other Amish groups, we use the typical slow style, sung in unison and loaded with melismas. A solo singer leads the first syllable of each line. Thus, we perpetuate a singing style that has been transmitted aurally for more than four centuries (Yoder, et al. 1964). This distinctive style has been called Amish church music (Hohmann 1959), Amish church tunes (Wagler 1985), and the Amish singing style (Durnbaugh 1998). The term “slow tune,” which I prefer, is a direct translation of our Pennsylvania German term *schloh Weis*.

Amish have a rich German hymn tradition using four German hymnals (Schlabach 2011) and three basic styles of singing. With few exceptions, varied groups of Amish across North America use slow tunes in worship services including wedding ceremonies, baptismal services, and communion services. Half-fast (*halb stark*) tunes are used at slightly less formal occasions such as the parting song in church services or at Sunday school among certain Amish. Other occasions that call for half-fast tunes are viewings, wakes and funerals, and afternoon / evening singings at weddings. The term half-fast is relative, both in interpretation and practice. The term “half-slow” might be more accurate because these tunes share many characteristics of slow tunes, including being sung in unison, having a slowed tempo, and having additional connecting notes. Over time, half-fast tunes tend to take on increasing slow tune attributes.

Fast tunes (*starke Weise*), borrowed from contemporary English hymnals and matched to German texts, are used at home, at school, or at young folks' singings. The English chorus, or its German translation, of a tune is often inserted between the verses. Although most Amish do not sing parts, a few use two- or even four-part harmony.

Early Research on Slow Tunes

Nearly three centuries of Amish singing passed before any definitive musical research on our slow tunes took place. In the mid twentieth century, when the Amish overall attracted greater interest from the outside world, our slow tunes, especially, received a good deal of attention. Researchers listened to Amish singing and made recordings. They transcribed selected tunes and a number of them delved into the history of this unusual style (Umble 1939; Yoder 1942; Jackson 1945, 1946; Nettl 1957; Hohmann 1959).

These early studies are becoming dated for several reasons. First, these researchers concentrated mostly on whether or not Amish hymn tunes still followed the tune suggestions given in the *Ausbund*; they did not consider the broader spectrum of Amish tunes. Second, later studies explored in greater detail musicological aspects directly or indirectly related to Amish singing (Sommers 1972; Temperly 1981; Durnbaugh 1998; Riall n.d.). Most significantly, early studies were made before the widespread use of *Notabücher*, or tune books that are compiled by

Amish singers to assist in learning and transmitting the tunes. Nevertheless, early studies are still useful for their descriptions of the slow tune style and rudimentary theories of its development.

The availability of Amish *Notabücher* opens up a treasure trove of opportunity for the musicologist. I consider my categorization of tunes into Old, Middle, and New Groups quite preliminary. By placing the tunes in a systematic listing by meter, I have attempted to provide a format for exploration. How many slow tunes exist? How much variation is there between communities? What is the origin of a particular tune and how widespread is its use?

Notabücher

All Amish *Notabücher* contain music for slow tunes used with *Ausbund* texts. Some communities use one of two smaller books, *Eine Unparteiische Liedersammlung* (B) and *Unparteiische Liedersammlung* (G), instead of the *Ausbund*. Others use them as supplemental books besides the *Ausbund*. Both contain *Ausbund* material (Schlabach 2011). Most *Notabücher* also include tunes, both slow and half-fast, for texts in these smaller hymn books and not in the *Ausbund*. *Notabücher* are closely connected to the Scripture registers that guide song selection in Amish services (Schlabach 2012).

A booklet simply titled *Notabuch* compiled by Noah L. Hershberger, then of Holmes County, Ohio, led the way in tunebook format. It was published in 1984 and had ten printings by 2006. This book is available in two sizes, a 4" x 6" spiral bound and a smaller pocket size with staples. A translation from its German foreword says, "This book is not to be used as a rule book. Many songs are not sung exactly same from one area to the other. Each one may adapt tunes to his taste ... all for the glory of God."

