

CFBC Hymns Class 33

Charles Spurgeon (1834-1892)

“Praise is the rehearsal for our eternal song.”

“Heartless hymns are insults to heaven.”

“Fine music without devotion is but a splendid garment upon a corpse.”

Charles Spurgeon

Hymns & Hymn Writers: Amidst Us Our Beloved Stands

Parks, Dr. Lindsay

He lived 57 years. In today’s world, that is not a very long lifetime. But his was no ordinary life. C. H. Spurgeon lived a mere 42 years as a Christian, but he preached the gospel, in spoken and written word, to perhaps hundreds of thousands of souls. His forefathers, of Dutch origin, fled from the Netherlands to England to escape the persecution of Christians by the Duke of Alva in the 16th century. Spurgeon was born on June 19, 1834, and the members of his family were faithful believers.

When he was 10 years old, his grandparents took him to a meeting of the London Missionary Society. The speaker that night was a man named Richard Knill, and he made a startling prediction as he met the boy. He said, “I feel a solemn presentiment that this child will preach the gospel to thousands, and God will bless him to their souls.” Little did he know the amazing way this little “prophecy” would come true.

Spurgeon was 15 when he was saved by God’s grace. It was a cold, snowy Sunday morning, the 6th of January, 1850. He had read many of the writings of the Puritans as a boy, and had become convicted of his own sinfulness. He later wrote “I could not have gone to heaven with my sin unpardoned, even if I had the offer to do it.” Such was the burden of his sin and the longing of his soul to find peace with God, he resolved to visit any and every house of worship so he might hear the truth he longed to hear. He visited a small primitive Methodist chapel, and heard the speaker preach from Isaiah 45:22: “Look unto Me, and be ye saved, all the ends of the earth.” Spurgeon recounted that the man seemed to look right at him and speak directly to him. Then he said, “Young man, you are in trouble; you will never get out of it unless you look to Christ.”

Spurgeon understood. At that moment, a lost sinner, he simply looked to the Christ of Calvary, and trusted Him as his personal Savior. A simple tablet still marks the spot in that little chapel on Artillery Street, Colchester, where Charles Haddon Spurgeon looked to Christ for salvation, and received eternal life.

“Look to Christ” was a repeated theme in his gospel preaching and in many of the hymns he later wrote. Shortly after his salvation, he developed a deep desire to preach the gospel. His father was a gospel preacher, and shortly after he was saved, Charles wrote “How I long for the time when it may please God to make me, like you my father, a successful preacher of the gospel. Oh, that I might see one sinner constrained to come to Jesus.” He started preaching when he was 16 years old and God blessed him from the outset.

When he was 19, he was called to London to preach. The need in this large city was great. He began preaching in a small Baptist chapel, to 200 at a time, but within a very short time, the building was packed, with 1200 attending each meeting. Plans were then made to construct the great Metropolitan Tabernacle, which held over 5000 souls. C. H. Spurgeon preached there, faithfully, for 31 years. It was said that there was scarcely a service that passed, when souls were not saved by God’s grace.

E. W. Bacon, who attended many of these gospel meetings, wrote these words: “Never has London, or anywhere else, seen such a God-honoring, Christ-exalting, Spirit-filled, Bible-based, soul-winning ministry; a ministry consecrated to the dual task of bringing together the sinner and his Savior, the saint and his Lord.” Of Spurgeon himself, Bacon said “He came from the audience chamber of the Most High and stepped into that large human auditorium, as the mouthpiece of God.”

His messages were printed in English, and then translated into Dutch, Spanish, French, German, and Italian, and distributed far and wide. To patients in hospitals, prisoners in jails, sailors on the sea, men and women in public and private, his words carried the call of heaven all over the world.

Spurgeon passed into the Lord’s presence on January 31, 1892, a worn-out warrior. He finally got to look into the face of the Savior he loved and for Whom he labored. Ever since his salvation, his theme had been “look to Christ.” When he was 16, he had written these words: “One joy, all joys shall far excel – to see Thy face, Immanuel!” Finally, God granted him his desire. More than 60,000 people filed by his body as it lay in state. On his coffin lay his Bible, opened to Isaiah 45:22: “Look unto Me, and be ye saved.” One of his lasting hymns is #363 in the *Believer’s Hymn Book*. It most likely hearkens to that first resurrection morning, when the risen Savior miraculously appeared to His sorrowing disciples in the upper room. Now, we sing it with joy at the Lord’s Supper, as we see, by faith, the Lord Jesus in our midst. Spurgeon’s words, from his sermons and messages, are still often quoted by speakers and teachers today.

