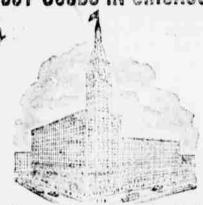


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A SERVICE OF SONG.

Rev. Dr. Talmage's Sermon on Music in Religion.

The Best Music Rendered Under Trouble-God Meant All to Sing-The Proper Music for a Church.

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Washington, Sept. 2. Dr. Talmage to-day discussed a most attractive department of religious worship-the service of song. His ideas will be received with interest by all who love to lift their voices in praise in the Lord's house. The text is Nehemiah 7:67: "And they had two hundred forty and five singing men and singing women."

The best music has been rendered under trouble. The first duet that I know anything of was given by Paul and Silas when they sang praises to God and the prisoners heard them. The Scotch Covenanters, hounded by the dogs of persecution, sang the psalms of David with more spirit than they have ever since been rendered. The captives in the text had music left in them, and I declare that if they could find, amid all their trials, two hundred and forty and five singing men and singing women then in this day of Gospel sunlight and free from all persecution there ought to be a great multitude of men and women willing to sing the praises of God. All our churches need arousal on this subject. Those who can sing must throw their souls into the exercise, and those who cannot sing must learn how, and it shall be heart to heart, voice to voice, hymn to hymn, anthem to anthem, and the music shall swell jubilant with thanksgiving and tremulous with par-

Have you ever noticed the construction of the human throat as indicative of what God means us to do with it? In only an ordinary throat and lungs there are 14 direct muscles and 30 indirect muscles that can produce a very great variety of sounds. What does that mean? It means that you should sing! Do you suppose that God, who gives us such a musical instrument as that, intends us to keep it shut? Suppose some great tyrant should get possession of the musical instruments of the world and should lock up the organ of Westminster abbey, and the organ of Lucerne, and the organ at Haarlem, and the organ at Freiburg, and all the other great musical instruments of the world. You would call such a man as that a monster, and yet you are more wicked if, with the human voice, a musical instrument of more wonderful adaptation than all the musical instruments that man ever created, you shut it against the praise of

> Let those refuse to sing Who never knew our God, But children of the heavenly King Should speak their joys abroad.

Music seems to have been born in the soul of the natural world. The omnipotent voice with which God commanded the world into being seems to linger yet with its majesty and sweetness, and you hear it in the grainfield, in the swoop of the wind amid the mountain fastnesses, in the canary's warble and the thunder shock, in the brook's tinkle and the ocean's paean. There are soft cadences in nature and loud notes. some of which we cannot hear at all and others that are so terrific that we cannot appreciate them.

The animalculae 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 firefly cleaves it, there 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 judgment day, that day of tumuit 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 judgment 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 should 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 today 500 musical journals in China. Two thousand years before Christ the Egyptians practiced this art. Pythagoras learned it. Lasus of Hermione 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 highways 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 play it on the piano and 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 at the same time sang it. David, the psalmist, was at the same time poet, musical composer, harpist and singer, and the majority of his rhythm goes vibrating through all the

There were in Bible times stringed instruments-a harp of three strings playing by fret and bow, a harp of ten strings resounding only to the fingers of the performer. Then there was the crooked trumpet, fashioned out of the horn of the ox or the ram. Then there were the sistrum and the cymbals. clapped in the dance or beaten in the march. There were 4,000 Levites, the best men of the country, whose only business it was to look after the music of the temple.

These 4,000 Levites were divided into two classes and officiated on 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? Do 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 en-dureth forever." Then the first part would take up the song again and say: "Unto him who only doeth great wonders." The other part of the choir would come in with overwhelming response: "For His mercy endureth forever," until in the latter part of the song, the music floating backward and forward, harmony grappling with harmony, every trumpet sounding, every bosom heaving, one part of this great white robed choir would lift the anthem: "Oh, give thanks unto the God of Heaven!" and the other part of the Levite choir would come in with the response: "For His mercy endureth forever."