In 1997, *Ausbund and Liedersammlung Songs with Shaped Notes* was compiled by Ben Troyer Jr. with the assistance of eleven others, and published by Carlisle Press. It covered the same greater Holmes County area tunes as Hershberger's but used shaped notes instead of round. This book, now in its eighth printing, is 4 1/4" x 6". Part of the acknowledgment reads, "Above all, may the Lord be glorified and His church be edified with the singing of these songs."

Schöne Alte Weisa von Ausbund und Liedersammlung uses the same page and index formats as Carlisle's but with round notes. Jacob Yoder of Danville, Ohio, and seven other men compiled this collection of not-so-common slow and half-fast tunes in 2001. A German sentence introduces the book, "We tried to put this book together with old tunes as we had learned them."

Geauga Church Songs is an undated booklet that says "1st edition," but also "revised by Bill S. Farmwald, Munfordville, Kentucky." Its size is 5" x 4" and the notes are drawn by hand.

The first Lancaster County, Pennsylvania, tunebook, *Nota für das Ausbund*, was printed in 1990 using shaped notes drawn by Katie Stolzfoos, which were in a loose-leaf format earlier. The music had key signatures, and notes showed duration. This book underwent four reprints

before a major revision was made. The foreword of the 2011 edition, compiled by Jonas Beiler of Lebanon County, explains, "The reason of the revision was not to keep up with the times, but rather the opposite, to try and preserve the singing from an earlier generation. This time there was a large group getting together to decide on the changes. In 2005 the revised edition was brought into print, with also some more Lieder added (see Anhang). This book is intended to be used as a guide and not as a ruler. Each person may sing as he was taught and feels is right...This book is not intended to be used in church services." The 2011 edition also includes *Lieder und Schriften*, a scripture register. Its 5 ½" x 8 ½" format is larger than any of the Ohio tunebooks.

Old Order Church Tunes for Somerset County, Pennsylvania - 1984 consists of 8 ½" x 11" loose-leaf pages in a binder. The words are handwritten. Shaped notes show timing, but there are no key signatures. The Amish of Somerset Co. use *Eine Unparteiische Liedersammlung (B)*.

Three tunebooks having a very similar format are *Ausbund Lieder Mit Noten* for LaGrange County, Indiana, and St. Joseph County, Michigan; *Ausbund Lieder Mit Noten Nappanee area*; and an unnamed, undated *Notabuch* revised in 1992 by Henry Yoder of Bethany, Missouri. This book includes Scripture registers for Bloomfield, Iowa; Johnson and Washington Counties, Iowa; and Arthur, Illinois. All have round notes with key signatures. All three appear to be based on notes written earlier by Olen F. Yoder, of Middlebury, Indiana. Some material was also taken from *Wacht & Leiche Lieder*, now out of print, by Willie Christner of Nappanee, Indiana. The Indiana books are 4" x 3 ½", the other, 5" x 4 ½".

The Nappanee first edition was in 1999; Mervin S. Bontrager added songs from pages 38-52 in the second edition in 2004. The newer LaGrange County 2006 edition copyrighted by Freeman L. Yoder, Middlebury, says

No copying or printing from songs on pages 1-63 of this booklet without permission from F. L. Yoder. This request is made so there will be less confusion if there would be different "nota" books for the same area. You may make corrections in your own "nota" books for your area... *Alles zu Gottes ehre* [all to the glory of God].

The Amish of Kalona, Iowa now have their own tunebook, *Singet dem Herrn Nota Buch*, new in 2013. The acknowledgments read

We greatly appreciated the Ohio Nota Book with shaped notes [Carlisle] which served as a reliable pattern for many of our songs. Also to a number of brethren, in taking time to check out the notes for Johnson County accuracy... Through the willing hands and hearts of our fellow men, our Lord sends his blessings. May he alone be given praise and glory.

This tunebook has only *Liedersammlung B* songs.

Notabuch Layout

Notabuch layout reveals key elements of the Amish slow tune. In most books, songs are

arranged by meter number as given in the *Ausbund*. Tunes are usually interchangeable for songs having the same meter, although many tunes are deeply associated with a certain text and rarely interchanged. The lines of the songs are numbered to show how the melody repeats itself on certain lines. Most use round notes to show pitch. Lancaster, Somerset, Carlisle, and Kalona use shaped notes. A few accidentals are used. Only Lancaster uses key signatures. Notes do not show duration, except for Lancaster and Somerset.