On a Sunday morning, his favorite theme of “Look to Jesus,” stirs our hearts as we remember our Savior.

*Amidst us our Beloved stands,
And bids us view His pierced hands,
Points to His wounded feet and side,
Blest emblems of the crucified.*

*What food luxurious loads the board,
When at His table sits the Lord.
The wine how rich, the bread how sweet,
When Jesus deigns the guests to meet.*

*If now, with eyes defiled and dim,
We see the signs, but see not Him;
O may His love the scales displace,
And bid us see Him face to face.*

*Thou glorious Bridegroom of our hearts,
Thy present smile a Heaven imparts;
O lift the veil, if veil there be;
Let every saint Thy beauties see.*

<https://truthandtidings.com/2016/08/our-heritage-amidst-us-our-beloved-stands/>

Magnifying God in Music: A Lesson from the Life of Spurgeon

Grace Pike

Charles Spurgeon's theology of music enriched his relationship with God and strengthened his ministry to God's people...Spurgeon faithfully heralded the hope of "an eternal weight of glory beyond all comparison" with a heart attuned to the Lord. I hope that we, the Church, will benefit from listening to such a voice meditate on the importance of musical worship.

The Chorus of The Universe

Known as the "Prince of Preachers" for his faithful performance in the pulpit, Spurgeon's own verbal and written communication had a mellifluous quality. With "poetry in every feature and every movement, as well as music in the voice," the prolific pastor was quite literally an instrument of the Lord. Drinking in General and Special Revelation of God caused beauty to pour from Spurgeon's mouth and flow from his pen.

In one sermon, Spurgeon described a moment of joy as when "all the world was full of music through the music that was in your heart. And, after all, what is man but the great musician of the world?" He knew God's gift of song to this earth was meant to be given back to Him. From the rustling of falling leaves, to the dripping of the rain, to the whistling of the wind, to the silence of the mountains—all things gladly extol the King who commanded them. His focus then became: How much more should the vocal cords of the adopted sons and daughters of that Creator sing His praise?

Let Us Exalt His Name Together

Spurgeon believed the Church is commanded to sing. He regularly cited Ephesians 5:19, which implores believers to "address one another in psalms and hymns and spiritual songs" and be "singing and making melody to the Lord with [their] heart." While Spurgeon believed each believer in Christ should bring the fragrant offering of their voices to God, his emphasis was on the Church collectively worshipping the Lord.

Two of the clearest examples of how the Prince of Preachers sought to encourage excellence in congregational worship were his composition of the *Treasury of David* and his compilation of hymns in *Our Own Hymn Book*. In both cases, Spurgeon saw a need in the Church for a right understanding of musical worship grounded in the Scriptures and tried to meet it through extensive personal study as well as thoughtful collaboration with other saints.

Praising God with Our Mouths and Minds

Spurgeon knew the song of the Church should rightly magnify the Lord. While preaching to his congregation, he implored them to “mark how the music of the church is set to the same tune as that of heaven and earth — ‘Great God, thou art to be magnified.’” Their pastor understood God should not be magnified mindlessly. For who loves God without first *knowing* Him? Who truly praises God without first *knowing* whom they praise?

Spurgeon once stated that “Fine music without devotion is but a splendid garment upon a corpse.” With this mindset, the modern puritan used music as a means not only of proclamation but also as enjoyment of the God of the universe.

For those who lacked thoughtfulness in relating to God, Spurgeon said: “Take every note in the music of your behavior and seek to make each note in harmony with its fellow, lest, after all, the psalm of your life may prove to be a hideous discord.” Oh, how the compassionate pastor’s heart longed to see those under his care live in harmony with the Holy Spirit!

A Foretaste of Our Eternal Song

Charles Spurgeon looked to Christ. And, with his bellowing baritone voice, he beckoned others to do the same. During one of his sermons, he told his congregation:

“When we sing, is not this the sole burden of our hosannahs and hallelujahs? — ‘Unto him that liveth and sitteth upon the throne, unto him be glory, world without end.’ Now, my text is one note of the song. May God help me to understand, and to make you to understand it also.”

The one note which sustained Spurgeon’s life is the one note sustaining his legacy. It is the same note which, by God’s grace, others will hear echo through Spurgeon’s life and be so captivated they desire to make it their own. It is the same note which binds the Bride of Christ—with her many timbres, colors, pitches, and tongues—together in a chorus bursting forth in everlasting song at the Marriage Supper of the Lamb: to God alone be the glory! May this be the song of the Church now and forever.

