INDIAN MELODIES

BY THOMAS COMMUCK,
A NARRAGANSETT INDIAN

1845

HARMONIZED BY CLARK KIMBERLING,
For voice(s), keyboard, and guitar (optional),
Plus identifications of Commuck’s melody names
and historical notes

2021
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Introduction

Thomas Commuck was born on January 18, 1804 in Charlestown, Rhode Island, home of the Narragansett tribe of Indians, including his parents. He was educated in a missionary school, and in 1825, he moved to Brothertown, New York, a community of Christian Indians from several tribes, including Narragansett and Pequot.

Commuck wrote that in the 1830’s the Brothertowns “… having, in all their ways, manner of living, appearance in dress, and speech, (not having spoken or known anything of their own tongue for one hundred years) become perfectly assimilated to their white brethren…” He listed six words of the Narragansett tribe that his grandmother had taught him, and that she, when a little girl, had been taught by her mother. “You may judge from this,” wrote Commuck, “how long it must be since the Brothertowns used their native tongue.” It is no surprise, therefore, that Commuck’s melodies are “Indian” only in the sense that he himself indicated: specifically, that he, the composer, was an Indian.

In 1831, Thomas Commuck and several other Brothertowns moved from New York to Wisconsin Territory. Their settlement was officially named Manchester in 1843 and renamed Brothertown in 1857—two years after Commuck died.

In the 1840’s, some of the Brothertowns formed a Methodist congregation and built a church on land provided by Thomas Commuck (a prominent member of the community, who had served as a commissioner, postmaster, and justice of the peace).

Although the history of the Brothertowns is easy to find online and in several books, little has been written about the Methodist basis for Commuck’s *Indian Melodies*. In his Preface, Commuck briefly mentions the Methodist Episcopal Church, which was at that time the mainline Methodist organization in the United States. A first browsing of *Indian Melodies* shows that almost all the melodies appear with a hymn number, which, it turns out, refers to the hymnal of the M. E. Church. It seems likely this hymnal was familiar to the Brothertown Methodist congregation.

The M. E. hymnal, published in 1821, was edited and republished several times up to and including 1844 and 1845. The preface, after 1833, directs users to sing the hymns to melodies published separately in *The Methodist Harmonist*. This book, too, was probably familiar to Thomas Commuck, who wrote in the Preface of *Indian Melodies*:

> It was not until the year 1836 that he [Commuck] first commenced to try to learn, scientifically, the art of singing; in the acquirement of which, from that time to the present, he has had to encounter and overcome the difficulties attending the same
alone, and unaided by any instruction, except what he could obtain by simply reading the rules contained in the few musical works to which he has had access.

The “rules” are found in *The Methodist Harmonist* and its sequel, which include “A Brief Introduction to the Science of Music”, followed by a total of 346 hymn tunes. Commuck’s original melodies resemble those in the *Harmonist* in several ways that distinguish them from melodies in modern hymnals:

1. The pitch is higher than in modern hymn tunes. Many of the melodies in both *Indian Melodies* and the *Harmonist* reach G at the top of the treble clef.
2. The range is greater, often an octave and a fifth.
3. Long intervals of pitch occur more frequently (e.g., nos. 43, 87).
4. Melisma is more prevalent, in some cases covering more than half the syllables of the text (e.g., nos. 30, 43, 98).
5. The melodies in both *Indian Melodies* and the *Harmonist* are arranged for four-part unaccompanied singing, whereas most modern hymn tunes are arranged with the melody “on top”, to be accompanied by one or more instruments, sometimes supported by part singing.
6. In *Indian Melodies* and the *Harmonist*, the melody is printed in the third of four lines, just above the bass, and both collections use shape-notes. (Actually, *Indian Melodies* is in two editions, one in shape-notes, and the other in round-notes. Both editions were published in 1845.)

For the striking contrast between Commuck’s melodies and those found in present-day hymnals, one can refer to a particular melody in Commuck’s collection that he definitely did not compose. Named BRALTON, it is borrowed from Lowell Mason’s *Carmina Sacra*. Remarkably, the melody of BRALTON employs only the first four notes of an F major scale, with only one melisma. The result is a very different melody from the melodies composed by Commuck.

Many of the Brothertown Indians loved to sing! They, like other Methodists of the time, in both America and Britain (where the Methodist movement was started several decades earlier by John and Charles Wesley), sang not only for worship, but also for pleasure. It is not surprising that the melodies they sang, especially when unaccompanied, called for a considerable amount of practice and vocal flexibility.

An appreciation of the singing in the Methodist church in Brothertown is recorded by Wesson Gage Miller, who attended a service there in 1845. Describing his experience in the gathering of more than 200 people, he wrote this:
was not a stranger to good singing, for my surroundings had always been fortunate in this particular, but, I am free to say, that, up to that hour, my ears had never been so thrilled by Christian melody. The tones were not as mellow as those of the African, but they were more deep and thrilling. Inclined rather to a high key, and disposed to be sharp and piercing, yet the voices of the vast congregation swept through every note of the gamut with equal freedom. I was thoroughly entranced. (Miller, Ch. 3)

The present harmonizations have kept Commuck’s melodies exactly as they are in *Indian Melodies*, except for downward transpositions. The scoring shows Commuck’s melodies on staves by themselves, so that each melody is represented as clearly as possible as a melody. All the accompanying notes are shown in the bass clef and guitar chords. This format has allowed for many rhythmic and harmonic patterns not found in the four-part harmonizations that Thomas Hastings added to Commuck’s melodies.

In Commuck’s book, and here, most of the melodies are printed with a single stanza of a hymn which, elsewhere, has additional stanzas. Additional stanzas can easily be found by typing the first line into the search box of [https://hymnary.org/](https://hymnary.org/). In this way, the authors of the hymns (such as Isaac Watts and Charles Wesley) can also be identified.

Twelve exemplary melodies are recommended for performance: nos. 14, 19, 22, 25, 27, 28, 33, 46, 72, 73, 81, 88. Among these, no. 73, “Old Indian Melody”, is outstanding. The 1845 version of this magnificent melody was sung in 2018 for a special occasion at Yale University. (See Appendix 4.)

Fifteen of the 120 melodies are in minor keys: 4, 8, 27, 38, 41, 48, 54, 62, 74, 77, 82, 88, 89, 93, 100. Texts found in many modern hymnals, among others, are these: 27, 51, 89, 102, 104, 105. *Indian Melodies* includes three Christmas carols:

54. UNCAS: Shepherds, rejoice, lift up your eyes, And send your fears away
89. PIANKASHAW: Hark! The herald angels sing “Glory to the newborn King
119. TALLAHASSEE: While shepherds watch’d their flocks by night

Following the 120 melodies are five appendices, described briefly here:

**Appendix 1.** The Names of the Tunes. Each hymn has a name given by Thomas Cummock, “as a tribute of respect to the memory of [tribes, tribal leaders, and places]”. For most of the names, a relevant website or two has been cited.

**Appendix 2.** Tunes in Thomas Commuck’s *Indian Melodies*. Here, you’ll find a list of the 120 tunes, and for each, information is given for finding additional stanzas. (Usually, Commuck included only the first of several stanzas.)
Appendix 3. Hymn Number 1. Traditionally, Charles Wesley’s “O for a thousand tongues to sing” is Hymn 1 in every authorized Methodist hymnal. Appendix 3 includes a facsimile of the tune that Commuck composed for Hymn 1.

Appendix 4. Annotated References. Included are websites for Indian Melodies, the Methodist hymnal of 1845 (texts only), The Methodist Harmonist (tunes only), Hymnary.org (texts and tunes), and books and articles that describe the Brothertown Indians, including references to Thomas Commuck.

Appendix 5. Alphabetical Index.
Come, sound his praise abroad, And
hymns of glory sing: Je - ho - vah is the
sov - reign God, The uni - ver - sal King.

Isaac Watts

1. PEQUOT

Thomas Commuck
Let all who truly bear the bleeding

Saviour's name, Their faithful hearts with

us prepare, And eat the Paschal

Lamb and eat the Paschal Lamb.
Fa- ther, I dare be- lieve Thee mer- ci - ful and true; Thou wilt my guilt - y soul for- give, My fall- en soul re- new.

G D G Em C C Dm Dm

G G C F C Dm G G C

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And am I born to die? To lay this body down! And must my trembling spirit fly Into a world unknown?
Blest be the tie that binds Our hearts in Christian love; The fellow
ship of kindred minds Is like to
that above.

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Blest are the sons of peace, Whose hearts and hopes are one; Whose kind designs to serve and please Through all their actions run— Through all their actions run.
7. IROQUOI

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Lord, in the strength of grace,
With a glad heart and free,
My self, my
due of days,
I consecrate to thee—
I consecrate to thee.
My Saviour's pierced side Pour'd out a double flood: By water we are purified, And pardon'd by his blood.