Tune names appear either above the music or in the index. Tune names came about in a number of ways. They may be taken from the page number of a text (e.g. 706), the occasion in which the text is commonly used (e.g. *Hochzeit*, wedding), the subject of a text (e.g. *Fußwasch*, footwashing) or a phrase within the text (e.g. *Oelkauf*, purchase of oil).

Will written music enhance or erode the longstanding oral tradition? Only time will tell. For now, it provides an excellent reference for those learning the tunes.

Old Group Slow Tunes

Characteristics of Old Group slow tunes are as follows:

- Have the most elaborate melismata, up to nine tones per syllable.
- Have the greatest musical consistency between communities.
- Make use of a minor scale.
- Have a wide adaption to various meters by adding or rearranging lines.
- Have a strong connection to a specific text with consistent usage among *Notabücher*.
- Tune names derived from phrase in text or its page number, or the occasion in which the song is used.
- Tune names generally consistent.

Old Group slow tunes are used as the opening songs in practically all Amish services, including Sunday worship, Communion, wedding services, council services, and baptismal services. The *Lob Lied*, always sung second in Amish services, is part of the group. Another excellent example is the *766 Weis*, also known as *Oelkauf Weis*, since the text refers to the parable of the ten virgins and the purchase of oil, or *Tholer Weis*, after the tune suggestion given in the *Ausbund*. The root melody is "Herr Christ der einig Gott's Sohn" (Zahn 4297) from the *Lochamer Liederbuch*. This collection of folk tunes was made in Nuremberg, Germany, between 1455 and 1460. The *766 Weis* is sung to more *Ausbund* texts than any other slow tune. It has been adapted to various meters by repeating the first two lines as needed or adding an extra syllable to the last line.

Old Group slow tunes often have counterparts among other Anabaptists groups who practice similar slow singing. The *766 Weis* is related to the Hutterite song "Gross Freud hab ich im Herzen" and the Old Colony Mennonite 72. *Melodie*. Apparently each group utilized the same root melody and added the trills and wavers of their own distinctive style.

Middle Group Tunes

Characteristics of Middle Group Tunes are as follows:

- Meter patterns of songs added to later editions of the *Ausbund* or songs not in the *Ausbund* at all.
- Melody line averages three to five tones per syllable.
- Have a clearer connection to the root melody than Old Group tunes.
- Tunes usually not used as an opening hymn in services.
- Some considered half-fast.
- Usually a strong connection to a certain text.
- More regional use.

Middle Group Tunes present a good deal of ambiguity. For the most part they represent the popular meters used by German hymn writers in the 1600s and 1700s. Many songs in *Unparteyliches Gesang-Buch* and in both *Liedersammlung* were taken from Lutheran, Pietist, and Reformed collections. Some Middle Group Tunes may also represent a New Group tune that is undergoing a shift toward becoming slower.

Various tunes in this Middle Group have counterparts among tunes used by Old Order Mennonites. Many of their slow tunes, although not as slow as Amish tunes, are based on tunes of this era as preserved in the *Philharmonia*.

The *Grab Lied* (burial song) used in Holmes County, Ohio, is a good example of a Middle Group Tune. It is based on a Geneva 42, a tune from the French Psalter of the 1560s. These entered Mennonite hymnody through the translations made by Ambrosius Lobwasser, a German Lutheran. Lobwasser Psalms were placed in a separate section at the front of *Unparteyliches Gesang-Buch*.

New Group Tune

Characteristics of New Group Tunes are as follows:

- Usually have no more than three tones per syllable.
- Simpler melody lines than Old or Middle Group tunes.
- Show a clear connection to the root melody. Most are in a major scale and are brighter in mood and a bit faster (Yoder 1964).
- Some considered half-fast; others fully accepted as slow tunes but used at the end of services or on less formal occasions.
- Tune names most variable.
- Tune names often based on location, such as the source or simply the area from which one learned it, or a person's name, either the individual who introduced it to his home area, a song leader who often picked the song, or in fewer cases, the composer.
- Many are two-line *Weis* or "hung together." Final syllable of one line is linked to beginning of next. Everyone, not just the song leader, sings the next line's first syllable.