<https://ftc.co/resource-library/blog-entries/magnifying-god-in-music-a-lesson-from-the-life-of-spurgeon/>

Did You Know Spurgeon Wrote Hymns?

Scott Gayer

Charles Spurgeon is known for his preaching, but did you know the "Prince of Preachers" also wrote hymns? Although he didn't use an organ or musical instruments during worship at the Metropolitan Tabernacle, Spurgeon had an undeniable love of singing Psalms and Christian hymns.

The first time I visited The Spurgeon's Library at Midwestern Baptist Theological Seminary, I gravitated toward Spurgeon's sizeable hymnal collection on the wall. These are hymns that remind us, not only of Spurgeon's vast knowledge of hymnology but also of his intentional focus on how to incorporate hymns in worship.

But what balance did Spurgeon strike between the use of hymns and the singing of Psalms? And moreover, what hymns did Spurgeon write with his own pen?

Spurgeon's Hymnal

Over the course of Spurgeon's ministry, he encountered a unique challenge in his congregation's musical worship. Essentially, he believed there were too many hymnals being used during worship gatherings. So what did Spurgeon do? He collected what he believed were the best hymns and published them in *Our Own Hymn Book*.

Logos Bible Software provides a great historical summary for the context of this publication:

"For years, the congregation at the Metropolitan Tabernacle used two hymnals—one compiled by John Rippon and the other by Isaac Watts. The confusion caused by two hymnals prompted the church to compile this new hymnal during the years of Charles Spurgeon. *Our Own Hymn Book* reflects the sentiments of the church and Spurgeon's influence. It contains the texts of hundreds of hymns, plus metrical arrangements of all 150 Psalms."

Our Own Hymn Book centralized Spurgeon's most loved hymns. As a songwriter and hymn re-tuner, this hymnal has become a continual interest of mine. While there is so much to be learned from the various sections of this hymnal, one particular section, "The Spirit of The Psalms," reveals how Spurgeon inflected his own voice as a songwriter. When I discovered this part, I felt compelled to set Spurgeon's hymns to new music and came to appreciate Spurgeon's own gifting as a songwriter.

Spurgeon as Songwriter

Spurgeon's songwriting stands in contrast to other popular hymnists like Anne Steele or Isaac Watts. His use of language was less poetic and more exact, much like his preaching. As I've set Spurgeon's hymns to music, I've come to appreciate this gospel-forward, simple approach. It has much to teach the church about the motivation behind our songs and the way we sing them.

Spurgeon's hymn on Psalm 39 has become my personal favorite. Spurgeon's awareness of life as a vanishing mist poignantly speaks to the reality we all experience as Christians. We are pulled between two worlds: the already and the not yet. Like a mist that soon vanishes, our lives are fleeting yet filled with anticipation for the eternity that dawns with the return of the Son.

Verse 1:

Behold, O Lord my days are made
A mere handbreadth at the most
Ere yet 'tis noon my flower must fade,
And I give up the ghost

Verse 5:

Though I'm exiled from glory's land,
Yet not from glory's King;
My God is ever near at hand,
And therefore I will sing.

Spurgeon also wrote a hymn about Psalm 70. In it, he reveals our dependency on God in the midst of difficult circumstances, suffering, and loss.

Verse 1:

Make haste, O God, my soul to bless!
My help and my deliv'rer Thou;
Make haste, for I'm in deep distress,
My case is urgent; help me now.

Verse 4:

Make haste, O God, and hear my cries;
Then with the souls who seek thy face,
And those who Thy salvation prize,
I'll magnify Thy matchless grace.

Portable Theology: Making the Most of Spurgeon's Hymnody

Spurgeon's preaching will never be lost on us. Yet his hymnody is still a bourgening field of untapped treasure. There is so much work yet to be done on this fascinating facet of Spurgeon's creative life and my hope is that Spurgeon's hymns will leave a lasting impact on our own congregational worship.

This is the primary reason why I've turned my attention to Spurgeon during this season of my life and focused my songwriting on setting his old hymns to new music.

Music is *portable theology*. Hymns form habits in us that connect our heads and hearts. Spurgeon's hymns showcase the preacher in new light. He was not only interested in preaching the gospel, but also in singing the gospel.