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Fa- ther, in whom we live, In

whom we are, and move; The glo- rye,

power, and praise re- ceive, Of

thy cre- a- ting love.
Almighty Maker, God, How glorious
is thy name! Thy wonders how different
fused abroad, Throughout creation's frame!
Throughout creation's frame!
Oh Jesus! full of grace, to thee I make my moan, Let me again be hold thy face, Call home thy banished one— Call home thy banished one.
O come, and dwell in me, Spirit of pow'r within: And bring the glorious liberty From sorrow, fear, and sin!— From sorrow, fear, and sin!
G  G  G  G  D  G  D  G  G

Almighty Maker, God, How glorious is thy name! Thy

C  D  G  Em  Am  A  D  D

wonders how diffused abroad, Throughout creation's frame! Thy

G  G  D  D  G  D  G

wonders how diffused abroad, Throughout creation's frame!
Jesus, my Truth, my Way,
My sure, unerring Light; On
thee my feeble steps I stay,
Which thou wilt guide a-right.

On thee my feeble step I stay,
Which thou wilt guide a-right.
Lord of the harvest, hear Thy needy servant's cry: Answer our faith's effectual prayer, And all our wants supply— And all our wants supply.
Lord, in the strength of grace, With a glad heart and free, My self, my residue of days. I consecrate to thee— I consecrate to thee.
Blest are the sons of peace, Whose hearts and hopes are one; Whose

kind de-signs to serve and please Through all their ac-tions run— Whose

kind de-signs to serve and please Through all their ac-tions run.
See how the morning sun pursues his shining way; And

wide proclaims his Maker's praise, With every bright'ning ray— And

wide proclaims his Maker's praise, With every bright'ning ray.
Give me a sober mind, A quick discerning eye,

The first approach of

sigh to find, And all occasions fly.
I lift my soul to God! My trust is in his name: Let
From early dawning light, Till evening shades arise, For

not my foes, that seek my blood, Still triumph in my shame.
thy salvation, Lord, I wait, With ever-longing eyes.
22. **SKATAKOOK**

**Thomas Commuck**

```
E  E  E  E  C#m  F#m  B  E

Saviour of all, to thee we bow, And
```

```
B  B  F#m  F#m  E  E  B

own thee faithful to thy word; We
```

```
E  F#  B  F#  B  F#  B

hear thy voice, and open now our
```

```
F#m  F#m  A  B  E  B  E

hearts to entertain our Lord.
```
When, gracious Lord, when shall it be That I shall find my all in thee! The fulness of thy promise prove, The seal of thine eternal love?— The seal of thine eternal love!
Peace, troubled soul, thou need'st not fear! The great Provider still is near: Who fed thee last, will feed thee still, Be calm, and sink into his will.

Peace, troubled soul, thou need'st not fear! The great Provider still is near: Who fed thee last, will feed thee still, Be calm, and sink into his will.

24. YARACO

Thomas Commuck

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The spacious firmament on high, With all the blue ethereal sky, And spangled heav'n's (a shining frame) Their great original proclamation.

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The morning flow'rs display their sweets, And

gay their silken leaves unfold; As

careless of the noon-tide heats, As

fearless of the evening cold.
From all that dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung Through every land, be every tongue. Eternal are thy mercies, Lord, Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
Show pity, Lord, O Lord, forgive, Let

Are repenting rebel live; Are not the mercies

large and free! May not a sinner trust in thee!
29. APES

Thomas Commuck

Happy the man that finds the grace, The blessing of God's chosen race; The wisdom coming from above, The faith that sweetly works by love.
30. WAMPANOAG

Jesus, thou everlasting King, Accept the tribute which we bring!

Accept thy well-deserved renown, And wear our praises as thy crown.
The spacious firmament on high, With all the blue expanse of the real sky, And spangled heavens (a shining frame) Their great original proclaim,— Their great original proclaim.
Lord, how secure and blest are they Who feel the joys of pardon'd sin! Should storms of wrath shake earth and sea, Their minds have heaven and peace within.

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Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth by night.
A - gain our_ week - ly la - bors end, And

we the sab - bath's call____ at - tend; Im -

prove, our_ souls, the sac - red rest, And

seek____ to____ be for ev - er blest.
If now I have acceptance found With thee, or favor in thy sight, Still

with thy grace and truth surround, And

arm me with thy Spirit's might.
36. KEWANOWUT

D D D D G A D Em Em E

E - ter - nal depth of love di - vine, In Je - sus, God with

D D Bm G D E A A D G D

us, dis-play'd; How bright thy beam - ing glo - ries shine! How wide thy heal - ing

A D D G A D A D

streams are spread— How wide thy heal - ing streams are spread!
38. PASSAMAQUODDY

Thomas Commuck

Master supreme, I look to thee For grace and wisdom from above; Vest
ed with thy authority, Endue me with thy patient love.
My sufferings all to thee are known, Tempted in ev'ry point like me! Regard my grief, regard thy own; Jesus, remember Calvary! Jesus, remember Calvary.
40. TOTOSON

He comes! He comes! the Judge severe! The

seventh trumpet speaks him near; His lightnings flash, his

thunders roll; How welcome to the faithful soul!
Lord, we are vile, conceived in sin, And
born unclean; Sprung
from the man whose guilty fall Cor-
rupts his race, and taints us all.
Fa-ther of all, by whom we are, For whom was made whatever is; Who hast entrusted to our care, A candidate for glorious bliss, A candidate for glorious bliss.
He wills that I should holy be; That

holiness I long to feel; That

full, divine conformity To

all my Saviour's righteous will.

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Arm of the Lord, awake, awake! Thy own immortal
strength put on! With terror clothed, hell's kingdom shake, And

cast thy foes with fury down.
Fain would I go to thee, my God, Thy mercies and my wants to tell; To feel my pardon seal'd by blood: Save viour, thy love I wait to feel.
A-way, my un-believ-ing fear! Fear shall in me no more have place; My

Sa-viour doth not yet ap-pear, He hides the bright-ness of his face; But

shall I there-fore let him go, And base-ly to the tempt-er yield? No,

in the strength of Je-sus, no, I nev-er will give up my shield.
How do thy mercies close me round! For

ev - er be - thy name adored; I

blush in all things to abound The

servant is above his Lord!
Why should we start and fear to die! What tim'rous worms we mortals are; Death is the gate to endless joy, And yet we dread to enter there— And yet we dread to enter there.
The morning flow'rs display their sweets, And_
gay their silken leaves unfold; As care-less_of the noon-tide heats, As fear-less of the_evening cold— As fear-less of the_evening cold.

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50. ALGONQUIN

E - t e r - n a l S o u r c e o f e v - ' r y _ j o y, W e l l
m a y _ t h y _ p r a i s e _ o u r l i p s e m - p l o y, W h i l e
i n _ t h y _ t e m - p l e w e a p - p e a r, _ w h o s e
g o o d - n e s s c r o w n s t h e c i r c - l i n g y e a r.

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Jesus shall reign where 're the sun
Does
his successive journeys run;
His kingdom spread from shore to shore,
Till moons shall wax and wane no more.

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God is in this and every place! But O, how dark and void! To me 'tis one great wilderness, This earth without my God.
My God, the spring of all my joys,
The life of my delights, The glory of my joys,

brightest days, And comfort of my nights!—

And comfort of my nights!
Shepherds, rejoice, lift up your eyes, And send your fears away:

News from the regions of the skies—A Saviour's born today—

A Saviour's born today.
O Jesus! at thy feet we wait,
Till
d
thou shalt bid us rise;
Restored to our un-

singing state,
To love's sweet para-

dise.
O 'tis delight, without alloy, Jesus, to hear thy name; My spirit leaps with inward joy, I feel the sacred flame.
Come, let us who in Christ believe, Our common Saviour praise: To him, with joyful voices, give The glory of his grace.
I know that my Redeemer lives, And ever prays for me; A token of his love he gives, A pledge of liberty—

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How happy every child of grace, Who knows his sins forgiven! This

earth, he cries, is not my place, I seek my place in heaven: A

country far from mortal sight, Yet O! by faith I see; The

land of rest, the saints' delight, The heaven prepared for me.
Come, let us join our cheerful songs With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one— But all their joys are one.
61. ANNAWON

Thomas Commuck

G C C Dm C G

O for a thousand tongues to sing My

c G D Em Am Dm Am

great Redeemer's praise! The glories of my

C G C Em Am F G C

God and King, The triumphs of his grace!
When all thy mercies, O my God, My
ris - ing soul sur - veys; Trans - port - ed with the
view, I'm lost In won - der, love, and praise!
See Israel's gentle Shep-herd stand, With all-en-gag-ing charms: Hark

how he calls the ten-der lambs, And folds them in his arms!— Hark

how he calls the ten-der lambs, And folds them in his arms!
Hap - py the souls to Je - sus join'd, And saved by grace a - lone;_ Walk-
ing in all his ways, they find Their hea - ven on earth be - gun._ The

church tri - um - phant in thy love, Their might - y joys we know: They

ing the Lamb in hymns a - bove, And we in hymns be - low._
Give me the wings of faith to rise With
in the veil, and see The saints above, how
great their joys, How bright their glories be.