Figure 1: Example of an Old Group Slow Tune

Melodie 4
Verteilt 1212342

Ausbund 766
Liedersammlung 40
Gingerich 114

1
Herr Gott, tu mich er - hör - en

2
E - lend und arm bin ich

1
Neig zu mir dei - ne Ohr - en

2
Be - wahr mein' Seel, bitt ich

3
Hilf, Her - re Gott, dem dei - nen Knecht

4
Denn ich tu mich ver - las - sen

2
Gänz - lich auf dei - ne Recht

5*
Und führ - en ein zur Hoch - zeit sein

Andere Lieder auf die nämlich Weisz

Ausbund 700

* 649 v. 4 1212345
All 2 Melodie 121212342
All 4 Melodie 1212342

From *Ausbund & Lieder Sammlung Songs* by Ben Troyer Jr. Used by permission.

Figure 2: Example of a Middle Group Tune

Grab Lied	Ausbund
Melodie	Liedersammlung 189
Verteilt 1&21&2345&6	Gingerich 292

1

 Gu - te Nacht, ihr mei - ne Lie - ben;

2

 Gu - te Nacht, ihr Her - zens - freund;

1

 Gu - te Nacht, die sich be - trü - ben,

2

 Und aus Lieb für mich jetzt weint;

3

 Scheid' ich gleich - wohl von euch ab,

4

 Und ihr legt mein Leib ins Grab,

5

 Wird er wie - der auf - er - steh - en,

6

 Und ich werd euch e - wig seh - en.



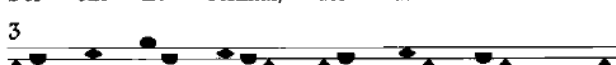
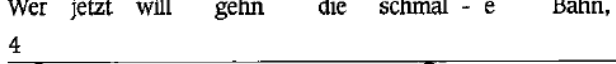
From *Ausbund & Lieder Sammlung Songs* by Ben Troyer Jr. Used by permission.

Most New Group tunes are based on early American folk hymns or hymn tunes that were written from the mid-1700s to the late 1800s. After they were slowed down and had connecting notes added between tones and, in some cases, underwent slight changes in the melody, they became part of the Amish slow and half-fast tune repertoire. Many entered as wake and funeral songs, the greatest area of innovation among Amish tunes.

One example is Rockbridge. The first known publication of this early American folk hymn tune occurred in 1812 on a sheet of tunes printed for John Logan, a North Carolina singing school teacher. It may have had its start as an Amish tune through its publication in *Die Neue Choral Harmonie*, compiled in 1844 by S.M. Musselman, Lower Salford, Montgomery County, Pennsylvania. This was the first Mennonite tune book in America with notes; it had the old oblong style. Here it was paired with the text “O Jesu Christ mein Lebens Licht.” It is again paired with these words in *Amische Lieder*. Apparently, it became more closely associated with “Es sind zween Wag” later. In most areas, this song is sung with lines three and four joined, but in Lancaster and Kalona, they are separated.

Figure 3: Example of a New Group Tune

	Ausbund 738 v. 57
Melodie 1	Liedersammlung 156
Verteilt 123&4	Gingerich 151

1	
	Es sind zween Weg in die - ser Zeit,
2	
	Der ein ist schmal, der an - der weit.
3	
	Wer jetzt will gehn die schmal - e Bahn,
4	
	Der wird ver - acht von je - der - mann.

From *Ausbund & Lieder Sammlung Songs* by Ben Troyer Jr. Used by permission.

Amish Slow and Half-Fast Tunes

This chart includes all tunes from eight *Notabücher* in print in 2013. For comparison's sake, corresponding tunes from *Amishe Lieder* (Yoder 1942) and *The Church Music of the Old Order Amish of the United States* (Hohmann 1959) are also included.