Because Spurgeon was both theological and pastoral, it doesn't surprise me how intentional he was in selecting and writing hymns that his congregation could sing. Even today, Spurgeon's Tabernacle in London continues to use a version of *Our Own Hymn Book* during worship. May each of us follow Spurgeon's example as we see the Savior in our congregational singing.

<https://www.spurgeon.org/resource-library/blog-entries/did-you-know-spurgeon-wrote-hymns/>

The Drop That Grew Into a Torrent

A Hymn by Charles Haddon Spurgeon (1890)

Charles H. Spurgeon is well known as a great preacher and pastor. He championed the truth of God's Word and labored to make known the gospel of Jesus Christ. Spurgeon, however, was also a hymn-writer and compiler of hymns. He prepared a collection of hymns for use at the Metropolitan Tabernacle during his ministry. And he composed hymns.

The last hymn written by Spurgeon is included in the second volume of his autobiography, *The Full Harvest*, reprinted by Banner of Truth in 1973. On pages 426-427 he provides the words to the hymn and the following account:

The hymn was written in the early part of the year 1890, and was inserted in the programme used at the next College Conference. Those who were present, on that occasion, are not likely to forget the thrilling effect produced when five hundred ministers and students joined in singing it to the tune "Nottingham". At the commencement, all sat and sang; but as they came to the later verses, they spontaneously rose, the time was quickened, and Mr. Manton Smith's cornet helped to swell the volume of praise expressed by the writer.

The hymn is a glorious expression of praise for God's grace coming upon a dry and dead sinner, raising him up, and plunging him into the glories of knowing and serving Jesus. The verses form a grand crescendo that reaches its peak in Christ alone.

1. All my soul was dry and dead
Till I learned that Jesus bled;
Bled and suffered in my place,
Bearing sin in matchless grace.
2. Then a drop of Heavenly love
Fell upon me from above,
And by secret, mystic art
Reached the center of my heart.
3. Glad the story I recount,
How that drop became a fount,
Bubbled up a living well,
Made my heart begin to swell.

4. All within my soul was praise,
Praise increasing all my days;
Praise which could not silent be:
Floods were struggling to be free.
5. More and more the waters grew,
Open wide the flood-gates flew,
Leaping forth in streams of song
Flowed my happy life along.
6. Lo! A river clear and sweet
Laved my glad, obedient feet!
Soon it rose up to my knees,
And I praised and prayed with ease.
7. Now my soul in praises swims,
Bathes in songs, and psalms and hymns;
Plunges down into the deeps,
All her powers in worship steep.
8. Hallelujah! O my Lord!
Torrents from my soul are poured!
I am carried clean away,
Praising, praising all the day.
9. In an ocean of delight,
Praising God with all my might,
Self is drowned; so let it be:
Only Christ remains to me.

"The Drop That Grew Into a Torrent"

Words by C. H. Spurgeon (1890).

Hymn Tune: NOTTINGHAM (7.7.7.7.)

Music by W. A. Mozart (1756–1791)

<http://kenpulsmusic.com/spurgeonhymn.html>

WordWise Hymns Commentary on “Amidst Us Our Beloved Stands”

The theme of the song is the need for a perceptive and insightful participation in the Lord’s Supper (I Cor. 11:23-28). It’s so easy to go through the form of this service in a ritualistic way, paying little attention to it’s meaning. What is the remedy?

First, we need to recognize that the Lord Himself is present, when we meet in His name (Matt. 18:20). The bread and the wine are “emblems” or symbols, reminding us of Christ’s broken body and shed blood. Though He isn’t with us physically, as He was with the disciples of old, we can recall that scene to mind, and see Him with the eyes of faith (Jn. 20:26-29; cf. Lk. 24:39).

Stanza 1) Amidst us our Belovèd stands,
And bids us view His piercèd hands;
Points to the wounded feet and side,
Blest emblems of the Crucified.

Stanza 2 reminds us what a rich banquet is ours at the Lord's table. Not physically, of course, in the small tokens of the bread and the cup. They are only a picture of something grander, the spiritual bounty that is ours through Christ, and the blessing of His fellowship, as we gather with His people. "He who did not spare His own Son, but delivered Him up for us all, how shall He not with Him also freely give us all things?" (Rom. 8:32). God has "blessed us with every spiritual blessing in the heavenly places in Christ" (Eph. 1:3). As believers, we're recipients of "the riches of His grace" (Eph. 1:7).

Stanza 2) What food luxurious loads the board,
When at His table sits the Lord!
The wine how rich, the bread how sweet,
When Jesus deigns the guests to meet!