A A A A A A

E B E C#m F#m

Bm E F#m Bm D E A
66. SECONET

Thomas Commuck

Thy ceaseless, unexhausted love, Un-

merited, and free, Delights our evil

to remove, And help our misery.
When I can read my title clear To mansions in the skies, I'll bid farewell to every fear, And wipe my weeping eyes— And wipe my weeping eyes.
Lord, I believe thy every word, Thy every promise true; And lo! I wait on thee, my Lord, Till I my strength renew.
69. POKANOKET

My__ Sa-viour, my al-might-y friend, When__

I be-gin____ thy____ praise, Where will the grow-ing__

num-be rs end! The__ num-bers of thy grace.
Lord, all I am is known to thee; In vain my soul would try To shun thy presence, or to flee the notice of thine eye—The notice of thine eye.
Father of me and all mankind, And
all the hosts above, Let every
understanding mind Unite to
praise thy love!— Unite to praise thy love!
Am I a soldier of the cross, A follower of the Lamb? And shall I fear to own his cause, Or blush to speak his name?— Or blush to speak his name?
73. OLD INDIAN HYMN

Traditional

Em  Em  Am  Em

1. Glory to God the Father
2. My soul doth magnify the

Am  D  Em  Em

be, Lord, Glory to God the Son, Glo-

Em  Am  Em  Am

god to God the Saviour, Holy Ghost, Glo-

D  Em  D  G

ry to God a joy ful voice. Halle- lujah!
3. I need not go a-broad for joy, I have a feast at home; 
   my sighs are turn-ed into songs, The Comforter is come. (Hallelujah...)

4. Down from above the Blessed Dove, Is come into my breast, 
   To witness God's eternal love, This is my heavenly feast. (Hallelujah...)

5. This makes me Abba, Father, cry, With confidence of soul; 
   It makes me cry, My Lord, my God, And that without control. (Hallelujah...)

6. There is a stream that issues forth From God's eternal throne, 
   And from the Lamb, a living stream, Clear as a crystal stone. (Hallelujah...)

Commuck's note: "The Narragansett Indians have a tradition, that the following tune was heard in the air by them, and other tribes bordering on the Atlantic coast, many years before the arrival of the whites in America; and that on their first visiting a church in Plymouth Colony, after the settlement of that place by the whites, the same tune was sung while performing divine service, and the Indians knew it as well as the whites. The tune therefore is preserved among them to this day, and is sung to the words here set."

The words are from the hymn "Glory to the Father be", by English poet and priest John Mason (c. 1646-1694).
Je - sus, shall I nev-er be Firm - ly ground- ed up - on thee!

Nev - er by thy work a-bide? Nev - er in thy wounds re-side!
Depth of mercy! can there be mercy still re-
served for me? Can my God his wrath forbear,
Me, the chief of sinners, spare?
God of love, that hearest the prayer, Kindly for thy people care; Who on thee alone depend:

Love us,

save us to the end— Love us, save us to the end.
77. MOOANAM

Lord, we come before thee now, At thy feet we humbly bow;
O do not our suit disdain;
Shall we seek thee, Lord, in vain?

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Je sus, Lord, we look to thee, Let us

in thy name agree; Show thyself the prince of peace, Bid our jars for ever cease.
God of love, that hearest the prayer; Kindly for thy people care;
Who on thee alone depend:
Love us, save us to the end.
Hearken to the solemn voice, The awful midnight cry! Waiting
souls, rejoice, rejoice, And see the bridegroom nigh! Lo, he
comes to keep his word, Light and joy his looks impart; Go ye
forth to meet your Lord, And meet him in your heart.

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81. TISPAQUIN

Meet—Glo—ry to our heavenly King, The God of—
it is—to— sing, In ev-'ry—

F C Dm F Gm C F Bb Am C

Meet and right it is to sing, In every—

F C F F F Bb F C

time and place, Join we then with sweet ac-

cord, All in one thank-giving join! Holy,

F F Bb F F C F C

cord, All in one thank-giving join! Holy,

F F Bb F F C F C

cord, All in one thank-giving join! Holy,

Dm F Gm C F Bb Am C F C F


Dm F Gm C F Bb Am C F C F

To the hills I lift mine eyes, The everlasting hills;

Streaming thence in fresh supplies, My soul the Spirit feels:

Will he not his help afford? Help, while yet I ask is given:

God comes down: the God and Lord That made both earth and heaven.
O almighty God of love, Thy holy arm display;

Send me succour from above, In this my evil day:

Arm my weakness with thy power, Woman's seed appear within!

Be my safeguard and my tower, Against the face of sin.
84. **WAUSHARA**

Thomas Commuck

---

Jesus drinks the bitter cup, The wine press treads alone:

---

Tears the graves and mountains up, By his expiring groan:

---

Lo, the powers of heaven he shakes, Nature in convulsion lies; Earth's profoundest centre quakes, The great Jehovah dies!

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85. PAUGUS

Thomas Commuck

God of Is-rael's faith-ful three, Who braved the tyrant's ire,

Nobly scorn'd to bow the knee, And walk'd un-hurt in fire:

Breathe their faith into my breast; Arm me in this fier-y hour;

Stand, O Son of man, con-fess In all thy sav-ing power.
Maker, Saviour of mankind, Who has on me bestowed
An immortal soul, design'd To be the house of
God: Come, and now reside in me, Never, never to remove; Make me just and good like thee, And full of power and love.
Come, thou almighty King, Help us thy name to sing, Help us to praise!

Father all glorious, O'er all victorious,

Come, and reign over us, Ancient of days.
Jesus, lover of my soul, Let me to thy bosom fly,

While the nearer waters roll, While the tempest still is high;

Hide me, O my Saviour, hide, Till the storm of life is past;

Safe into the haven guide, O receive my soul at last.
89. PIANKASHAW

Hark! the herald angels sing "Glory to the new-born King;"

Peace on earth, and mercy mild; God and sinners reconciled;"

Joyful all ye nations rise, Join the triumphs of the skies:

With th'angel-like hosts proclaim, "Christ is born in Beth-le-hem."
Hark! a voice divides the sky; Happy are the faithful dead!

In the Lord who sweetly die, They from all their toils are freed!

Them the Spirit hath declared Blest, unutterably blest;

Jesus is their great reward! Jesus is their endless rest.
Peace be on this house be-stow'd, Peace on all that here re-side;

Let the un-known peace of God With the man of peace a-bide!

Let the Spi-rit now come down: Let the bless-ing now take place:

Son of peace, receive thy crown, Ful-ness of the gos-pel grace.
Come and let us sweetly join, Christ to praise in hymns divine!

Give we all with one accord, Glory to our common Lord;

Hands, and hearts, and voices raise; Sing as in the ancient days;

Ante-date the joys above, Celebrate the feast of love.
You that have been often invited to come To heaven's great

supper, while yet there is room; The voice of the Saviour new hear and o-

bey; O bow_ to his sceptre while it's call'd to-day.
Rejoice evermore with angels above, In Jesus's love; With glad exultation your triumph proclaim, As scribbling salvation to God and the Lamb.
Though troubles assail, and dangers affright, Though

friends should all fail, and foes all unite, Yet

one thing secures us, what ever betide, The

promise assures us, the Lord will provide.
96. NARRAGANSET

Thomas Commuck

Ex-pand thy wing, ce-les-tial dove, And brood-ing o'er my na-ture's night, Call

forth the ray of heav-en-ly love, Let there in my dark soul be light; And

fill th'il-lus-tra-ted a-byss With glo-rious beams of end-less bliss.

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97. TECUMSEH

Thomas Commuck

Come, O thou traveler unknown, Whom still I hold, but cannot see! My company before is gone, And I am left along with thee; With thee all night I mean to stay. And wrestle till the break of day.
Surrounded by a host of foes, Storm'd by a host of foes within; Nor swift to flee, nor strong to oppose, Single against hell,

Earth, and sin; Single, yet undismayed, I am; I dare believe in Jesus name.
Come on, my partners in distress, My comrades
through the wilderness, Who still your bodies feel: A-
while forget your griefs and fears, And look beyond this
vale of tears, To that celestial hill.

99. ONEIDA
Thomas Commuck

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O_ God, thy faithfulness I plead: My present help in time of need, My great deliverer thou! Haste to my aid! thine ear incline, And rescue this poor soul of mine! I claim the promise now!
How happy are the little flock, Who, safe beneath their guardian rock, In all commotions rest!

When war's and tumult's waves run high, Unmoved above the storm they lie, They lodge in Jesus' breast.
102. PENOBSCOT

Thomas Commuck

Hail! thou once despised Jesus, Hail, thou everlasting King!

Thou didst suffer to redeem us, Thou didst free salvation bring.

Hail, thou agonizing Saviour, Bearer of our sin and shame!