Tunes are divided into three groups according to hymnal: *Ausbund*, *Eine Unparteiische Liedersammlung (B)*, and *Unparteiische Liedersammlung (G)*. In some communities, one of the *Liedersammlung* is used to supplement the *Ausbund*, or perhaps replaces it completely. In such cases, tunes for *Ausbund* texts are used with the same texts in a *Liedersammlung*.

I sought to provide a more systematic way to identify Amish tunes. Ideally, Amish tunes ought to have a consistent name or number, for example, something similar to Köchel's numbering of works by Mozart. This chart is a step in that direction. I welcome information about tunes not recorded in any *Notabuch*.

Key to Chart

Meter: In the *Ausbund*, texts are assigned a number according to their metrical pattern (*Melodie*). For example, all texts having Long Meter are called 1 *Melodien*. This chart lists tunes according to their *Ausbund* meter number beginning with 1. Texts sharing the same meter are then ranked by *Ausbund* page numbers in numerical order, then tunes with wide use before tunes with localized use.

Certain tunes are adapted to fit yet another meter either by having the repeating patterns for the lines rearranged, added, or abbreviated, or syllables within lines added or omitted. Such tunes are listed directly under their parent tune, separated by dotted lines.

Notabücher have different ways of showing adapted tunes. If it has only slight adaptations, there may only be some comments on the same page as the parent tune. Tunes with major rearranging are sometimes treated as separate tunes with their own notes. The *Notabuch* location column shows how various adapted tunes are treated in their respective *Notabuch*.

Page number: Tunes for *Eine Unparteiische Liedersammlung (B)* and *Unparteiische Liedersammlung (G)* are listed by page numbers in numerical order.

Texts: Texts are listed by *Ausbund* page number, in order of use frequency. The texts listed here are not exhaustive.

Tune name: These are given whenever possible, but many tunes do not have names. Localized names are marked with their *Notabuch* abbreviation key.

Date of origin: These designations are mine. Many are quite preliminary and are intended to be a starting point for further research. Question marks indicate the best estimate.

Source: these are mine, and again, there are many gaps. I did not include suggested origins by Hohmann (1959) and Jackson (1945) because several are obviously in error. Still, they provide a lead for further research.

Notabuch location: Key letters are followed by page number, except for Somerset, which uses song number. If a *Notabuch* does not contain music for this tune, its letter is omitted. Lowercase “a” indicates top of page; “b,” bottom.

Notabuch Key

C	Carlise Press, Holmes County, Ohio
G	Geauga County, Ohio
H	Hershberger, Holmes County, Ohio
I	Indiana, LaGrange County
K	Kalona, Iowa
L	Lancaster County, Pennsylvania
M	Missouri (Henry Yoder)
N	Nappanee, Indiana
S	Somerset County, Pennsylvania
A	<i>Amische Lieder</i> , 1942
Ho	Hohmann, 1959

Table 1: Tunes Used with *Ausbund* Texts

Meter	Texts	Tune Names	Origin	Source	<i>Notabuch</i> Location
1	5	Fünf, Wir glauben (K)	Old		C1, G10, H4, I6, K11, L22b, M6, N6, S5,
9	272				L22
11	453	Schneider(K)			L34 (CGHIMNS see 5)
1	46, 217, 449	Pfingst	Old	Christe, der du bist Tag und Licht	C3, G6a, H6, I18, K40, L21b, M18, N18, S31, A11, Ho119, 219
1	46	100 Year Weis	New?		G6b
1	46	Hochzeit(Y)	New	Hebron	C80, G2, Y11
1	738v57, 46	Yost Yoder (K)	New	Rockbridge	C6, G4a, H9, I9b, K44, L17b, M9b, N9b, S20, A48
1	738		Middle?		L45a, A25, Ho130
1	738v57		New	Uxbridge, Tremore, or Waldeck?	L46a
1A	5		Middle?		L16, A24a, Ho172
1A	89		Middle?		L18b
1A	712	Hochzeit, Hochzeitlich Kleid (K)	Old		C5, G5, H8, I31a, K12, L43, M31, N31a, S6, A38, Ho136,189
1A	35	Funf und Dreißig (H), Blaurock	Old		C2, G3, H5, I31, K13, L17a, M31b, N31b, S7, Ho213,228