Now, comes the problem: our own spiritual dullness and lack of perception. Perhaps it is sin that is hindering our fellowship with the Lord (cf. Isa. 59:1-2), or simply human weakness. We may be cumbered with other responsibilities and duties (as Martha was, Lk. 10:40), or distracted by some burden we carry. Whatever the case, we can see the elements of the Communion Service, and miss the One they represent.

Stanza 3) If now, with eyes defiled and dim,
We see the signs, but see not Him;
O may His love the scales displace,
And bid us see Him face to face!

Of course, sin needs to be dealt with. We need to confess and forsake it, if we're to fellowship with the Lord at His table (I Cor. 11:28; I Jn. 1:9). But we also need to refocus our thoughts on Him. It will encourage our hearts to review past blessings from the Lord. For Peter, James, and John, there was the recollection of the transfiguration, "when with Him on the holy mount" (CH-4; cf. Ps. 22:3-5).

Stanza 5) Thou glorious Bridegroom of our hearts,
Thy present smile a heav'n imparts!
Oh lift the veil, if veil there be,
Let every saint Thy beauties see!
<https://wordwisehymns.com/2011/08/08/amidst-us-our-beloved-stands/>

Spurgeon's Own Hymn Book

Spurgeon's Own Hymn Book is "A Collection of Psalms and Hymns for Public, Social, and Private Worship."

The book is published by Christian Focus Publications. It was originally compiled by Charles Haddon Spurgeon for use at the Metropolitan Tabernacle ; edited by Chris Fenner and Matt Boswell; Foreword by Tom Nettles (Hardcover 451 pages).

I recall telling someone once that I couldn't get into the Psalms as much as I should. God is sovereign and within a few weeks that changed. There was also a time when I couldn't read Spurgeon much. Now I find him very comforting. In fact Rosaria Butterfield wrote,

Psalm singing is a daily means of grace that I love, embrace and practice. When I don't know where to turn, I open up my psalter. You always know where God is in your suffering when you sing the Psalms. In the Psalms, God breaks down the steps of your faith pilgrimage. The Psalms take your brokenheartedness seriously. God gave them to you as a love letter to show that he made you and takes care of you... ~ *The Secret Thoughts of an Unlikely Convert*

Well, I can't sing or read music. Moreover it's difficult to sing the Psalms as you read them from the psalter. Yet Butterfield is correct and her comments are pertinent to Spurgeon's Own Hymn Book.

We learn in the Introduction and Foreword that Spurgeon placed a high value on doxology in singing hymns, *and how they were sung*. He loved the psalter. It isn't surprising then that the first section of the book contains poetical-hymn outlines of each Psalm (1 to 150). Some of the Psalms are represented several times. For example there are seven instances of Psalm 119.

Spurgeon's Own Hymn Book is divided into several main topics (with many sub-sections): Spirit of the Psalms; Doxologies – The Adorable in Unity; God the Father; Grace; Our Lord Jesus; The Second Advent; The Holy Spirit; Man – Fallen; The Holy Scriptures; The Gospel; The Christian; State of the Lost; The Church; The Lord's Day; Baptism; Lord's Supper; Public Worship...and more.

All in all, there are 1060 hymns in this book! It is replete with scriptural references and high theology. And while I can't sing, and the book doesn't contain music, I can read poetry. If you don't like poetry, I suspect this book may well change your mind. I developed a taste for it while reading Spurgeon, as he would intersperse poems throughout his devotionals.

Contributors include Isaac Watts, Wesley, Horatius Bonar, Augustus Toplady, John Newton, and a host of others I'd never heard of before.

Reading the hymns in this book raises my spirit to heaven when it is low. My heart sings quietly. Maybe one day my voice can articulate worship and joy audibly. I love Spurgeon's Own Hymn Book. It is a feast!

<https://sharperiron.org/article/review-spurgeon-s-own-hymn-book>

Spurgeon on How to Lead Singing

Matt Boswell

Spurgeon had impassioned views on corporate worship, music, singing, and the sacraments...In this text, notice how important congregational singing was to this preaching pastor.

Charles Spurgeon. *The Sword and The Trowel*, June 1, 1870. 276-277.

