

The animalcula have their music, and the spicula of hay and the globule of water are as certainly resonant with the voice of God as the highest heavens in which the armies of the redeemed celebrate their victories. When the breath of the flower strikes the air, and the wing of the fire-fly cleaves it, there is sound and there is melody; and as to those utterances of nature which seem harsh and overwhelming, it is as when you stand in the midst of a great orchestra, and the sound almost rends your ear because you are too near to catch the blending of the music. So, my friends, we stand too near the desolating storm and the frightful whirlwind to catch the blending of the music; but when that music rises to where God is, and the invisible beings who float above us, then I suppose the harmony is as sweet as it is tremendous. In the judgement day, that day of tumult and terror, there will be no dissonance to those who can appreciate the music. It will be as when sometimes a great organist, in executing some great piece, breaks down the instrument upon which he is playing the music. So, when the great march of the judgement day is played under the hand of earthquake and storm and conflagration, the world itself will break down with the music that is played on it. The fact is, we are all deaf, or we would understand that the whole universe is but one harmony—the stars of the night only the ivory keys of a great instrument on which God's fingers play the music of the spheres. Music seems dependent on the law of acoustics and mathematics, and yet where these laws are not understood at all the art is practiced. There are to-day five hundred musical journals in China. Two thousand years before Christ the Egyptians practiced this art. Pythagoras learned it. Lucus, of Hermonie, wrote essays on it. Plato and Aristotle introduced it into their schools; but I have not much interest in that. My chief interest is in the music of the Bible. The Bible, like a great harp with innumerable strings, swept by the fingers of inspiration, trembles with it. So far back as the fourth chapter of Genesis you find the first organist and harper—Jubal. So far back as the thirty-first chapter of Genesis you find

the first choir. All up and down the Bible you find sacred music—at weddings, at inaugurations, at the treading of the wine-press. The Hebrews understood how to make musical signs above the musical text. When the Jews came from their distant homes to the great festivals at Jerusalem they brought harp and timbrel and trumpet, and poured along the great Judean highway a river of harmony, until in and around the temple the wealth of a nation's song and gladness had accumulated. In our day we have a division of labor in music, and we have one man to make the hymn, another man to make the tune, another man to sing it. Not so in Bible times. Miriam, the sister of Moses, after the passage of the Red Sea composed a doxology, set it to music, clapped it on a cymbal, and then sang it. David the psalmist, was at the same time poet, musical composer, harpist, and singer, and the majority of his rhythm goes tingling through all the ages. There were in Bible time stringed instruments—a harp of three strings played by fret and bow; a harp of ten strings, responding only to the fingers of the performer. Then there was the crooked trumpet, fashioned out of the horn of the ox or tel ram. Then there were the sistrom and the cymbals, clapped in the dance or beaten in the march. There were four thousand Levites, the best men of the country, whose only business it was to look after the music of the temple. These four thousand Levites were divided into two classes, and officiated on the different days. Can you imagine the harmony when these white-robed Levites, before the symbols of God's presence, and by the smoking altars, and the candlesticks that sprang upward and branched out like trees of gold, and under the wings of the cherubim, chanted the one hundred and thirty-sixth psalm of David? You know how it was done. One part of that great choir stood up and chanted:—"Oh! give thanks unto the Lord, for He is good!" Then the other part of the choir, standing in some other part of the temple, would come in with the response: "For His mercy endureth forever." Then the first part would take up the song again, and say: "Unto Him who only doeth great wonders." The other