1A	131	Indiana Weis (G)	New		G7, L20a
1A	868	Tobias Lied	Middle		C75, G12, H75, M58
2	464		Middle?		L54
3	1	Levi Wengerd Weiß (Y)	Middle	Es ist das Heil uns kommen her	G47, Y41
3	411v8	Groß Gemein	Old		C8, G41, H11, I20, L31, M20, N20, S3, A2
3	445	Merkt Auf	Old		C10, G44, H12, I11, K3, M11, N11, S2
3	655				L41, (CGHILMN see 445)
17	554				L38, (CGHIMN see 455)
3	452, 329	Ernt	New?		C12, G46, H13, I24, K4, L33, M24, N24, A2
3	655	Joe Miller	New	composed by Joe Miller (1862- 1946)	I43,62, K88, L55, M42
3	666	Groß Gma (G), Mose (K)	Old		C14, G42, H14, I17, K6, L43, M17, N17
8	254v11 or 20				L51, (CGHIMN do not list separate notes)
3	770	Lob Lied	Old	Aus tiefer Not	C16, G45, H15, I1, K1, L48a, M1, N1, S1, A1, Ho155,202,234
3	789, 329	Scheid Lied, Scheid Verhanden (K)	Middle?		C18, G43, H16, I28, K5, L26, M28, N28, A19, Ho121
4	70449	Mägdelein	Middle?		C4, G1, H7, I34, K45, L18a, M34, N34a
4	310	Ordnungs Gma, Durch Gnad (K)	Old		C20, G53, H17, I16, K15, L24a, M16, N16, S9, A6, Ho126,185
4	378	Hochzeit, Christi Braut (K)	Old		C24, G49, H18, I30, K14, L29, M30, N30, S8, A37
4	385	Tage Weiß	Old		C26, G52, H19, I2, K63, M2, N2
4	766700	Oehlkauf (C), Tholor (H), Herzen Loben (K)	Old	Herr Christ der einig Gott's Sohn	C22, G48, I23, K17, M23, N23, S29 (H does not list separate notes)
2	530				H10, (C does not list separate notes)
21/ 21A	649v4	Hochzeit (G) Herzen Loben (K)			G4, K56, L37, (CIMN list extra line with 766, H with 530)
4	766		New		L47a
5	209, 404, 563	Grasshopper (C), Stepladder (G), Heuschrecke (H), Ewig Vater (K)	Middle		C28, G50, H20, I33, K96, L19b, M33, N33, A32
5	563	Jonas Yoder (C), Ein Alte Weis (H)	Middle		C29, H21, I10, L38b, M10, N10, A8
5	706, 563	Siebenhundertsechs (H), Wagner (K)	Old		C30, G51, H22, I13, K62, L44, M13, N13, S32, Ho194

