

Tracing Music Through The Bible



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TRACING MUSIC THROUGH THE BIBLE

THERE are more than ninety verses between Gen. 1 and Rev. 22 that make mention of music, musical instruments, or that which accompanies the voice. If placed consecutively these verses would make a very long chapter. The many kinds of musical instruments mentioned in Scripture can be classified into three general groups, namely, stringed, wind and percussion instruments, and in each of these groups were many varieties, some having specific purposes such as supplying the bass or the treble, etc.

The first mention of musical instruments is in Gen. 4:21, "And his brother's name was Jubal: he was the father of all such as handle the harp and organ." With verses 20 and 22 concerning Jabal and Tubal-cain, we are given some information as to how mankind was to occupy his time while on this earth. In a broad sense, Jabal may be said to represent rural life with its occupation with cattle, and the dwelling in tents suggests the nomadic life necessary to find pasture for the flocks. Tubal-cain may be said to represent urban life with its manufacturing, commerce and institutions. Jubal may represent the social, cul-

tural and what may be termed the religious life of both of the former.

God himself is the creator and originator of the sounds that produce melody and harmony and made man's ear the receptive organ of sound. He also placed in man the ability to understand, use and develop the laws of melodics and harmonics He had created, and Jubal was the first recorded human to do so. The fact that these brothers are the descendants of Cain does not stigmatize their occupations or inventions as sinful; they merely produced and invented ways and means of using the gifts and abilities God Himself had placed in them. All the descendants of Cain, Adam's other sons and daughters, and of Seth, with the exception of Noah and his family, perished in the flood. All the inhabitants of the world since the flood are therefore the descendants of Adam through Seth and they have continued on in the same sort of earthly occupations.

After the flood, the next reference to music, Gen. 31:27, is found in connection with Abraham's relatives and descendants. Laban and Jacob were on extremely unfriendly terms culminating in Jacob secretly leaving with his wives, family and possessions.

Laban pursued him, rebuked him for stealing away secretly for if he had told him, said Laban, he would have sent him away "with songs, with tabret and with harp." There would have been a farewell festival, but there could be no fellowship in song and music when there was only strife and dissension between the men, for song and music are a symbol of joy, harmony and fellowship.

Several centuries pass by during which the descendants of Abraham, Isaac and Jacob grow to a great nation in the land of Egypt, and as the Book of Exodus opens they are living lives bitter with hard bondage and nothing is said about songs and music in their lives. But the great day of deliverance came and in Ex. 15 they are singing songs of praise on the eastern bank of the Red Sea with their enemies drowned in the sea. In verse 20, Miriam, the prophetess, and all the women took timbrels and went out in happy response and accompaniment to the song of redemption, such as only the redeemed can do and when harmony and fellowship prevail.

In I Sam. 10:5, the newly anointed Saul is told by Samuel that he would meet a company of prophets with a

number of named musical instruments before them and they would prophesy. These prophets were under Samuel's direction and the instruments of music were used in connection with prophesying the things of God. Thus the use of musical instruments in this way was familiar before the time of David.

The first introduction to David, after his anointing by Samuel, is in connection with his ability as cunning in playing the harp, I Sam. 16: 16, 18, 23, and the recommendation concerning him was that "the Lord is with him." In contrast, the Spirit of the Lord had departed from Saul and he was rejected by the Lord. Each time David "played with his hands" before Saul his life was in jeopardy, but it is repeated three times in I Sam. 18 that "the Lord was with him," hence Saul's attempts on David's life could never succeed.

David had gained the great victory over Goliath, and when he returned from the slaughter of the Philistine, the women came out of all the cities of Israel singing and dancing with joy and "with tabrets and with instruments of music" (I Sam. 18: 6, 7). Musical instruments were not only used by the prophets but were also in common use among the people of

Israel on occasions of joy and thanksgiving.