But I am glad to know that all through the ages there has been great attention paid to sacred music. Ambrosius, Augustine, Gregory the Great, Charlemagne, gave it their mighty influence, and in our day the best musical genius is throwing itself on the altars of God. Handel and Mozart and Bach and Durante and Wolf and scores of other men and women have given the best part of their genius to church music. A truth in words is not half so mighty as a truth in song. Luther's sermons have been forgotten, but the "Judgment Hymn" he composed is resounding yet all through Christendom.

I congratulate the world and the church on the advancement made in this art-the Edinburgh societies for the improvement of music, the Swiss sing ing societies, the Exeter hall concerts the triennial musical convocation at Dusseldorf, Germany, and Birmingham, England, the controversies of music at Munich and Leipsic, the Handel and Haydn and Harmonic and Mozart societies of this country, the academies of music in New York, Brooklyn, Boston, Charleston, New Orleans, Chicago and

every city which has any enterprise. Now, friends, how are we to decide what is appropriate, especially for church music? There may be a great many differences of opinion. In some of the churches they prefer a trained choir; in others they prefer the melodeon, the harp, the cornet, the organ; in other places they think these things are the invention of the devil. Some would have a musical instrument played so loud you cannot stand it, and others would have it played so soft you cannot hear it. Some think a musical instrument ought to be played only in the interstices of worship, and then with indescribable softness, while others are not satisfied unless there be startling contrasts and staccato pas sages that make the audience jump with great eyes and hair on end, as from a vision of the witch of Endor. But, while there may be great varieties of opinion in regard to music, it seems to me that the general spirit of the word of God indicates what ought to be the great characteristics of church music.

And I remark, in the first place, a prominent characteristic ought to be adaptiveness to devotion. Music that may be appropriate for a concert hall. or the opera house, or the drawing room, may be inappropriate in church. Glees, madrigals, ballads, may be as innocent as psalms in their places. But church music has only one design, and that is devotion, and that which comes with the toss, the swing and the display of an opera house is a hindrance to the worship. From such performances we go away saying: "What splendid execution! Did you ever hear such a soprano! Which of those solos did you like the better?" When, if we had been rightly wrought upon, we would have gone way saying: "Oh, how my soul was lifted up in the presence of God while they were singing that first hymn! I never had such rapturous views of Jesus Christ as my Saviour as when they were singing that last doxology."

My friend, there is an everlasting distinction between music as an art and music as a help to devotion. Though a olity. Schumann composed it, though a Mozart played it, though a Sontag sang it, away with it if it does not make the poker player, doesn't he? heart better and honor Christ. Why Thorns-Yes, but it cos should we rob the programmes of deal of money to think so .- N. Y. Jour-worldly gayety when we have so many uni.

appropriate songs and tunes composed in our own day, as well as that magnificent inheritance of church psalmody which has come down fragrant with the devotions of other generations-tunes no more worn out than they were when our great-grandfathers climbed up to them from the church pew to glory? Dear old souls, how they used to sing! When they were cheerful, our grandfathers and grandmothers used to sing "Colchester." When they were very meditarang with "South Street" and St. Ed-mund's." Were they struck through with great tenderness, they sang "Woodstock." Were they wrapped in visions of the glory of the church, they sang "Zion." Were they overborne with the love and glory of Christ, they sang "Arich." And in those days there were certain tunes married to certain hymns, and they have lived in peace a great while, these two old people, and we have no right to divorce them. "What God bath joined together let no mar put asunder." Born as we have been. amid this great wealth of church music, augmented by the compositions of urtists in our day, we ought not to be tempted out of the sphere of Christian harmonyand try to seek unconsecrated sounds. It is absurd for a millionaire to steal.