6	110	Canada (Y)	New		C31, Y42
6	314	Wahre Liebe (K)	New?		C40, G23, H26b I26, K21, M26, N26, S11
6	314	Kansas	New		160
6	393	Schweizer	Middle?		C36, G21b, H23, I38, K89, L53a, M38, N37
6	393	Herr Starker Gott (K)	New?		C33, G22a, H24, I8, K22, M8, N8
6	393	Reuben Weis (G)	New?		G22b, L23b
6	460, 683, 771	Hans Landis, Geauga (N)	Middle		C38, G21a, H26a, K74, N40
6	683	Wach Auf	Old	Grünwald	C34, G20b, H25, I4, L41b, M4, N4, S10
13	508				G18, S30 (CHILMN list extra line with 683)
6	683		Middle		L53b
6	683	Indiana Weis	New		G20a
7	115v4, 716v14	Grablied für Kinder (H), Viel Strenger (K)	New		C77, G31, H51, I14, K92, L19a, N14
7	155		New		G16
7	205	Hochzeit (Y), Stand up (C), Ermuntert euch	New	Webb	C98, G30, Y6
7	205		Middle?	connected to Benja Noah?	L21a
7	205	Pit Joe	Middle?		H28
7	242		New?		L22a, A26
7	284, 341	Lawrence, Lawrence Co. (I)	New		C44, G36, H29, I58, K28, L52, N39
7	284, 201	Gauga	New?		C43, H27
7	341, 348, 147	Sommer, Old Weis (G)	Old?		C46, G37, H30, I22, K27, L20b, M22, N22
7	492, 205	Alt Merkt Auf, Gottes Furcht (K)	Middle?		C47, G33, H31, I12, L25b, M12, N12, S47, A27
7	492		Middle?		I36, M36, N36
7	492v16	Owen Schrock (H)	New	Salvation	C78, H32, I47, M46, N51
7	520v30	Bann Leid, Old Weis (G)	Old		C48, G28, H33, I32, L35b, M32, N32
7	565, 520v7, 205	Benja Noah, Mose I. (I), Bann Leid (G), Gerne Singen (K)	Middle?		C49, G29, H34, I5, L39a, M5, N5,38, A20
7	623, 348	Berg	Old	Hassler	C50, G34, H35, I7, K27, L27?, M7, N7, S13, A21
7	692	Fußwasch Leid	Old		C52, G32, H36, I21, K91, L42b, M21, N21, A5
7	716v14	Johnny Yoder, Train Weis (G)	New		C42, G35, Y47
7	716v14		New		I57, M56
9	316	Hickory	Middle?		C53, H37, I63, K94, L25a
9	316	Kansas (Christner)	New		I44, M43

9	481	Brush Run	Middle	Es ist gewisslich an der Zeit	Y45
9	512, 324v4	R.P. Weis	New	Restoration	C54, H38, I45, M44
9	541	Reuben Weis	New		I61
9	604	Christlicher Lehr (K)	Old		C55, G11, H39, I3, K32, L39b, M3, N3, S16, A18, Ho124
9	786, 324, 512	Scheid Lied, Lebt friedsam (K)	New	The Church's Desolation	C56, G13, H40, I27, K29, L56, M27, N27, S[35]
9	786, 879	Dritte Lied	Middle?		C58, G9, H50
10	359, 278v11, 475	Wort der Wahrheit (K)	Old		C60, G17, H41, I15, K54, L28, M15, N15, S28, A14
5	404v17				H lists with 359
8	278v11				IMN list with 359
19	408				L30, S15, A16, CHINM list extra line with 359
	265				C62, A12, (HILMN list with 359)
12	41455	Old Weis (G)	New		C64, G25, H42, Y44, A10
12	41455		New	Newark	C66, G26, H43, I25, K98, M25, N25
12	414		New		L32
13	508		Middle?		L36, A35, Y30
14	591		Old?		L40
15	352	Lancaster Weis (Y)	New?		G24, L23a, Y43
16	302, 489	Groß Gemein Weis, Brotbrechen (K)	Middle?		C68, G54, H44, I19, K33, L16b, M19, N19, A7
18	501		Middle	Gott rufet noch	C69, H45
18	501		Middle?		I41, L35a, M40a
18	662, v14	Danny Shetler (Y)	New		I35, L42a, M35, N35, Y46
19	706, 563	Siebenhundertsechs, Wagner (K)	Old?		C30, G51, H22, I3, K62, L44, M13, N13, S32
20	783		Middle		L45b, A3
	791	Scheid Lied, Denket Meiner (K)	Middle	6thPsalm	C70, G14, H46, I29, K79, L50, M29, N29, S31, A9
	793		Middle?		L46b, A23
	793	Segen Wunsch	New	(spliced together)	K58
	796	Sing'n Im Sinn (K)	Middle?		C71, G58, I33b, K84, L44, N43b, S33, A24b
	796	O Seele Säume Nicht	New		N43
	802		Middle?		C72, G15, H47a, I19, 40, L47b, M9, 39, N9a
	802		Middle?		C73, H47b, I42b, M41b
	806	Haslibach Lied	New?		C74, G40, H48, L48, M57
	806	Bush Weis	New		G38
	806	Old Weis	Middle?		G39

