

**TEMPLE MELODIES: A COLLECTION OF
ABOUT TWO HUNDRED POPULAR TUNES,
ADAPTED TO NEARLY FIVE
HUNDRED FAVORITE HYMNS, SELECTED
WITH SPECIAL REFERENCE TO PUBLIC,
SOCIAL, AND PRIVATE WORSHIP**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649718733

Temple Melodies: A Collection of about Two Hundred Popular Tunes, Adapted to Nearly Five Hundred Favorite Hymns, Selected with Special Reference to Public, Social, and Private Worship by Darius E. Jones

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

DARIUS E. JONES

**TEMPLE MELODIES: A COLLECTION OF
ABOUT TWO HUNDRED POPULAR TUNES,
ADAPTED TO NEARLY FIVE
HUNDRED FAVORITE HYMNS, SELECTED
WITH SPECIAL REFERENCE TO PUBLIC,
SOCIAL, AND PRIVATE WORSHIP**

TEMPLE MELODIES:

A COLLECTION OF

ABOUT TWO HUNDRED POPULAR TUNES, ADAPTED TO NEARLY
FIVE HUNDRED FAVORITE HYMNS, SELECTED WITH
SPECIAL REFERENCE TO

PUBLIC, SOCIAL, AND PRIVATE WORSHIP.

[Clarius E. Jones]

NEW-YORK:
PUBLISHED BY MASON BROTHERS.
BOSTON: CROSBY, NICHOLS & CO.
1858.

ANDOVER
THEOLOGICAL SEMINARY.

FEB 28 1910

ADVERTISEMENT.

LIBRARY.

The publishers of *Temple Melodms* take pleasure in announcing that, encouraged by the sale of the work and the high encomiums it has received, as well as in order to meet the wishes of several Congregations who have resolved to introduce it, they will hereafter publish an edition of the work in a *larger and very clear* type, thus entirely obviating the only objection which has heretofore existed to the work; viz.: that the print was so small as to be trying to some eyes.

The work is therefore now presented in two editions; viz.:

A *Duodecimo* Edition; cloth 62½ cts: roan gilt, 75 cts.

An *Octavo* Edition; cloth 87½ cts: roan gilt 1.00.

The two Editions correspond exactly in all their contents, being *page for page the same*, and varying only in size of type. From the prices named, a very liberal discount is made to congregations and others who purchase in quantities.

Pulpit copies, elegantly bound in Morocco, can be obtained of the publishers.

Entered, according to Act of Congress, in the year 1861,

By DARIUS E. JONES,

In the Clerk's Office of the District Court of the United States, in and for
the Southern District of New York.

611-277

781
J76 to
1858

PREFACE.

This volume had its origin in a desire to promote a more general and devout observance of the duty of sacred praise. Our all-wise and beneficent Creator has invested a power in sacred song for the promotion of happiness and holiness, which, as yet, has been but partially realized in this world. Nor will the good to be achieved by this divine art be secured to any considerable extent, till those who compose the visible church can be induced to swell the general song of praise by the hearty and joyful consecration of their vocal powers to this delightful and heaven-appointed work.

There are three places where the influence of sacred music should be greatly augmented: in the sanctuary, or where the people assemble for public worship; in the conference and lecture-room, or the place where Christians meet for social worship; and in the family. But its effect in these places will not be what it should be, till good people cease to treat the service of song as a mere pastime; and perform it as devoutly and sacredly as they do prayer.

What would be thought of a proposition to turn the pulpits of our land into places for the mere display of rhetoric; what if love and zeal for the truth should be entirely a secondary consideration, and the principal and all-engrossing question should be, in every case where a candidate for the ministry is under examination, "Is he a finished rhetorician?" What mind, at all sensitive to the excellence of the Gospel, would not be shocked at such a perversion? And yet, good people, and even many of those who minister at the altar, have gradually fallen into a habit in regard to church music, which is even worse than this. That very part of our religious service which is the "nearest akin to heaven," and which is capable of elevating us to the most delightful and divine emotions, is too often made to minister, even in the house of God, to a low and groveling desire for mere personal gratification. In many places, the music of the sanctuary has come to be the common theme at the breaking up of the congregation on the Sabbath, either for vain admiration or for cold and heartless criticism. With just as much propriety might the same liberty be taken with the prayers of the minister.

If we seek for the cause of these abuses, we shall find it, in no small measure, in the habitual silence of those who compose our congregations during the exercise of singing. This places those who should be worshipers, in the attitude of mere listeners. If the music happen to strike their fancy, they express admiration; if it displease them, they find fault. The praise of God is thus placed on a level, and is constantly compared with the exhibitions of the concert-room. If the choir sing exquisitely, they are praised; if only tolerably, they are blamed. Whichever way it may be, the influence exerted is bad.