By thy merits we find favor; Life is given through thy name.
Right-eous God! whose venge-ful phi-als All our fears and thought ex-ceed;

Big with woes and fier-y tri-als, Hang-ing, burst-ing o'er our head:

While thou vis-it-est the na-tions, Thy se-lect-ed peo-ple spine;

Arm our cau-tion'd souls with pa-tience, Fill our hum-bled hearts with prayer.
Come, thou fount of every blessing, Tune my heart to sing thy grace:
Streams of mercy never ceasing, Call for songs of loudest praise.
Teach me some melodious sonnet, Sung by flaming tongues above:
Praise the mount— I'm fix'd up on it; Mount of thy redeeming love!
Love divine, all loves excelling, Joy of heaven to earth come down;

Fix in us thy humble dwelling, All thy faithful mercies crown!

Jesus, thou art all compassion, Pure unbounded love thou art;

Visit us with thy salvation; Enter every trembling heart.

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Come, thou ever-lasting Spirit,
Bring to every thankful mind

All the Saviour's dying merit,
All his sufferings for mankind:

True recorder of his passion,
Now the living fire impart,

Now reveal his great salvation,
Preach his gospel to our heart.

106. ONONDAGA
Thomas Commuck

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Since the Son hath made me free, Let me taste my liberty!

Thee behold with open face, Triumphant in thy saving grace!

Thy great delight to prove, Glory in thy perfect love.
Weary souls that wander wide From the central point of bliss,

Turn to Jesus crucified, Fly to those dear wounds of his;

Sink into the purple flood; Rise into the life of God.
Arise, my soul, arise,
Shake off thy guilty fears,
The bleeding Sacrifice
In my behalf appears;
Before the throne my
Surety stands,
My name is written on his
hands—

D D G D A D G A D F#m

Bm Em A Bm E F#m E A A

D A Em A D E A A E

A A D G D D A D

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The Lord Je-ho-vah reigns, His throne is built on high; The

garments he assumes Are light and majesty: His

glories shine with beams so bright, No mortal eye can

bear the sight— No mortal eye can bear the sight.
How tedious and tasteless the hours, When Jesus no longer I see; Sweet prospects, sweet birds, and sweet flow'rs, Have all lost their sweetness to me: The midsummer sun shines but dim, The fields strive in vain to look gay; But when I am happy in him, December's as pleasant as May.
A fountain of life and of grace In Christ, our Redeemer, we see: For us, who his offers embrace; For all it is open and free: Jehovah himself doth invite To drink of his pleasures unknown; The streams of immortal delight, That flow from his heavenly throne.
All glory to God in the sky, And peace upon earth be restored!

O Jesus, exalted on high, Appear our omnipotent Lord! Who meanly in Bethlehem born, Didst stoop to redeem a lost race, Once more to thy creatures return, And reign in thy kingdom of grace.
What now is my object and sin? What now is my hope and desire? To follow the heavenly Lamb, And after his image aspire:

My hope is all centred in thee; I trust to recover thy love; On earth thy salvation to see, And then to enjoy it above.
115. **NEECHY**

Thomas Commuck

Away with our sorrow and fear, We soon shall recover our home; The city of saints shall appear, The day of eternity come. From earth, we shall quickly remove, And mount to our native abode; The house of our Father above, The palace of angels and God.

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Come away to the skies, my beloved arise, And rejoice in the
day thou wast born: On this festival day, come exulting a way, And with

inging to Sion return— And with singing to Sion return.

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I came to the spot where the white pilgrim lay. And the tempest may roar, and the loud thunder roll. And

I left my sweet children (who for me do mourn) In far distant regions to dwell.

I wander'd an exile and stranger below, To publish salvation abroad; The trumpet of the gospel endeavor'd to blow, Inviting poor sinners to God.

But when among strangers, and far from my home, No kindred or relative nigh, I met the contagion, and sunk in the tomb, My spirit to mansions on high.

O tell my companion and children most dear To weep not for Joseph, though gone! The same hand that led me through scenes dark and drear, Has kindly conducted me home.

3. The cause of my Master propell'd me from home, I bid my companion farewell; I left my sweet children (who for me do mourn) In far distant regions to dwell.

4. I wander'd an exile and stranger below, To publish salvation abroad; The trumpet of the gospel endeavor'd to blow, Inviting poor sinners to God.

5. But when among strangers, and far from my home, No kindred or relative nigh, I met the contagion, and sunk in the tomb, My spirit to mansions on high.

6. O tell my companion and children most dear To weep not for Joseph, though gone! The same hand that led me through scenes dark and drear, Has kindly conducted me home.


The author, John P. Ellis (1820-1896) wrote 13 stanzas, of which Commuck used six.

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118. ANTHEM (shortened to a hymn tune)  
ONE HUNDREDTH PSALM

Make a joyful noise, make a joyful noise unto the Lord, make a joyful noise unto the Lord, make a joyful noise unto the Lord, all ye lands.
While shepherds watch'd their flocks by night, All

sate on the ground. The angel of the

Lord came down. And glory shone around.
Lord, dismiss us with thy blessing, Bid us now depart in peace:

Still on heavenly manna feeding, Let our faith and love increase:

Fill each breast with consolation; Up to thee our hearts we raise:

When we reach our blissful station, Then we'll give thee nobler praise—
no bler praise— no bler praise— Then we'll give you

no bler praise. And we'll sing hal-le-lu-jah to

God and the Lamb— to God and the Lamb— and we'll

ing hal-le-lu-jah to God and the Lamb—

to God and the Lamb.
Appendix 1. Names of the Tunes

Thomas Commuck wrote this: “As the tunes in this book are the work of an Indian, it has been thought proper by the author to have it all of a piece. The tunes therefore will be found to assume the names of noted Indian chiefs, Indian females, Indian names of places, &c. This has been done merely as a tribute of respect to the memory of some tribes that are now nearly if not quite extinct; also as a mark of courtesy to some tribes with whom the author is acquainted.”

Commuck’s tributes, from the year 1845, are echoed here, 176 years later, with online references to the tribes, individuals, and places memorialized by Commuck.

**Hymn 1. PEQUOT**
The Mashantucket (Western) Pequot Tribal Nation: [https://www.mptn-nsn.gov/tribalhistory.aspx](https://www.mptn-nsn.gov/tribalhistory.aspx)
Pequots: [https://en.wikipedia.org/wiki/Pequots](https://en.wikipedia.org/wiki/Pequots)

**Hymn 2. SHENANDOAH**
Chief Shenendoah: [https://www.oneidaiannation.com/chiefshenendoah/](https://www.oneidaiannation.com/chiefshenendoah/)
Indians of Virginia (Pre-historic to modern, including Indians of the Shenandoah Valley, 120 pages): [http://virginiahistoryseries.org/linked/unit%201.indians%20of%20virginia.%20pre-1600.slides%201%20up.crop.pdf](http://virginiahistoryseries.org/linked/unit%201.indians%20of%20virginia.%20pre-1600.slides%201%20up.crop.pdf)

**Hymn 3. CUMMANCHE**
Comanche Nation: Lords of the Plains: [https://comanchenation.com/](https://comanchenation.com/)

**Hymn 4. QUAPAW**

**Hymn 5. HURON**
Wyandotte Nation: Preserving the future of our past! [https://wyandotennation.org/culture/history/published/wyandot-hurons/](https://wyandotennation.org/culture/history/published/wyandot-hurons/)

**Hymn 6. FLATHEAD**
Confederated Salish & Kootenai Tribes: [https://tribalnations.mt.gov/cska](https://tribalnations.mt.gov/cska)

**Hymn 7. IROQUOI**

**Hymn 8. MONTAUK**
Montaukett: https://en.wikipedia.org/wiki/Montaukett
Matouwak Research Center: http://www.montaukwarrior.info/?page_id=15

Hymn 9. FOX
Sac and Fox Nation: https://www.sacandfoxnation-nsn.gov/

Hymn 10. OSHKOSH
Chief Oshkosh: https://en.wikipedia.org/wiki/Chief_Oshkosh

Hymn 11. JERSEY
New Jersey Commission on American Indian Affairs: https://www.nj.gov/state/njcaia-about.shtml

Hymn 12. MUNSEE
Mohican Nation, Stockbridge-Munsee Band: https://www.mohican.com/brief-history/

Hymn 13. PAWNEE
The Pawnee Nation: https://pawneenation.org/pawnee-history/

Hymn 14. SENECA
Seneca Nation of Indians: https://sni.org/culture/

Hymn 15. YAMASSEE
Yamassee Nation (Yamassee Indian Tribe of Seminoles): http://yamasseeenation.org/index/

Hymn 16. DELAWARE
Delaware Tribe of Indians: http://delawaretribe.org/

Hymn 17. KYOE
Kiowa Tribe: https://kiowatribe.org/

Hymn 18. MISHWAUKIE
Mishawaka, Indiana, the Princess City: http://mishawaka.in.gov/history

Hymn 19. OKAWWUCK

Hymn 20. QUINNEBAUG
The Quinebaug River (spelled with one n) flows through Connecticut and Massachusetts: https://www.osv.org/building/quinebaug-river-bridge/

