



**Baptist Chorals: A Tune and Hymn Book Designed  
to Promote General Congregational Singing;  
Containing One Hundred and Sixty-Four Tunes,  
Adapted to About Four Hundred Choice Hymns  
(Classic Reprint)**

*B. Manly*

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Excerpt from *Baptist Chorals: A Tune and Hymn Book Designed to Promote General Congregational Singing; Containing One Hundred and Sixty-Four Tunes, Adapted to About Four Hundred Choice Hymns*

The object of this volume is not to come into competition with the hymn books now in circulation, but to render them more useful, by supplying tunes adapted expressly to some of the choicest hymns; while, for convenience' sake, the words are printed on the same page, so that every embarrassment may be removed likely to hinder those who are slightly skilled in musical science.

The simple design of this work is, to promote, as far as possible, Congregational Singing in the use of the ordinary hymn books. Hence hymns have been selected, almost exclusively, which are to be found in both the Baptist Psalmody and the Psalmist, the two books most extensively used in the Baptist churches of the United States.

The importance of general congregational singing has been frequently urged, yet it is not sufficiently acknowledged; and, even where it is acknowledged, no adequate measures are adopted to secure it.

It seems to be common to imagine that the singing of God's praise in public worship is a matter of indifference; that it is valuable principally as a sort of agreeable relaxation from the tediousness of other services, and that no particular obligation rests on any to join in it. It is, therefore, not unusual for the whole business of worshipping God in song to be committed to a few, sometimes to a hired company, whose voices are trained in the theatre all the week, to perform, with about as much devotion, in the church on Sunday.

Another mistake not unfrequent is, that the quality of sacred music is regarded as a mere matter of taste or convenience. Singing, it is thought, is singing whether well, or indifferently, or badly done; and the duty of singing is discharged by any performance, however faulty and disagreeable, even though it may fail entirely of accomplishing the real object.

By some sacred music is regarded as an elegant luxury, a religious superfluity; by others as an affair of taste only, and not of devotion, intended primary to please the auditors rather than to praise God. In some places it is cultivated for pride and show, and earthly vanity is invoked to aid and adorn the heavenly service; in others it is left to drag along, uncared for by the body of the church, the duty and burden of the few, rather than the privilege and delight of the many.

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