This proclivity in our churches to hypercritical remarks on the singing arises, in large measure, from the lack of personal engagedness in the service. Not only is the mind of the mere auditor at leisure to note defects in the execution, but, what is of still greater consequence, it is devoid of that *sympathy* in the theme and execution which is felt by the performer. It is in accordance with the structure of the human mind that this should be so. Illustrations might be drawn from the sports of the village-green, from the

intense excitement of the gamester, or the maddening strife of the battle-field, to show how vastly superior is the interest of the participator to that of the mere spectator. On this principle it is, that we may account for the fact that sacred music is so little profitable in our congregations. *The mass are not partakers, but mere auditors.* They lose all the effect of the vibration of their own vocal organs—the thrill of nerve that trembles through those mysterious chambers where sense and spirit meet, and which the Author of our frame made to be the media of transmitting emotion in the soul. Hence it is easy to see how the music may be appropriate in kind, and faultless in execution, and yet the majority of those worshipers who do not sing may be unmoved and unedified. They may even go through life without personal benefit from this portion of our religious solemnities—tolerating them for the sake of others, but not enjoying them for themselves; and wondering, and perhaps doubting whether there be any such thing as emotional music in the world.

This sad evil—this bane of Christian worship, has been mainly induced by a habit which has been gradually growing upon our churches for many years, of throwing the responsibility of sustaining the singing wholly upon the choir. Hence a class of tunes has been introduced suitable only for choir performance.

The only sure remedy for these abuses is to enlist *the people*—the people generally—in the performance of this part of worship. We do not recommend the discontinuance of choirs or organs. These instrumentalities, under judicious management, are not only essential to the best results in congregational singing, but they may often be employed to good advantage alone. Nor do we deem it essential to a reform in the conduct of Psalmody that the singing should be *confined* to the people. That they should bear a large part in this branch of Christian worship, there can be no doubt. But there are undoubtedly instances in which even the devotional effect would be much enhanced by entrusting the hymn wholly to the choir.

But in order that the *people* may engage readily in this service, the tunes employed must be suited to the purpose. On this point there is great need of discrimination. If the attempt be made to keep up *congregational* singing by the use of *choir* tunes, it will surely fail. As well might one attempt to keep up the habit of general reading throughout a whole community by means of a circulating library composed of such works as Cousin's Psychology, Bacon's Philosophy, and Edwards on the Will, as to maintain general singing in a congregation where none but classic choir tunes are employed.

What is, or is not suited to the capacity of a whole congregation, must be determined by circumstances. The style and structure of a tune best adapted to large assemblies, may be seen in such tunes as Bava, (p. 8), Iosco, (p. 9), Tallis, (p. 45), Phuvah, (p. 46), and the Old Hundreth. And some of the best effects are realized when the whole congregation sing the melody in unison, and the harmony is left to the choir and organ. Sung in this way, these melodies are surpassingly grand and effective. When first heard, the effect may not, in all cases, be pleasing; but the more they are familiarized, the more will the true beauty and grandeur of Psalmody be made to appear, till, finally, such tunes as are commonly employed in public worship will seem light and frivolous.—Few persons, especially in this country, are aware of the impressive effects produced by *masses* of

PREFACE.

sound, as distinguished from harmony. It is on this principle that the music of the Old Testament Church seems to have been regulated; and the same is seen, or rather felt, in the camp-meetings and other large assemblies in our own country. These rude and unscientific melodies not unfrequently produce effects which the expert musician is puzzled to explain, except he take into account the peculiar result of a multitude of blending voices—a vast organ, of a hundred or a thousand stops of every variety of quality, swelling forth in unison. We recommend that congregations give this mode of executing the solid and sublime old chorals a fair trial. Let them be sung over till they become familiar, and we venture to say that ere long, their true devotional effect will begin to be manifest.

A brief statement of the plan on which this work has been compiled may here be in place.

The design has been to furnish a work which should present *in permanent connection*, those standard hymns and tunes which are universally known and loved. If we have succeeded in our attempt, we are able to offer to those churches who wish to introduce congregational singing, a Complete Manual of Standard Psalmody.

We would invite particular attention to the

ARRANGEMENT OF THE WORK.—It will be perceived that the hymns are, for the most part, presented on the same pages with those tunes which are adapted to them. This is regarded as a great desideratum. Works designed to promote congregational singing have been prepared, but the objection has been made to them that they do not present the tunes and hymns in convenient connection. The tunes are in one part of the book and the hymns in another, which subjects not only the minister but the people to no little inconvenience. In "Temple Melodies" this difficulty has been almost wholly obviated. A very few hymns only appear at the close of the book under the head of "Occasional Hymns," where references are made to suitable tunes in the body of the work.

THE TUNES.—These will be found to embrace every variety of metre in use, and they may be divided into three classes.