The next mention of musical instruments is in connection with the Ark of the Lord. It had been in Abinadab's house for 20 years and David desired to bring the Ark to his own city. II Sam. 6:5 and I Chron. 13:8 state that "David and all the house of Israel played before God with all their might, and with singing and with harps, psalteries, timbrels, cymbals, trumpets, all manner of instruments made of fir wood." The flaw which caused the judgment upon Uzza, was not the bringing of the Ark from Kirjath-jearim, or the joyous musical service accompanying it, but the fact that they had ignored God's instructions regarding the method of carrying the Ark—a new cart instead of with staves on the shoulders of the priests. The Ark was then carried aside to the house of Obed-edom. David returned to his city to prepare a place for the Ark of God and pitched for it a tent, and three months later the Ark was brought from Obed-edom's house, now in the proper manner, and with the accompaniment of joy, shouting and musical instruments as on the former occasion (I Chr. 15:28 and II Sam. 6:15).

As David looked upon the Ark of the Lord remaining under a tent, the desire came to him to build a House of the Lord, about which he consulted Nathan the prophet, who was instructed to tell David that not he but his son was to actually perform the building. David had a large part in the preparation, not only of much material, but also in establishing and appointing certain parts of the service, such as the courses and duties of the priests and the various phases of the singing and musical service all of which was to become permanent in connection with the House of the Lord. Details concerning the appointment of the song and musical service are set forth in I Chron. 15:16, 19, 20, 21, 22 and I Chron. 16:4, 5, 42. Four thousand praised the Lord with the instruments which David made says I Chr. 23:5, and further details are mentioned in I Chr. 25: 1, 2, 3, 5, 6, 7, 8. David's life was coming to an end and he called Zadoc the priest and Nathan the prophet to anoint his son Solomon to be king in his stead. When this was done "the people piped with pipes and rejoiced with great joy so that the earth rent with the sound of them" (I Kings 1:40).

In II Chr. 5:1 it is stated that all the

work that Solomon made for the House of the Lord was finished and all the things that David had dedicated Solomon put among the treasures of the House of the Lord. The Tabernacle and all the holy vessels therein were now brought from Gibeon and the Ark of the Lord was brought out of the tent it had occupied in Zion and placed under the wings of the Cherubims in the Most Holy Place of the finished temple. The singers and musicians were arrayed in white linen and with their cymbals, psalteries and harps, stood ready at the east end of the altar, and with them 120 priests sounding with trumpets. The priests have deposited the Ark in the Holy Place and have come out alive. Then the singers and the musicians lift up their voice with the trumpets, cymbals and instruments of music as one in praising and thanking the Lord. At that moment the House of the Lord was filled with a cloud so that the priests could not stand to minister by reason of the cloud, for the glory of the Lord filled the House of the Lord (II Chr. 5:12, 13, 14). It is notable that God chose to identify Himself with the newly finished House, not while the Ark was being carried into its place, nor while the priests were

ministering otherwise, but at the moment when the united musical service commenced. When the sacrifices were offered at the dedication of the House of the Lord, "the priests waited on their offices; the Levites also with instruments of music of the Lord, which David the King had made to praise the Lord" (II Chr. 7:6). Another detail is mentioned in I Kings 10:12 and II Chr. 9:11, namely, that the pillars of the House of the Lord and also the harps and psalteries were made of almug trees of such magnificent quality as never to have been seen before. Even in the construction of the musical instruments of the Lord the very best material was used.

The 40 years of Solomon's reign came to a close and Rehoboam his son reigns and the sad story of the division of the kingdom occurs. As time goes on, idolatry has been permitted and permeates the scene. The great-great grandson of David, Asa by name, puts away idols and with the people enters into a covenant to seek the Lord God of their fathers with all their heart and with all their soul. "And they swear unto the Lord with a loud voice, and with shouting, and with trumpets and with cornets."

II Chr. 15:14, and "all Judah rejoiced at the oath."