Hymn 21. BRALTON
This hymn (both the words and the tune) are no. 167b in Lowell Mason’s collection, The Carmina Sacra: https://imslp.org/wiki/Carmina_Sacra_(Mason%2C_Lowell)
Hymn 22. SKATAKOOK
Schaghticoke Tribal Nation: https://schaghticoke.com/

Hymn 23. OTTOE
The Otoe-Missouria Tribe: https://www.omtribe.org/

Hymn 24. YARACO

Hymn 25. STOCKBRIDGE
Mohican Nation, Stockbridge-Munsee Band: https://www.mohican.com/brief-history/

Hymn 26. CREEK
The Muscogee Nation: https://www.muscogeenation.com/culturehistory/

Hymn 27. WABASH

Hymn 28. TUSCARORAH
Tuscarora Nation of North Carolina: https://tuscaroranationnc.com/tribal-history

Hymn 29. APES
William Apess (1798-1839 (minister, orator, author of the earliest full-length autobiography by an American Indian – a Pequot):
https://nativenortheastportal.com/bio/bibliography/apes-william-1798-1839
William Apess’ “Looking-Glass”: Why We Should All Read It:
https://americanwritersmuseum.org/why-we-should-all-read-william-apess-looking-glass/

Hymn 30. WAMPANOAG
Wampanoag History: https://wampanoagtribe-nsn.gov/wampanoag-history
Mashpee Wampanoag, A Strong Culture: https://mashpeewampanoagtribe-nsn.gov/culture

Hymn 31. KICKAPOO
Kickapoo Tribe of Oklahoma: https://www.kickapootribeofoklahoma.com/
Gallery: https://www.kickapootribeofoklahoma.com/gallery

Hymn 32. OCCUM
Samson Occom (1723-1792, one of the earliest Christian Indian ministers):
https://www.mohegan.nsn.us/explore/heritage/our-history/samson-occum

Hymn 33. BROTHERTOWN
Thomas Commuck was a member of the Brothertown community, first in New York, and then, beginning in 1831, in Wisconsin.  
Brothertown Indian Nation (Eeyamquitoowauconnuck): https://www.brothertownindians.org/  
History: https://www.brothertownindians.org/heritage/history/  
Brothertown Indians: https://en.wikipedia.org/wiki/Brothertown_Indians  
Wisconsin Governor’s Proclamation, November 7, 2020:  
https://brothertownindians.org/image/cache/110720_Proclamation_Eeyamquitoowauconnuck_Brothertown_Day.pdf

**Hymn 34. MUNPONSET**

“That the so-called Munponsett Indians belonged to the Wampanoag may possibly be imagined from the fact that they were joined with the hostiles under King Philip’s control and were so treated during the campaign against the Wampanoag by Captain Church.” Quoted from https://www.dartmouthhas.org/uploads/1/0/0/2/100287044/territorial_boundaries_-_wampanoags-1928.pdf

**Hymn 35. PONTIAC**

Pontiac (Obwaandi’eyaag, c.1714 – 1769, an Ottawa war chief, known for his role in Pontiac’s War, a result of dissatisfaction with British rule in the Great Lakes region):  
https://en.wikipedia.org/wiki/Pontiac_(Ottawa_leader)

**Hymn 36. KEWANOWUT**

Keweenaw Bay Indian Community: http://www.itcni.org/keweenaw-bay-indian-community/

**Hymn 37. MISSISSIPPI**

Mississippi Band of Choctaw Indians: https://www.choctaw.org/

**Hymn 38. PASSAMAQUODDY**

Passamaquoddy Tribe Culture & History: https://www.passamaquoddy.com/?page_id=24

**Hymn 39. MILWAUKIE**

Native Milwaukee: https://emke.uwm.edu/entry/native-milwaukee/

**Hymn 40. TOTOSON**

Totoson was a warrior in King Philip’s War; see, for example:  
https://www.colonialsociety.org/node/1864

**Hymn 41. PAUTUCKET**

The Pennacook Tribe of New England (also called Pawtucket):  
https://www.legendsofamerica.com/pennacook-tribe/

**Hymn 42. WINNEBEGO**

Winnegago Tribe of Nebraska:
Hymn 43.  SHAWNEE
Shawnee Tribe:  https://www.shawnee-nsn.gov/history/

Hymn 44.  PEORIA
Peoria Tribe of Indians of Oklahoma:  https://peoriatribe.com/culture/

Hymn 45.  TONAWANDA

Hymn 46.  MIAMI
Miami Tribe Relations (Miami University of Ohio):  
https://miamioh.edu/miami-tribe-relations/

Hymn 47.  YAZOO
Yazoo people:  https://en.wikipedia.org/wiki/Yazoo_people

Hymn 48.  KISKARRAH

Hymn 49.  SASSAMON
John Sassamon (c.1620-1675), was a member of the Massachusett tribe, active in the Pequot War in 1637, after which he learned English and the Christian way of life:  

Hymn 50.  ALGONQUIN
Algonquian Indians:  https://ohiohistorycentral.org/w/Algonquian_Indians

Hymn 51.  WETAMOE
Weetamoo (c.1635-1676) was a sunksqua—a female sachem, of the Pocasset tribe:  
https://en.wikipedia.org/wiki/Weetamoo

Hymn 52.  MOHEGAN
Mohegan Tribe: Honoring the past, Building for the future:  
https://www.mohegan.nsn.us/

Hymn 53.  MOHAWK
Mohawk Nation Council of Chiefs:  http://www.mohawknation.org/

Hymn 54.  UNCAS
Uncas (1590-1683) was the sachem of the Mohegan Indians during most of the 17th century:  
https://nativenortheastportal.com/bio/bibliography/uncas-1590-1683
Hymn 55. GROTON
The town of Groton (Connecticut) was important to the Niantic Indians during the 17th century, and to the Pequot thereafter: https://en.wikipedia.org/wiki/Groton,_Connecticut

Hymn 56. CHIPPEWAY
Sault Tribe of Chippewa Indians: https://www.saulttribe.com/history-a-culture
Chippewa Indians (also known as Ojibwa or Anishnaabe): https://ohiohistorycentral.org/w/Chippewa_Indians

Hymn 57. CHEROKEE
Cherokee Nation: https://www.cherokee.org/about-the-nation/

Hymn 58. POWHATAN
Powhatan (c.1547 – c.1618) was the leader of the Powhatan Confederacy, consisting of up to thirty tribes of Algonquian-speaking Indians. https://en.wikipedia.org/wiki/Powhatan_(Native_American_leader)

Hymn 59. TETON
The Teton Sioux are now more often called the Lakota: https://www.rosebudsiouxtribe-nsn.gov/history-culture

Hymn 60. COMMUCK
The surname of Thomas Commuck (1804-1855), who composed almost all the tunes in this collection. http://nativenortheastportal.com/bio/bibliography/commuck-thomas. Several relatives with this name are listed in records of the Brothertown Indians.

Hymn 61. ANNAWON
Annawon was associated with Philip (of King Philip’s War). He is mentioned in Massasoit of the Wampanoags, by Alvin G. Weeks, 1919 and in Soldiers in King Philips War: http://www.usgennet.org/usa/topic/newengland/philip/21-end/ch26pt2.html

Hymn 62. WYANDOT
Wyandotte Nation – Preserving the future of our past! https://wyandotte-nation.org/culture/history/general-history/wyandots-in-ohio/

Hymn 63. POCASSET
The Pocasset Wampanoag Tribe of the Pokanoket Nation: https://www.pocassetpokanoket.com/pocasset/

Hymn 64. MISSOURI
The Otoe-Missouria Tribe: https://www.omtribe.org/

Hymn 65. ASSAWOMSET
Assawompsett (place of the white stones) is a pond in Wampanoag territory. “In 1662, John Sassamon, a Harvard-educated Praying Indian, had left Natick and moved to Nemasket, near Assawompsett, ministering to the local Wampanoag there. A former associate of King Philip, he soon fell into the sachem’s disfavor. In 1675, his body was found under Assawompsett’s ice. His murder became one of the causes of King Philip’s War.”

Hymn 66. SECONET
“Seconet” is an old spelling of Sakonnet, a tribe in Rhode Island in which Awashonks was a saunkskwa (female chief). Her name is said to appear in official records of New England more than any other Indian woman.