I remark, also, that corectness ought to be a characteristic of church music. While we all ought to take part in this service, with perhaps a few exceptions, we ought at the same time to cultivate ourselves in this sacerd art. God loves harmony, and we ought to love it. There is no devotion in a howl or a yelp. In this day, when there are so many opportunities of high culture in this sacred art. I declare that those parents are guilty of neglect who let their sons and daughters grow up knowing nothing about music. In some of the European cathedrals the choir assembles every morning and every afternoon of every day the whole year to perfect themselves in this art. and shall we begrudge the half hour we spend Friday nights in the rehearsal of sacred song for the Sabbath?

Another characteristic must be spirit and life. Music ought to rush from the audience like the water from a rockclear, bright, sparkling. If all the other part of the church service is dull, do not have the music dull. With so many thrilling things to sing about, away with all drawling and stupidity. There is nothing that makes me so nervous as to sit in a pulpit and look off on an audience with their eyes three-fourths closed, and their lips almost shut, mumbling the praises of God. During one of my journeys I preached to an audience of 2,000 or 3,000 people, and all the music they made together did not equal one skylark! People do not sleep at a coronation; do not let us sleep when we come to a Saviour's

In order to a proper discharge of this duty, let us stand up, save as age or weakness or fatigue excuses us. Seated in an easy pew we cannot do this duty half so well as when upright we throw our whole body into it. Let our song be like an acclamation of victory. You have a right to sing-do not surrender your prerogative. If in the performance of your duty, or the attempt at it. you should lose your place in the musical scale and be one C below when you ought to be one C above, or you should come in half a bar behind, we will excuse you! Still, it is better to do as Paul says and sing "with the spirit and the understanding also."

Again I remark church music must be congregational. This opportunity must be brought down within the range of the whole audience. A song that the worshipers cannot sing is of no more use to them than a sermon in Choctaw. What an easy kind of church it must be where the minister does all the preaching and the elders all the praying and the choir all the singing! There are but very few churches where there are "245 singing men and singing women. In some churches it is almost considered a disturbance if a man let out his voice to full compass, and the people get up on tiptoe and look over between the spring hats and wonder what that man is making all the noise about. In Syracuse in a Presbyterian church there was one member who came to me when I was the pastor of another church in that city and told me his trouble, how that as he persisted in singing on the Sabbath day a committee, made up of the session of the choir, had come to ask him if he would not just please to keep still! You have a right to sing. Jonathan Edwards used to set apart whole days for singing. Let us wake up to this duty. Let us sing alone, sing in our families, sing in our schools, sing in our churches.

I want to rouse you to an unanimity in Christian song that has never yet been exhibited. Come, now; clear your throats and get ready for this duty. I never shall forget hearing a Frenchman sing the "Marseillaise" on the Champs Elysees, Paris, just before the battle of Sedan, in 1870. I never saw such enthusiasm before or since. As he sang that national air, oh, how the Frenchmen shouted! Have you ever in an English assemblage heard a band play "God Save the Queen?" If you have, you know something about the enthusiasm of a national air.

Now, I tell you that these songs we ging Sabbath by Sabbath are the na-tional airs of the Kingdom of Heaven and if you do not learn to sing them here how do you ever expect to sing the song of Moses and the Lamb? I should not be surprised at all if some of the best anthems of Heaven were made up of some of the best songs of earth. May God increase our reverence for Chris tian psalmody and keep us from disgracing it by our indifference and friv-

Bramble-Dobbs thinks he is a good -Yes, but it costs him a go

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After an attack of la grippe, I was taken with severe muscular rheumatism. After trying eral remedies and all to no avail, I decided to try "No-liheumatism," and after several applications I felt greatly relieved. I cheerfully reco MRS, M. F. NAGLE, Shamokin, Pa

Berne, Pa., May 2nd, 1899.

I have had to use a cane for years on account of rheumatism. I was told to try Australian "Ne-liheumatism". I am pleased to say that the first bottle has given great relief—hence cheer-was truly, SAMUEL ZIMMERMAN.

fully recommend it.