Asa's son, Jehoshaphet, continued on in serving the Lord and at one time when a great multitude of enemies was coming up against him, he sought help of the Lord and received the assuring word, "stand still and see the salvation of the Lord." Jehoshaphet consulted the people, appointed singers unto the Lord and when they began to sing and to praise the Lord smote the enemies. Then the men of Judah returned with joy and they came to Jerusalem with psalteries and harps and trumpets unto the House of the Lord (II Chr. 20:22, 28).

Successive kings again did wickedly. II Chr. 23 states that Jehoiada was a God-fearing priest. His wife saved Joash, the only remaining member of the seed royal from being slain by his grandmother Athaliah, who had usurped the throne, and hid him in the House of the Lord for 6 years. On a set day Joash was brought out and was anointed king "and all the people of the land rejoiced and sounded with trumpets; also the singers with instruments of music and such as taught to sing praises," and the wicked Athaliah was slain (II Chr. 23:13, 14, 18).

Idolatry continued on in more or

less marked degree until the time of Hezekiah. Under Hezekiah the House of the Lord was cleansed, the priests sanctified, and the sacrifices offered, "and he set the Levites in the House of the Lord with cymbals, with psalteries and with harps, according to the command of David and of Gad, the king's seer, and Nathan the prophet; for so *was the commandment of the Lord by His prophets*" (II Chr. 29:25). The Levites stood with the instruments of David and the priests with the trumpets. When the burnt offering began, the song of the Lord began also with the trumpets and with the instruments ordained by David, king of Israel; and they sang praises with gladness and they bowed their heads and worshipped (II Chr. 29:26, 27, 30). In addition, they kept the feast of unleavened bread seven days with great gladness; and the Levites and the priests praised the Lord day by day singing with loud instruments unto the Lord (II Chr. 30:21).

Josiah is the last king of Judah who walked in the ways of David his father, and declined neither to the right hand nor to the left. He purged the land of idolatry, repaired the House of the Lord, kept the passover, and among those who participated

were those of the Levites that could skill of instruments of music, so that the song and musical service was restored for the praise of the Lord according to the commandment of David (II Chr. 34:12; 35:15).

The nation had at last been taken captive into Babylon and after 70 years, some of them return to Jerusalem with Zerubbabel to rebuild the House of the Lord in Jerusalem. When the builders laid the foundation of the temple of the Lord, they set the priests in their apparel with trumpets, and the Levites, the sons of Asaph, with cymbals to praise the Lord after the ordinance of David, king of Israel, and they sang together by course in praising and giving thanks unto the Lord (Ezek. 3:10, 11). Years later, under Ezra and under Nehemiah, more had returned from Babylon to Jerusalem, and at the dedication of the wall of Jerusalem they "sought out the Levites out of all their places to bring them to Jerusalem to keep the dedication with gladness both with thanksgiving and with singing, with cymbals, psalteries and with harps; also certain named ones "with musical instruments of David the man of God, and Ezra the scribe before them" (Neh. 12:27, 36). To have omitted

the musical service would have been in disobedience to God's command which He had given to David by His prophets Gad and Nathan, just as to have omitted the offerings would have been in disobedience to the commands given by Moses. An interesting verse is II Chr. 23:18 which links together Moses and David, "the burnt offerings of the Lord as it is written in the law of Moses, with rejoicing and with singing as it was ordained by David." It is also noticed that God connects His Name in such phrases as "Musical instruments of God" (I Chr. 16:42); "instruments of music of the Lord" (II Chr. 7:6); "musical instruments of David the man of God" (Neh. 12:36).

There is no mention in Samuel, Kings or Chronicles of the musical service during the reigns of the wicked kings of Israel or Judah, not because they were not used, but they were not used to praise the Lord with, which information we gain from the writings of the prophets. Each time there was a revival in Judah, however, the musical service in praise of the Lord was part of the revival. What happened to songs and music while they were in Babylon is described in Ps. 137: 1, 2, 3, 4, "we wept when we remembered Zion, we hanged our

harps upon the willows, for how shall we sing the Lord's songs in a strange Land?" No joy, no song, no music.