COULD we rule the service of song in the house of the Lord, we should, we fear, come into conflict with the prejudices and beliefs of many most excellent men, and bring a hornet's nest about our ears. Although we have neither the will nor the power to become reformer of sacred music, we should like to whisper a few things into the ear of some of our Jeduthuns or Asaphs, who happen to be "chief musicians" in country towns or rural villages. We will suppose the following words to be our private communication:

O sweet singer of Israel, remember that the song is not for your glory, but for the honour of the Lord, who inhabiteth the praises of Israel; therefore, select not anthems and tunes in which your skilfulness will be manifest, but such as will aid the people to magnify the Lord with their thanksgivings. The people come together not to see you as a songster, but to praise the Lord in the beauty of holiness. Remember also, that you are not set to sing for yourself only, but to be a leader of others, many of whom know nothing of music; therefore, choose such tunes as can be learned and followed by all, that none in the assembly may be compelled to be silent while the Lord is extolled. Why should so much as one be defrauded of his part through you? Simple airs are the best, and the most sublime; very few of the more intricate tunes are really musical. Your twists, and fugues, and repetitions, and rattlings up and down the scale, are mostly barbarous noise-makings, fitter for Babel than Bethel. If you and your choir wish to show off your excellent voices, you can meet at home for that purpose, but the Sabbath and the church of God must not be desecrated to so poor an end.

True praise is heart work. Like smoking incense, it rises from the glowing coals of devout affection. Essentially, it is not a thing of sound: sound is associated with it very properly for most weighty reasons, but still the essence and life of praise lie not in the voice, but in the soul. Your business in the congregation is to give to spiritual praise a suitable embodiment in harmonious notes. Take care that you do not depress what you should labour to express. Select a tune in accordance with the spirit of the psalm or hymn, and make your style of singing suitable to the words before you.

Flippantly to lead all tunes to the same time, tone, and emphasis, is an abomination; and to pick tunes at random is little less than criminal. You mock God and injure the devotions of his people if you carelessly offer to the Lord that which has cost you no

thought, no care, no exercise of judgment. You can help the pious heart to wing its way to heaven upon a well-selected harmony; and you can, on the other hand, vex the godly ear by inappropriate or unmelodious airs, adapted rather to distract and dishearten, than to encourage intelligent praise.

The Time is a very primary consideration, but it is too often treated as a matter of no consequence. Large bodies move slowly, and hence the tendency to drawl out tunes in numerous assemblies. We have heard the notes prolonged till the music has been literally swamped, drenched, drowned in long sweeps and waves of monotonous sound. On the other hand, we cannot endure to hear psalms and solemn hymns treated as jigs, and dashed through at a gallop. Solemnity often calls for long-drawn harmony, and joy as frequently demands leaping notes of bounding delight. Be wise enough to strike the fitting pace each time, and by your vigorous leadership inspire the congregation to follow en masse. May we in the very gentlest whisper beg you to think very much of God, much of the singing, and extremely little of yourself. The best sermon is that in which the theme absorbs the preacher and hearers, and leaves no one either time or desire to think about the speaker; so in the best congregational singing, the leader is forgotten because he is too successful in his leadership to be noticed as a solitary person. The head leads the body, but it is not parted from it, nor is it spoken of separately; the best leadership stands in the same position. If your voice becomes too noticeable, rest assured that you are but a beginner in your art.

One of your great objects should be to induce all the congregation to join in the singing. Your minister should help you in this, and his exhortations and example will be a great assistance to you; but still as the Lord's servant in the department of sacred song you must not rely on others, but put forth your own exertions. Not only ought all the worshippers to sing, but each one should sing praises with understanding, and as David says, "play skilfully" unto the Lord. This cannot be effected except by instructing the people in public psalmody. Is it not your duty to institute classes for young and old? Might you not thus most effectually serve the church, and please the Lord?

The institution of singers, as a separate order is an evil, a growing evil, and ought to be abated and abolished; and the instruction of the entire congregation is the readiest, surest, and most scriptural mode of curing it. A band of godless men and women will often instal themselves in a conspicuous part of the chapel, and monopolise the singing to the grief of the pastor, the injury of the church, and the scandal of public worship; or else one man, with a miserable voice, will drag a miserable few after him in a successful attempt to make psalms and hymns hideous, or dolorous. Teach the lads and lasses, and their seniors...and drill them in a few good, solid, thoroughly musical tunes, and you, O sons of Asaph, shall earn to yourself a good degree.

Matt Boswell is the pastor of ministries and worship at Providence Church in Frisco, Texas, and is the founder of Doxology & Theology.

<https://www.doxologyandtheology.com/blog/post/spurgeon-on->