Hymn 67. OTTAWA
Ottawa Tribe of Oklahoma: http://www.ottawatribalibrary.com
Little River Band of Ottawa Indians: https://www.ittc.org/little-river-band-ottawa/
Odawa Indians: https://www.petoskeyarea.com/area-history/odawa-indians/

Hymn 68. SAC
Sac and Fox Nation: https://www.sacandfoxnation-nsn.gov/
Sac & Fox Nation of Missouri in Kansas and Nebraska: https://www.sacandfoxks.com/
Sauk Indians: https://ohiohistorycentral.org/w/Sauk_Indians

Hymn 69. POKANOKET
Pokanoket Nation—American Indians located in present-day Rhode Island and Massachusetts:
https://pokanokettribe.com/

Hymn 70. CADDOE
Oklahoma Historical Society, Caddo (Kadohadacho):
https://www.okhistory.org/publications/enc/entry.php?entry=CA003
https://mycaddonation.com/

Hymn 71. WAUPUN
Waupun is a town in Wisconsin, located about 36 miles southwest of Brotherton, home of Thomas Commuck. The name Waupun derives from the Ojibwe word “Waubun”, meaning “the east”, “the morning”, or “the dawn of day”. https://en.wikipedia.org/wiki/Waupun,_Wisconsin

Hymn 72. MICHIGAN
The state of Michigan is home to twelve federally acknowledged Indian tribes. For links to tribal websites, see https://www.michigan.gov/som/0,4669,7-192-29701_41909---,00.html.
Hymn 73. OLD INDIAN HYMN
Thomas Hastings’s harmonization of Old Indian Hymn is sung near the end of “Sounding Indian Melodies New Haven”, by Seth Wenger: https://vimeo.com/270227329. Thomas Commuck’s footnote to “Old Indian Hymn” suggests that the melody was widely sung for many years. However, there was another “Indian Hymn” that appears to have been much more familiar to William Apess and other Indians known to Commuck. This “Indian Hymn” (text only) would not have been sung to the melody that Commuck named “Old Indian Hymn” because they differ in meter and number of lines per stanza. For information regarding “Indian Hymn”, see https://muse.jhu.edu/article/759481/pdf.

Hymn 74. POCAHONTAS
Pocahontas was the daughter of Chief Powhatan. See married Virginia tobacco magnate John Rolfe in 1614 and was presented to English society as an example of a “civilized savage”. She died in England in 1617 and was buried at St. George’s Church, Gravesend. https://en.wikipedia.org/wiki/Pocahontas; https://en.wikipedia.org/wiki/John_Rolfe

Hymn 75. LITTLE OSAGE
https://en.wikipedia.org/wiki/Osage_Nation
Osage Nation: https://www.osagenation-nsn.gov/

Hymn 76. MAGNUS
Possibly this name refers to Mangas Coloradas (c.1793-1863), an Apache war chief (known simply as Mangas) who was active during the years that Thomas Commuck was composing Indian Melodies. https://en.wikipedia.org/wiki/Mangas_Coloradas

Hymn 77. MOOANAM
Moonam’s kinship to Massacoit and Philip (as in King Philip’s War) is described in Mayflower History: http://mayflowerhistory.com/massasoit

Hymn 78. SCHOHARRIE
Schoharie is a town in Schoharie County, New York. The area was long occupied by Mohawk Indians. https://en.wikipedia.org/wiki/Schoharie,_New_York

Hymn 79. PESSICUS
In 1643, Pessicus became a sachem in the Narragansetts tribe. https://nativenortheastportal.com/bio/bibliography/pessicus-1623-1676

Hymn 80. CHICKASAW
The Chickasaw Nation: https://chickasaw.net/

Hymn 81. TISPAQUIN
Tuspaquin was a sachem of the Qampanoag. https://nativenortheastportal.com/bio/bibliography/tuspaquin-black-sachem-1676
Hymn 82. SUSQUEHANNAH
Susquehannah National Heritage Area: https://www.susquehannaheritage.org/discover-river-history/susquehannock-native-landscape/

Hymn 83. MENOMINIE
The Menominee Indian Tribe of Wisconsin: https://www.menominee-nsn.gov/CulturePages/BriefHistory.aspx

Hymn 84. WAUSHARA
Waushara is the name of a county in Wisconsin. The name is of Winnebago origin. https://en.wikipedia.org/wiki/Waushara_County,_Wisconsin

Hymn 85. PAUGUS
Paugus, a chief of the Pequawket tribe, was killed in the Battle of Pequawket in 1725. https://en.wikipedia.org/wiki/Battle_of_Pequawket

Hymn 86. PATCHAUG
The Pachaug River, arising from the Pachaug State Forest at the boundary between Connecticut and Rhode Island, was used by the Mohegan Indians. https://en.wikipedia.org/wiki/Pachaug_River

Hymn 87. PISCATAQUA
The Piscataqua River (Maine and New Hampshire) was named by the area’s original Abenaki inhabitants. The word Piscataqua is believed to be a combination of peske (branch) with tegwe (a river with a strong current, possibly tidal). https://en.wikipedia.org/wiki/Piscataqua_River

Hymn 88. PHILIP
Philip (1638-1676), was a sachem of the Wampanoag Indians. Known at Metacom among the Wampanoag and later, as King Philip. He used tribal alliances to attempt to drive European colonists out of New England. https://en.wikipedia.org/wiki/Metacomet; https://en.wikipedia.org/wiki/King_Philip%27s_War

Hymn 89. PIANKASHAW
In 1854, the Peoria Tribe of Indians of Oklahoma was formed from the Peoria, Piankashaw, and Wea tribes: https://peoriatribe.com/culture/

Hymn 90. MANDAN
Hymn 91. CANONECHET
Canonchet was a Narragansett warrior during King Philip’s War:
https://nativenortheastportal.com/bio/bibliography/canonchet-1676

Hymn 92. NETOP
“Netop” was a word used by American colonists as a greeting to Indians. The word connoted friendship. Found in writings of Roger Williams as early as the mid-17th century, “netop” can be compared to the Narragansett “nétop” for “my friend” and the Massachusetts word “neetomp”:
https://www.nps.gov/rowi/learn/historyculture/foundingprovidence.htm

Hymn 93. OSCEOLA
Osceola (1804-1838) was named Billy Powell when born in Alabama. Of mixed ancestry (Muscogee Creek, and Scottish), he became a leader of Seminoles in Florida, where he was active in the Dade Massacre (December 28, 1835) and the Second Seminole War (1835-1842).
https://en.wikipedia.org/wiki/Osceola

Hymn 94. CALUMET
“Calumet” is a French word for a type of ceremonial pipe used by Indians along the east shore of Lake Winnebago, including the area which, in 1850, became Calumet County, Wisconsin. In the 1830s, the United States government relocated Indians from New York and New England to the southwest part of the county; these included the Brothertown, Oneida, and Stockbridge-Munsee Indians. A member of the Brothertown community was Thomas Commuck:
https://en.wikipedia.org/wiki/Calumet_County,_Wisconsin

Hymn 95. NATCHEZ
The Natchez Indians: https://www.mshistorynow.mdah.ms.gov/issue/the-natchez-indians

Hymn 96. NARRAGANSET
The Narragansett Indian Tribe: http://narragansettindiannation.org/. Many Narragansets joined with members of other New England tribes to form the Brothertown tribe:
http://narragansettindiannation.org/history/early/

Hymn 97. TECUMSEH
Tecumseh (c.1768-1813) was a Shawnee chief and warrior.
https://ohiohistorycentral.org/w/Tecumseh
https://americanindian.si.edu/static/exhibitions/infinityofnations/woodlands/176249.html
https://en.wikipedia.org/wiki/Tecumseh

Hymn 98. WESSAGUSSETT
Wessagussett was a short-lived English trading colony in Weymouth, Massachusetts, settled in 1622. Described as ill-conceived, ill-executed, ill-fated. Conflicts involved primarily the Massachusett tribe, but also the Nauset, Paomet, Succonet, Mattachiest, Capawack, and Agawam tribes. [https://en.wikipedia.org/wiki/Wessagusset_Colony](https://en.wikipedia.org/wiki/Wessagusset_Colony)

**Hymn 99. ONEIDA**
Oneida Indian Nation (Oneida, New York): [https://www.oneidaindiannation.com/](https://www.oneidaindiannation.com/)
Oneida Nation (Wisconsin): [https://dpi.wi.gov/amind/tribalnationswi/oneida](https://dpi.wi.gov/amind/tribalnationswi/oneida)
Oneida People: [https://en.wikipedia.org/wiki/Oneida_people](https://en.wikipedia.org/wiki/Oneida_people)

**Hymn 100. WATCHAUG**
Watchaug is a 573-acre pond. The administrative offices of the Narragansett tribe are located in nearby Charlestown, Rhode Island, where Thomas Commuck was born: [http://narragansettindiannation.org/2016/12/watchaug/](http://narragansettindiannation.org/2016/12/watchaug/)

**Hymn 101. POTAWATTAMIE**
Pottawatomi: [https://en.wikipedia.org/wiki/Potawatomi](https://en.wikipedia.org/wiki/Potawatomi)
Pottawatomi History (Milwaukie Public Museum): [https://www.mpm.edu/content/wirp/ICW-152](https://www.mpm.edu/content/wirp/ICW-152)
Citizen Potawatomi Nation Cultural Heritage Center (Oklahoma): [https://www.potawatomiheritage.com/](https://www.potawatomiheritage.com/)

**Hymn 102. PENOBSCOT**
Penobscot: [https://en.wikipedia.org/wiki/Penobscot](https://en.wikipedia.org/wiki/Penobscot)
Penobscot Nation: [https://www.penobscontnation.org/](https://www.penobscontnation.org/)