The statement has been made that in all the instructions given to Moses as recorded in Exodus, Lev., Num., and Deut., no mention is made concerning song service or musical instruments in connection with the Tabernacle. Hence, it is concluded that David sought to enhance the service of the Lord by adding his inventions of musical instruments, using such phrases as "the instruments which I made, said David" (I Chr. 23:5) and "invent to themselves instruments of music like David" (Amos 6:5), without any regard to the context, as a basis for this idea. However, II Chr. 29:25, "for so was the commandment of the Lord by His prophets," refutes such a theory. It is true that Moses records no musical service in connection with the Tabernacle in the wilderness, and neither is there any singing associated with it. The singing mentioned in these books covers the song of deliverance from Pharaoh, the noise of them that sing about the golden calf, singing in thanks for water, and the song that Moses spake to the people in Deut. 32.

There were certain instructions re-

garding the Tabernacle in the wilderness which would be completed upon arrival in the land, such as setting it up and taking it down, the manner of carrying it, and the position of the priests and tribes encamped around it. When in the land, the tribes and priests occupied their allotted portion and they were no longer encamped as in the wilderness, and the time came when "the Levites shall no more carry the Tabernacle nor any vessels of it for the service thereof" (I Chr. 23:26). Therefore, the Lord gave to David and Gad and Nathan some additional commandments concerning the ministry of the House of the Lord which were not given to Moses originally, and among these was the musical service, as well as certain appointments of the priests' offices. II Chr. 29:27 links together the burnt offerings, songs, trumpets and musical instruments ordained by David, king of Israel, so that both the commandments of Moses and of David were to be followed. If there were any in Solomon's time who questioned the right of David and Solomon to add to or change the commandments of Moses, their doubts were dispelled when they saw the Lord fill the temple with His

presence at the moment the musical service commenced.

Some of the prophets lived during the reign of the wicked kings of Israel and some during the good and bad reigns of Judah and were observers of all that went on. Isaiah lived and prophesied during the reign of four of the kings of Judah, some good, others evil. Isaiah relates in chap. 5:12, that there were those who have the harp and the viol, the tabret and pipe and wine in their feasts, but they regard not the Lord, neither consider the works of His hands. These things could be used in the backslidden, idolatrous and unbelieving condition of the inhabitants of Judah and Israel, but not in the praise of the Lord. In contrast is the expression of Hezekiah in Isa. 38:20 "The Lord was ready to save me; therefore we will sing my songs to the stringed instruments all the days of our life in the House of the Lord." In writing of the future of Israel's restoration, Isa. 30:29-32 states, "Ye shall have a song as in the night, when a holy solemnity is kept; and gladness of heart as when one goeth with a pipe to come unto the mountain of the Lord, to the mighty one of Israel," and "joy and gladness shall be found therein, thanksgiving

and the voice of melody" (Isa. 51:3). See also Jer. 31:4. But when the judgment of God is poured out upon the earth, then "the mirth of the tabrets ceaseth, the noise of them that rejoice endeth, the joy of the harp ceaseth" (Isa. 24:8).

The 14th chapter of Isaiah and the 28th of Ezekiel are generally interpreted as referring to Satan before his fall. Ezekiel in describing him states "the workmanship of thy tabrets and of thy pipes was prepared in thee in the day thou wast created" (28:13), and Isaiah states, "Thy pomp is brought down to the grave and the noise of thy viols" (Isa. 14:11). This would seem to indicate that Lucifer was the leader "when the morning stars sang together and all the sons of God shouted for joy" (Job 38:7), and that some kind of musical service was under his control. Thus, the first use of music was before man was ever created. Fallen Lucifer's music and praise to God ceased forever.

In Lamentations 5:14, it is because of their sin that "the elders have ceased from the gate, the young men from their music." Jeremiah was ridiculed by the people of his day even to the extent that they composed songs and music to express their mockery

and contempt (Lam. 3:14, 63). In this way did music serve these unbelievers.