1st. Those which are regarded as most suitable for congregational singing; such as Bava, Iosco, Saxony, Zeba, York, Tallis, Windsor, Phuvah, St. Michael, Southwell, and Nuremberg. Quite a number of these are arranged with the melody at the top, and are marked "To be sung in Unison;" while the harmony is embraced on two separate staves for the convenience of the organist. These tunes we design for unisonous singing; and we trust, as above urged, that the experiment may be fairly tried. Those congregations which have no organs need not therefore be discouraged from the attempt: for while this instrument is unquestionably a great assistance in this kind of singing, it is by no means absolutely indispensable.—Those who prefer the full vocal harmony in those chorals, can sing it from the organist's score.

2d. The second, and by far the most numerous class of tunes in the book, may be denominated *Lecture-room Tunes*. This class embraces the most popular melodies known in our American churches. By a special arrangement with Mr. LOWELL MASON, the editor has been permitted to make copious selections from all the published works of

this gentleman, whereby those excellent and useful tunes of world-wide popularity, of which he is the author, have been brought together into one volume. In addition to these, the work will be found to contain quite a number of highly popular and useful tunes that owe their popularity and usefulness chiefly to the arrangement which Mr. Mason has given to them. Among the former we may mention Uxbridge, Hebron, Rockingham, Downs, Cowper, Boylston, Haverhill, Laban, Missionary Hymn, Ariel, Stowe. Among the latter, Hamburg, Ward, Marlow, Balerna, Denfield, Olmutz, Golden Hill, Meribah, and many others.

Though we have denominated this class of tunes Lecture-room Tunes, on account of their peculiar adaptedness to the purposes of social worship; yet we do by no means regard them as unsuitable to the wants of the sanctuary. Indeed, as these are the tunes almost universally known, it seems quite indispensable that they should be very generally adopted.

3d. *Tunes for Various Occasions.*—We include under this head quite a number of pieces that are designed for the social and family circle, and those that are more especially adapted to seasons of revival.

In short, special pains have been taken in "Temple Melodies," to provide a copious selection of the very best tunes for the sanctuary, the conference-room and the family. How well we have done our work we must leave the Christian public to decide.

Before leaving this branch of the subject, the editor desires to acknowledge his indebtedness to THOMAS HASTINGS, Esq., for permission to use quite a number of his exquisite melodies and hymns, some of which have been taken from the Spiritual Songs, and others from the Manhattan Collection and Sacred Lyre.

THE HYMNS.*—For the rich selection of hymns contained in this work, the editor is indebted to several pastors of high standing, in New York and Brooklyn, and in other parts of the country, who very kindly went through an examination of the various hymn books now in use, and selected from them those hymns which they regarded as pre-eminently desirable and useful. Hymns may be found here for all occasions on which psalmody may be wanted. We must not forget to acknowledge our obligations to Rev. Asa D. Smith, D.D., and to Rev. George Duffield, Jr., and Rev. F. C. Woodworth, for several excellent *original* hymns which appear in this work.

A few of the best Chants have been added, together with several selections from the Psalms for Chanting.

In the hope that this humble volume may be the means of awakening the voice and spirit of sacred praise more generally throughout our beloved Zion, it is now sent forth. If its influence in the pew, in the conference-room and at the family and private altar, be such as we devoutly desire it, we shall not have labored in vain. EDITOR.

* In two or three instances the same hymn has been inserted twice, in order that there may be a choice of versions and of tunes.

TEMPLE MELODIES.

THE OLD HUNDRETH. L. M.

Author unknown.

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky,

So let it be on earth dis - play'd, Till thou art here as there o - bey'd.

1.

Praises to our Creator.

- 1 YE nations round the earth, rejoice,
Before the Lord, your sovereign King;
Serve him with cheerful heart and voice;
With all your tongues his glory sing.
- 2 The Lord is God; 'tis he alone
Doth life, and breath, and being give;
We are his work, and not our own;
The sheep that on his pastures live
- 3 Enter his gates with songs of joy,
With praises to his courts repair;
And make it your divine employ
To pay your thanks and honors there.
- 4 The Lord is good, the Lord is kind,
Great is his grace, his mercy sure;
And the whole race of man shall find
His truth from age to age endure.

2.

- 1 BEFORE Jehovah's awful throne,
Ye nations bow with sacred joy;
Know that the Lord is God alone;
He can create and he destroy.

- 2 His sovereign pow'r, without our aid,
Made us of clay, and form'd us men;
And when, like wand'ring sheep, we stray'd,
He brought us to his fold again.
- 3 We are his people, we his care,
Our souls and all our mortal frame;
What lasting honors shall we rear,
Almighty Maker, to thy name!
(The 4th and 5th stanzas in unison. A little quicker movement.)
- 4 We'll crowd thy gates with thankful songs;
High as the heav'ns our voices raise;
And earth, with her ten thousand tongues,
Shall all thy courts with sounding praise.
- 5 Wide as the world is thy command,
Vast as eternity thy love;
Firm as a rock thy truth must stand,
When rolling years shall cease to move.

3.

Doxology. (Sung in unison.)

FRAISE God, from whom all blessings flow
Praise him, all creatures here below;
Praise him above, ye heav'nly host;
Praise Father, Son, and Holy Ghost.