**Hymn 103. Niantick**

**Hymn 104. KEOKUCK**
Keokuk (c.1780 – 1848), was a chief of the Sauk tribe, known for personal bravery and oratorical skill: [https://en.wikipedia.org/wiki/Keokuk_(Sauk_leader)](https://en.wikipedia.org/wiki/Keokuk_(Sauk_leader))

**Hymn 105. POQUYANTUP**
The Poguiantups were a prominent family of Christian Indians associated with Samson Occum and Brothertown, New York.
Hymn 106. ONONDAGA
Onondaga Nation – People of the Hills: https://www.onondaganation.org/culture/
Onondaga People: https://en.wikipedia.org/wiki/Onondaga_people

Hymn 107. OSAGE
https://en.wikipedia.org/wiki/Osage_Nation
Osage Nation: https://www.osagenation-nsn.gov/

Hymn 108. SIPPICAN
Sippican was a name for a local tribe of Wampanoag Indians in the area of the present-day Rochester, Massachusetts.
https://www.townofrochestermass.com/about/pages/town-history

Hymn 109. UMPAME
Umpame was a name used by the Patuxet tribe of Wampanoag Indians for the site now occupied by Plymouth, Massachusetts. https://en.wikipedia.org/wiki/Plymouth,_Massachusetts

Hymn 110. SIOUX
History of the Dakota of Minnesota: https://dakotawicohan.org/dakota-of-minnesota-history/
North Dakota Indian Affairs—Tribal Nations: https://www.indianaffairs.nd.gov/tribal-nations
Lakota People: https://en.wikipedia.org/wiki/Lakota_people
Standing Rock Sioux Tribe, History: https://www.standingrock.org/about/history/

Hymn 111. SEMINOLE
Seminole Tribe of Florida, History: https://www.semtribe.com/stof/history/historic-seminole

Hymn 112. CAYUGA
Cayuga People: https://en.wikipedia.org/wiki/Cayuga_people
Cayuga Nation: http://tuscaroras.com/cayuganation/

Hymn 113. KUSICK
Kusick appears to be an alternate spelling for a Tuscarora family, including Nicholas Cusick 1758–1840), a chief, and interpreter for General Marquis de Lafayette during the American Revolution, and his grandson, Lieutenant Cornelius Cusick (1835-1904), a sachem and leader of the “Tuscarora Company” in the Civil War:
Dennis Cusick (c.1800-1824), brother of David Cusic, and, as an artist, one of the founders of the Iroquois Realist Style of painting: https://en.wikipedia.org/wiki/Dennis_Cusick

Hymn 114. MASSASOIT
Massasoit (c.1581-1661) was a sachem of the Wampanoag confederacy. He is said to have prevented the failure of Plymouth Colony and the starvation that the Pilgrims faced during its earliest years: https://en.wikipedia.org/wiki/Massasoit
Mayflower History: http://mayflowerhistory.com/massasoit

Hymn 115. NEECHY

Hymn 116. CHILT

Hymn 117. MISSIONARY (WHITE PILGRIM)
The White Pilgrim was Joseph Thomas (1791-1835): https://www.therestorationmovement.com/_states/nj/thomas.htm

Hymn 118. ANTHEM—ONE HUNDRETH PSALM
The 100th Psalm in the King James Bible provides the text, “Make a joyful noise unto the Lord, all ye lands.” https://en.wikipedia.org/wiki/Psalm_100

Hymn 119. TALLAHASSEE
Tallahassee means “old “fields” or “old town” in the Muskogean language. The Florida state capitol, in Tallahassee, is located less than a mile from the “old town”, Anhaica, once occupied by the Apalachee tribe.
The Spirit of the Apalachees: https://marinelab.fsu.edu/marine-ops/apalachee/history-of-the-apalachee-tribe/

Hymn 120. SHOSHONEE
https://en.wikipedia.org/wiki/Shoshone
https://utahindians.org/archives/shoshone/history.html
https://easternshoshone.org/
http://www.sbtribes.com/about/
Appendix 2. Tunes and Sources of Texts in Thomas Commuck’s *Indian Melodies*

The following example, based on row 2, may be helpful for interpreting the table below.

“2/8” means that the tune SHENANDOAH is no. 2 in this collection and is on page 8 of Commuck’s 1845 collection, where the tune is pitched in the key of B♭.

Next, “3/2” indicates a time signature called “3 2”, representing 3 beats per measure, with a half-note duration for each beat. “S.M.” means Short Meter; standard metrical abbreviations such as this are shown after the table. Finally, “220” refers to the number of the hymn in the 1845 Methodist hymnal, where further stanzas of the hymn are included. See Appendix 4 for details.

<table>
<thead>
<tr>
<th>No. / Page</th>
<th>Tune Name</th>
<th>Key</th>
<th>Time</th>
<th>Meter</th>
<th>Text</th>
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<td>1 / 7</td>
<td>PEQUOT</td>
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<td>(Note 1)</td>
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<td>SHENANDOAH</td>
<td>B♭</td>
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<td>S. M.</td>
<td>220</td>
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<td>CUMMANCHE</td>
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<td>3/4</td>
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<td>4 / 9</td>
<td>QUAPAW</td>
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<td>S. M.</td>
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<tr>
<td>5 / 9</td>
<td>HURON</td>
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<td>3/4</td>
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<tr>
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<td>FLATHEAD</td>
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<td>7 / 11</td>
<td>IROQUOI</td>
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<td>FOX</td>
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<td>2/4</td>
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<td>JERSEY</td>
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<tr>
<td>12 / 15</td>
<td>MUNSEE</td>
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<td>PAWNEE</td>
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<td>2/2</td>
<td>S. M.</td>
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<td>YAMASSEE</td>
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<td>QUINNEBAUG</td>
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<td>21 / 22</td>
<td>BRALTON</td>
<td>F</td>
<td>3/2</td>
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<td>(Note 2)</td>
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<tr>
<td>23 / 24</td>
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<td>3/4</td>
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<td>CREEK</td>
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<td>3/2</td>
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<td>Measure</td>
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<tr>
<td>27 / 27</td>
<td>WABASH</td>
<td>g</td>
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<td>L. M.D.</td>
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<td>APES</td>
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<td>L.M.</td>
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<td>MIAMI</td>
<td>G</td>
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<td>WETAMOE</td>
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<td>4/4</td>
<td>C.M.</td>
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<td>COMMUCK</td>
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<td>62 / 55</td>
<td>WYANDOT</td>
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<td>C.M.</td>
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<td>64 / 57</td>
<td>MISSOURI</td>
<td>D</td>
<td>6/8</td>
<td>C.M.D.</td>
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<td>65 / 58</td>
<td>ASSAWOMSET</td>
<td>D</td>
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<td>66 / 58</td>
<td>SECONET</td>
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<td>3/2</td>
<td>C.M.</td>
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<tr>
<td>67 / 59</td>
<td>OTTAWA</td>
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<td>3/2</td>
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<td>WAUPUN</td>
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In column 3, capital letters represent major keys; lower case, minor keys.

In column 5, metrical abbreviations are as follows:

| SM | means 6.6.8.6 |
| LM | means 8.8.8.8 |
| LMD | means 8.8.8.8.8.8.8.8 |
| CM | means 8.6.8.6 |
| CMD | means 8.6.8.6.8.6.8.6 |

In column 6, among the hymn numbers in the 1845 Methodist hymnal, there are five notes:

Note 1. (PEQUOT) Author: Isaac Watts
Note 2. (BRALTON) Author: Isaac Watts, Ps. 25
Note 3. (OLD INDIAN HYMN) Author: John Mason (c.1646-1694)
Note 4. (OSCEOLA) The hymn, “You that have been often invited to come To heaven’s great supper” is in *Evangelical Hymns* (1829), no. 144; the author is not specified.
Note 5. (MISSIONARY (WHITE PILGRIM)) The hymn, “I came to the spot where the white pilgrim lay”, was written by John P. Ellis, 1820-1896; for all 13 stanzas see [https://www.therestorationmovement.com/_states/nj/Thomas.htm](https://www.therestorationmovement.com/_states/nj/Thomas.htm) and [www.hymntime.com/tch/htm/w/h/i/t/whitpilg.htm](http://www.hymntime.com/tch/htm/w/h/i/t/whitpilg.htm). The White Pilgrim was Joseph Thomas, 1791-1835.

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<td>a, C</td>
<td>4/4, 3/4</td>
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Appendix 3. Hymn Number 1

Ever since Charles Wesley’s hymn “O for a thousand tongues to sing” was published in the first Methodist hymnal (1780), it has traditionally been the first hymn to appear in Methodist hymnals. Many of the hymns in the 1780 hymnal have appeared in subsequent authorized Methodist hymnals. However, the same is not true for the tunes—there are many different tunes to which those hymns have been sung. One of these hymns is Hymn Number 1: “O for a thousand tongues to sing”. This appendix discusses five such tunes for Wesley’s great hymn, including one composed by Thomas Commuck.