Amos was another prophet who saw the idolatry of Israel. They had their solemn assemblies, burnt offerings, meat offerings and peace offerings; they also had songs and viols; they chanted to the sound of the viol and invented to themselves instruments of music like David (Amos 5:21, 22, 23; 6:5), but they were living in ease and idolatry, in manifold transgressions and mighty sins. Hence, neither the offerings nor the songs nor the music was acceptable to the Lord—a contrast to David's use of them.

Ezekiel's warnings about God's judgments were received by the people with such indifference that Chap. 33:32 says, "And lo, thou art unto them as a very lovely song of one that hath a pleasant voice, and can play well on an instrument; for they hear thy words, but they do them not." In pronouncing judgment upon Tyrus, it was to be so thorough that it was to be built no more, "and I will cause the noise of thy songs to cease; and the sound of thy harps shall be heard no more" Ezek. 26:13. The silencing and ceasing of music always symbolizes desolation and judgment. In Ezekiel's

vision of the temple there were chambers of the singers, which would of course include those who played on instruments, for the two are so closely allied in the Word (Ezek. 40:44).

Habakkuk ends his prophesy by describing the majesty of God, placing his full trust in Him, and finishes with the words, "To the chief singer on my stringed instruments." Habakkuk, therefore, possessed and played these musical instruments (Hab. 3:19).

There was none like Job in the earth. In the 21st chapter, Job is considering the prosperity of the wicked and how they live and says, "they take the timbrel and harp and rejoice at the sound of the organ" but to God they say, "Depart from us for we desire not the knowledge of Thy ways. What is the Almighty that we should serve Him and what profit should we have if we pray unto Him" (Job 21:12-15). As it was in Job's day, so we have a picture of the life of the unregenerate down thru the centuries even to our day. The end of it is also disclosed "But the wicked is reserved to the day of destruction; they shall be brought forth to the day of wrath" (v. 30). The 30th chapter is a description of misery and desolation terminating in the words, "my

harp also is turned into mourning and my organ into the voice of them that weep." The affliction was such that what should symbolize joy and gladness had turned to mourning and weeping.

The Psalms are well known for the number of verses containing the mention of musical instruments. Some of them refer specifically to events which transpired in connection with the musical service of the House of the Lord. All of them are associated with joy and thanksgiving to the Lord and exhortations to praise Him, ending in the grand finale of Psalm 150. There is the one exception already noted in which the silencing of music expresses sorrow and grief (Ps. 137:1-4). The following verses are given for convenient reference: Psalm 33:2, 3; 43:4; 57:7, 8; 68:24, 25, 26; 71:22; 81:2; 87:7; 92:3; 98:5, 6; 108:1, 2; 137:2; 144:9; 142:7; 149:3; 150:3, 4, 5. The heading, "To the Chief Musician" appears on 55 of the Psalms, among them, 18, 22, 40, 42, 69, which probably indicated that the chief musician was in a special way responsible for composing the music and method of using these Psalms in the musical service. Some of the titles designate the kind of music or instrument used.

Solomon in Eccl. 2:1-11 describes the things most prized by mankind under the sun, which include singers and musical instruments, all of which he had in abundance, and found that in themselves these things are all vanity and could not substitute for the conclusion of the whole matter, namely, "Fear God and keep His commandments, for this is the whole duty of man."

Other nations beside Israel used musical instruments. In Daniel 3:5, 7, 10, 15, at the dedication of the golden image set up in Babylon, the sound of all manner of musical instruments was the signal for all to fall down and worship the image, at the peril of their lives if they refused. Although these instruments were used thus and were similar in kind to those used in the praise of the Lord Jehovah, that did not deter Him from commanding their use in His praise. God maketh His sun to rise on the evil and on the good (Matt. 5:45; Acts 14:17). How His gifts are used is for each individual to choose (Josh. 24:15), and in accordance therewith God will act. Dan. 6:18 relates that King Darius passed the night while Daniel was in the den of lions in fasting and without his customary entertainment of musi-

cal instruments. He was genuinely concerned about Daniel's welfare and could not be joyful that night and the instruments were silenced.

