THE NEW CONGREGATIONAL HYMN AND TUNE BOOK: FOR PUBLIC, SOCIAL, AND PRIVATE WORSHIP

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The New Congregational Hymn and Tune Book: For Public, Social, and Private Worship by Elias Nason

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ELIAS NASON

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PREFACE.

THE design of this book is to furnish a copious variety and supply of our most highly esteemed and precious hymns and tunes for the use of Christians in public, social, domestic, and private worship.

" Praise is comely for the upright," and to admonish one another "in psalms, and hymns, and spiritual songs," is the express command of Holy Writ. We find, also, that it was the constant practice of the early Christians to spend a portion of their time, when two or three were met in Jesus' name, in singing praises to the Lord. At the close of the "last supper," they sang a hymn before they left the table; after Jesus had ascended, they "were continually in the temple, praising and blessing God;" at midnight, Paul and Silas in the prison "prayed, and sang praises unto God ;" and we learn from Pliny that Christians were wont to meet together and "sing among themselves, alternately, a hymn to Christ as God." In obedience, then, to an order from the Lord; in accordance with the practice of the early Christians; in consideration of the power of music over emotions, and of the strong and steady impulse of the soul to express its sorrows even as its joys and raptures, and its profoundest sense of adoration, in sacred melody and song,- the church must ever, in her "holy convocations," assign to lyric poetry and to music a position very prominent and commanding; and as she moves onward, rejoicing in the strength of her illustrious LEADER, "conquering and to conquer," she will, doubtless, bring more frequently her joyful strains of praise to him for her triumphant victories.

Even at this period of her reviving splendor, she calls for "new songs" of adoration; she sings with a new inspiration, and solicits EVERY tongue to bring its tribute of praise to her Redeemer's glory; and the more clearly she beholds that glory, the more devoutly, the more frequently, the more joyously, will she sing.

The time, it is believed, is not far distant when the singing in the sanctuary will come down from the choir to the congregation, and when ALL the people, "both young men and maidens, old men and children," will unite to swell the anthem of praise to Jehovah. To prepare the way for this most desirable improvement in our church music, we must have more singing in our families, in

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PREFACE.

our Sabbath schools, in our monthly concerts, and in our prayer meetings; this would inspire them with a new devotion; would break up the "spirit of heaviness" which sometimes broods over them, and would be the means of preparing the voices of all for mingling in the songs of the sanctuary. The prominent deficiency in our acts of social and private worship is, not that we do not read enough, or pray enough, or exhort enough, but that we do not sing enough; for this is the only act in which all can alike audibly engage, and by which the attention of all is at once arrested, and the feelings moved.

It is hoped that this NEW CONGREGATIONAL HYMN AND TUNE BOOK, by supplying a rich variety of select and appropriate hymns and tunes, will be instrumental in awakening a deeper and more general interest in congregational singing, and in calling the church to loftice strains of praise to her Redeemer.

In this collection will be found most of her choicest and sweetest hymns, together with many new ones, breathing forth the living spirit of this present living age. They have been chosen with the greatest care from our best sacred lyric poets, and will be found adapted to every phase of Christian life and experience, and to every place where man comes to worship God, whether it be the private chamber, the domestic altar, the Sabbath school room, the deck of the vessel, the vestry, the chapel, or the church.

The hymns, in most instances, have been drawn from original sources, and are given, as far as practicable, just as their respective authors wrote them. Each one of them is introduced by a passage of Scripture, of which it is a paraphrase, or whose spirit it most evidently breathes. The tunes have been chosen and arranged with reference to congregational singing; they are, for the most part, plain, simple, grand, and majestic. Many of them have long been associated with the hymns which follow them, and form with them the consecrated medium through which the church loves to present her oblation of prayer and praise to God. The parts are printed separately in order that they may be easily read and sung.

That many Christian hearts may be elevated, comforted, and sanctified by the use of this manual of sacred song, and that God would make it as a "silver string" in that great symphony of praise that goes up from "million lyres" eternally to the LAMB, is the earnest hope and prayer of the compiler.

MEDFORD, March 21, 1859.

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ELIAS NASON.

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