John Wesley had published several tunebooks before 1780, and in the fifth edition (1786) of the 1780 hymnal, he designated specific previously published tunes for the hymns. For Hymn 1, designated BIRSTAL, a tune which, today, is known to very few people. (See “Tunes Lost and Found: BIRSTAL, FOUNDERY, HOTHAM and TRUE ELIJAH” in The Hymn 52, no. 1, (2001), pp. 21-30, for a facsimile of BIRSTAL as sung by the Wesleys, in addition to an arrangement for modern congregational singing.) BIRSTAL appeared in at least 78 publications during 1761-1820 but was soon thereafter replaced by other tunes.

Although our focus in this appendix is on the melody Commuck composed for Hymn 1, it is interesting to note that Hymn 1 is now usually sung to tunes composed after the deaths of the Wesley brothers: RICHMOND, composed in 1792, and AZMON, composed in 1828.

The Methodist tunebooks that were probably familiar to Thomas Commuck were The Methodist Harmonist (1833) and The Harmonist (1837, 1844, 1845). In the former, Hymn 1 is set to MELODY, by James Leach (1761-1798). In The Harmonist, Hymn 1 is set to MAJESTY, by William Billings (1746-1800) and BOWERBANK, for which no composer’s name is shown. All three of these tunes, which may have served as examples for Commuck’s study of melodies, are quite different from most hymn tunes now in use. They have greater range, higher-pitched keys and more melisma. Furthermore, the melody is printed in the third of four staves, just above the bass. These three tunes can be accessed online (see Appendix 4) and compared with a facsimile of Commuck’s melody for Hymn 1, as published in Indian Melodies:
Appendix 4. Annotated References

Part 1. Methodist hymnals and tunebooks probably known to Thomas Cummock

All but five of the 120 texts that Thomas Cummock used for his collection, *Indian Melodies*, were published in the Methodist hymnal. During the years that Cummock learned the basics of music, the primary Methodist hymnal in the USA was that of the Methodist Episcopal Church. (A chart showing the various Methodist groups and their authorized hymnals is shown in Carlton R. Young’s *Companion to the United Methodist Hymnal* (Nashville: Abingdon Press), pp. 94-95.)

The very first Methodist hymnal was that of John and Charles Wesley:

*A Collection of Hymns for Use of the People called Methodists* (London, 1780), and the name of the hymnal most likely used in Brothertown was similar:

*A Collection of the Hymns for the Use of the Methodist Episcopal Church* (New York: N. Bangs, and T. Mason, for the Methodist Episcopal Church, Abraham Paul, Printer) 1821 (and later editions). The 1821 edition is accessible online: 
https://babel.hathitrust.org/cgi/pt?id=npy.33433070779206&view=1up&seq=232&skin=2021

Although this hymnal is words-only, it shows the name of a designated tune for each hymn, just to the left of the title; e.g., page 7 shows exactly this: *Melody*. HYMN 1. C.M..

Recalling that during Cummock’s lifetime, hymn-singing much more common than it is now, so that hymnals were edited and republished much more often, it is enlightening to browse several early Methodist hymnals, including the first one, [https://www.ccel.org/w/wesley/hymn/jw.html](https://www.ccel.org/w/wesley/hymn/jw.html), and several of its American successors: [http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Methodist%20Episcopal%20Church](http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Methodist%20Episcopal%20Church).

Listed in this last website are both the 1844 and 1845 editions, which may have been very familiar to Thomas Cummock. Included in the list, along with the hymnals, is the collection of melodies, called *The Methodist Harmonist*, which Cummock may have studied as examples while learning to compose melodies. Although first published in 1833, it is especially notable that it was republished, expanded, under the name *The Harmonist*, in 1837, 1844, and again in 1845, the same year that *Indian Melodies* was published, and by the same publisher. Here is a link to the 1833 collection:

[https://ks4.imslp.info/files/imglnks/usimg/d/d7/IMSLP264722-PMLP299918-beingco00newy.pdf](https://ks4.imslp.info/files/imglnks/usimg/d/d7/IMSLP264722-PMLP299918-beingco00newy.pdf)

The Preface of the 1844 and 1845 editions of the hymnal refers to the following publication of tunes for used with the hymns: [https://catalog.hathitrust.org/Record/102404009](https://catalog.hathitrust.org/Record/102404009) Full name: *The Methodist Harmonist*, containing a collection of tunes from the best authors, embracing every variety of metre, and adapted to the worship of the Methodist Episcopal Church, to which is added a selection of anthems, pieces, and sentences for particular occasions. Publ. New York, B. Waugh
and T. Mason, for the Methodist Episcopal Church, 1833. (Revised from the edition of 1822…) Shape-note.

**Part 2. Thomas Hastings, Harmonizer of *Indian Melodies*, 1845**

Recall that Commuck’s 120 melodies in *Indian Melodies* were harmonized by Thomas Hastings. Hastings composed 1000 hymn tunes, some of which are in the two Methodist tunebooks mentioned above. The biography, *Thomas Hastings: An Introduction to His Life and Music*, by Hermine Weigel Williams (iUniverse, Inc. New York, 2005) mentions Commuck’s *Indian Melodies* (p.110): “an entry in Hastings’ diary on 24 April 1845 indicates that he finished his part of the editing process on that date.” The date recorded by Commuck in the Preface to *Indian Melodies* was just a few days later: 7 March 1845.


These references describe the development of the Brothertown Indians, including the role of Samson Occum in the founding of the tribe. Commuck’s melody no. 32 is named OCCUM. It seems likely that Commuck was familiar with Occum’s hymnal (words only): *A Collection of Hymns and Spiritual Songs*, first published in New London, Connecticut in 1784.


Linford D. Fisher, *The Indian Great Awakening: Religion and the Shaping of Native Cultures in Early America* (Oxford University Press, 2012). Fisher discusses Commuck’s hymnal in some detail, with special attention to OLD INDIAN HYMN (no. 73 in the present collection); see pages 207-8.

Brothertown Timelines:

**Part 4. Other Writings by Thomas Commuck**

“Sketch of the Brothertown Indians,” letter dated 22 August 1855 to Lyman C. Draper, in Wisconsin Historical Collections, 1859: [https://digicoll.library.wisc.edu/WIRead/wer0439.html](https://digicoll.library.wisc.edu/WIRead/wer0439.html)

“Sketch of Calumet County,” (Manchester, Wisconsin, 29 April 1851):
In addition to those two historical writings, there was an unpublished precursor to *Indian Melodies*. The title, as recorded on 11 November 1843 in the District Court of Brown County, Wisconsin Territory, is *The Indian Harmonist, or a humble attempt at harmony, consisting of original tunes in a variety of metres; also, a few anthems and set pieces. The whole composed by Thomas Commuck, a Narragansett Indian; to which is added a few favorite tunes from various authors: the original tunes being set to the words found in the Methodist Episcopal Hymn Book.*

**Part 5. Musicological studies and compositions based on Commuck melodies**


Victoria Lindsay Levine, *Writing American Indian Music: Historic Transcriptions, Notations, and Arrangements*, Recent Researches in American Music, vol. 44 (published for the American Musicological Society by A-R Editions, Inc., Middleton, Wisconsin, 2002). This book includes facsimiles of OLD INDIAN HYMN (round-note edition) and the piano score for Edward MacDowell’s “From an Indian Lodge,” first published in 1899, as well as biographical sketches of Thomas Hastings and Edward MacDowell. Levine comments that “Commuck explains his motivation and purpose in compiling this tunebook in his preface, quoted at length here because of its considerable interest:” (To read the preface, see Part 7 just below.)

**Part 6. Yale Group for the Study of Native America: Thomas Commuck’s “Indian Melodies” Brings Brothertown Indian Nation to Campus” (18 June 2018)**


Associated with the 2018 gathering and singing at Yale University is a publication of 32 of the 120 melodies from *Indian Melodies*. Available from the Calumet and Cross Heritage Society ([https://www.calumetandcross.org/](https://www.calumetandcross.org/)), this booklet includes a Foreword, Introduction, a one-page Rudiments of Music that describes the shape-note system of notation, and an forward-looking Afterword by A. Gabriel Kastelle.

**Part 7. Online repositories of Commuck’s *Indian Melodies***
https://imslp.org/wiki/Indian_Melodies_(Commuck%C2%2C_Thomas) (Access to complete scores, both editions: shape-note and round-note)

https://ia600403.us.archive.org/27/items/bub_gb_aepEAAAAAYAAJ/bub_gb_aepEAAAAAYAAJ.pdf (shape-note)

https://ia902703.us.archive.org/7/items/indias00comm/indias00comm.pdf (shape-note)

https://archive.org/details/bub_gb_aepEAAAAAYAAJ (round-note)

https://hymnary.org/, a huge database, searchable for texts and tunes in Commuck’s Indian Melodies.
## Appendix 5. Alphabetical Index

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