Table 2: Tunes used with *Unparteiische Leidersammlung (B)* Texts

Page	Tune Name	Source	Notabuch Location
1	Florida		Y1
4		Parting Hand	Y2
5	Loblied tune	The Great Physician	N48
8	Tiefer Not	Wort der Wahrheit	K8
54	Frühjahr (C), Sommer(Y)		C32, Y5
87	Sonntag Schul		K75
87		Will the Roses Bloom in Heaven	N50
88		Salvation	C78, I47, M46, N51
92	Hochzeit (Y), Ermuntert euch, Stand up (C)	Webb	C98, G30, Y6
92	Ein andre Weis		G7
117		Precious Name	Y8
122		Must I Go and Empty-handed	Y9
131a, 155			I49a, M48
131	Immanuel		K38
140		Sandell	Y10
142	Jesum Denken	Green Fields	K76
143v11	Hochzeit	Hebron	C80, G2, Y11
143v11	Hochzeit		Y12
150	Wir Singen Dir Immanuel		N47a
150			N47b
150, 149	Alte Kinder Grab Lied	Old Hundred	I49b, M48b, Y13
153			H51a
156	Sugarcreek Weis	Sessions	C81, Y14
156	Ein Alte Weis		Y15
158	My Heavenly Home	My Heavenly Home	C82
160	Neu Jahr 1	Atwater	C83
160	Neu Jahr 2	Mear	C84, Y16
173	Now the Hour of Worship O'er (C), Nun Gott Lob (K)	Nashville	C85, K77, S22, Y17
177	Knupften Band		K93
179			Y18
183, 189	Grab Lied (N), Gute Nacht at Leicht (G), Jesus, Jesus (C), Teure Kinder (K)	Greenville	C88, G57, K78, M49, N46, Y22
189	Grab Lied	Geneva 42	C86, H52, K95
189			I50, 51, M50
192			I42, M51, N45
194	Hundert Weis		Y19
196		Sternenzahl	Y20
199	Ein Alte Weis (Y), Demut (K)	Paradise, (Womit soll ich dich wohl loben)	C90, I53, K79, M52, N44, Y21
203		Komm o komm, O Geist des Lebens?	Y23
206	Hochzeit Weis, Schicket Euch (K)	Komm o komm, O Geist des Lebens	C92, K50, Y24, A46

214	Segen Bitt A		K52
215	Segen Bitt B		K80
220, 216	Alt Ernte (C), Ernte (K)	The Church's Desolation?	C94, I37, 39, K53, M37, N42, S94, Y25, A58
220	Nahe Mein Ende	Dir, dir Jehovah	K81
227			141b, M40b
238	Hochzeit Lied, Wachtet Auf (K)	Wachtet auf	C96, G55, K82, Y26, A40
239	Wach Lied		Y27
243		Near the Cross	Y28
249		Bound Brook	Y29
263	Wach Lied	Wach Lied	Y32
270	Ein Alte Weis	St. Petersburg	Y33
276		Was Gott tut, das ist wohlgetan	C100, I46, K83, Y38
278			Y34
286	Sing'n Im Sinn (K)		C71, G58, I33b, K84, L44, N43b, S33, A24b
286			Y35
288		Crambambuli	Y36
314			Y40
327		Grosser Gott, wir loben Dich	Y40

Table 3: Tunes used with *Unparteiische Leidersammlung (G)* Texts

Page	Tune Names	Source	Notabuch Location
314			I54, M53
457		Varina	I55, M54
463		Berne	I56, M55
476		Bethany	I59, N49

Endnote

¹ Gracia Schlabach (b. 1979) moved from Holmes County, Ohio, to western New York with her parents and siblings thirteen years ago. Since 2009, she has been teaching in Old Colony Mennonite schools in central Chihuahua State, Mexico. A great side benefit is the opportunity to learn (and transcribe) their slow tunes. When she is not singing, Gracia loves to study foreign languages, especially German, and grow herbs in her garden. She may be reached at 2784 Murdock Rd., Medina, NY 14103.

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