Fisherville, Dauplin Connty, Pa., June 26, 1899.

Having had great pain in my back for some time, and receiving a sample bottle of "No Having had great pain in my back for some time, and receiving a sample bottle of "No Having had great pain in my back for some time, and receiving a sample bottle of "No Having had great pain in my Rheumatism."

Rheumatism.' Advise all who are troubled with rheumatism or breast, which I cured by one application.

JNO, G. KILLINGER, J. P., Fisherville, Pa.

pain to try the same.

Shamokin, Fa., April 4th, 1809.

Dear Sir:—I have been suffering for three (3) years with rheumatism. I fried every known remedy, internal and external, but never had any relief. I saw your advertisement of "No-Rheumatism." and I though I would give it a fair trial, so I purchased one (1) bottle, and after using same, I received great relief. I have used five bottles of your famous Australian remedy using same, I am entirely free from aches and pains, and I cheerfully recommend "No-Rheumand now I am entirely free from aches and pains, and I cheerfully recommend "No-Rheumatism" to all sufferers of rheumatism. Yours truly,

Cor. Clay and Shamokin Sts.

Danville, Pa., June 1, 1899.

After a few applications of the Australian remedy, "No-Rheumatism," I was entirely relieved of muscular rheumatism and have not since been troubled by its return. I take pleasure in recommending "No-Rheumatism" as a positive cure for muscular and inflammatory rheumain recommending "No-Rheumatism" as a positive cure for muscular and inflammatory rheumain recommending "No-Rheumatism" as a positive cure for muscular and inflammatory rheumain recommending "No-Rheumatism" as a positive cure for muscular and inflammatory rheumain recommendation.

I have used the Australian remedy called "No-Rheumatism" for my daughter and also my wife and found that same gave relief after a few applications. Both had been suffering with rheumatism. I would advise those who are subject to rheumatism to give the liniment a fair trial. Yours, &c.,

A. WOLF, 130 N. Shamokin St., Shamokin, Pa.

Shamokin, Pa., March 2nd, 1898.

I can heartily recommend the Australian remedy "No-Rheumatism" as a speedy and sure cure for inflammatory rheumatism as I have not experienced any rheumatic pains since the first few applications of "No-Rheumatism."

MRS. JOHN B. O'CONNOR.

Being a sufferer of periodical attacks of muscular rheumatism I tried nearly every prepara-tion known and had received no permanent relief. I had given in despair and resigned investi to those painful attacks. At last I was persuaded to try the Australian remedy, "No Rheuma-tism;" and after very few applications, have not experienced any pains since. CHESTER G. KULP, Cor. Dewart and Orange Sts., Shamokin, Pa.

Will amsport, Pa., June 10th, 1899.

My Dear Sir:—The liminent you so kindly sent me by mail came to hand, and although I had largely recovered from my rheumatism when I received it, still at times I felt the need of something of the kind, and I did use some of it and received benefit from its use, and from something of the kind, and I did use some of it and received benefit from its use, and from what I have seen of it I consider it a very fine thing. Thanking you again, I am very truly yours, what I have seen of it I consider it a very fine thing. Thanking you again, I am very truly yours, J. E. JONES, 144 West Fourth Sts.

Pottsville, Pa., April 10th, 1899.

I take pleasure in informing you that your Australian remedy "No-Rheumatism,, entirely I take pleasure in informing you that your Australian remedy "No-Rheumatism,, entirely cared me after a few applications and I cheerfully recommend it for rheumatic ailments, enred me after a few applications and I cheerfully recommend it for rheumatic ailments.

MRS. THOMAS F. MANNING.

Baltimore, Md., May 4th, 1899,
I can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal exI can cheerfully recommend the Australian Remedy "No-Rheumatism", from personal ex-For sale by all Druggists throughout the State. Price 50 cents per bottle. Manufactured by

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