We now step into the New Testament where we find the same people in the same land, all of whom were familiar with the Old Testament commands and practices. There is not much said in the New Testament about music, but God had already spoken and it was not necessary to repeat. The Gospels and the Epistles reveal all the revisions that were made in Old Testament law and practice. The things written aforetime, including the matter of music, were written for our learning and are included in the "all Scripture given by inspiration of God" (Rom. 15:4; II Pet. 1:21; II Tim. 3:16). A glance at Luke 1:5, 8, 9 reveals that Zacharias was of the course of Abia, executing the priests' office before God in the order of his course and lot, as established by David, which indicates that the things established at that time still prevailed. If the Temple service during the New Testament days was patterned in accordance with the commandments of Moses and David which were still in effect, the musical service must have been carried on as well

as the offerings and other ministry of the priests. The people therefore in that time were familiar with the musical service.

In relating the story of the Prodigal Son in Luke 15, the Lord Jesus Christ mentions the joy and gladness which included music and dancing. There was harmony and fellowship in the house but discord in the heart of the elder son and this excluded him from the enjoyment of the music within the father's home. Music in the home symbolized joy and fellowship. As for the dancing mentioned in Scripture, it is hardly necessary to comment that it has no connection with the modern dance floor.

The Apostle Paul on two occasions, which will be considered together, makes a very interesting application of musical instruments. I Cor. 13:1 states, "Though I speak with the tongues of men and of angels and have not love, I am become as sounding brass or a tinkling cymbal." Some see in this verse an expression of Paul's disdain or disregard for music, i. e., merely a lot of noise. However, Paul was thoroughly familiar with all that the O. T. Scriptures have to say about the musical service. It is significant that he selects the sounding

brass and tinkling cymbal to illustrate that mere eloquence of speech, void of love to God or man, is empty and profitless. The nature of the two instruments mentioned is such that when used alone they are simply sound makers and are in themselves incapable of producing a melody or tune. Other instruments must supply the melody or tune, but in an orchestra the clang of the cymbal has its proper place. Without love, eloquence alone, however commendable, is incapable of producing anything but sound there is nothing of abiding profit.

In I Cor. 14, Paul selects a different type of musical instrument to illustrate his discussion concerning speaking in an unknown tongue. Verse 7 says, "And even things without life giving sound, whether pipe or harp, except they give a distinction of sounds, how shall it be known what is piped or harped?" The harp and pipe, in contrast to the brass and cymbal, are capable in themselves of making a distinction in sound so that an understandable melody or tune can be recognized by the hearer when played. In like manner the preacher or speaker must not speak in a foreign tongue which cannot be recognized by

his hearers, but he must speak in a language the audience can understand.

Eph. 5:19 and Col. 3:16 contain exhortations concerning using psalms and hymns and spiritual songs, singing with grace and making melody in your hearts to the Lord, but nothing is said that no music be used in connection therewith. The persecuted and hunted Christians of many periods in Church history could probably not even sing together lest they disclose their hiding place, and music would be inexpedient for them. However, with the freedom of assembly which Christians enjoy in much of the world, music can be used to attract people to their meeting places. The missionary is free to bring his accordion into the jungles if he desires; there are no restrictions mentioned in the N. T. The New Covenant is for all nations in all lands and is a glorious proclamation to be preached and believed and the use or non-use of music is not an issue.

The only written Scriptures the Jewish and Gentile believers who formed the early Church had was the Old Testament and it was the Old Testament that those in Berea searched daily, (Act 17:11). It was more

than twenty years after Pentecost that Paul wrote his first epistle; his prison epistles were written after all the events recorded in the Book of Acts had taken place and it was sixty years after when John wrote his epistles and Revelation and possibly the Gospel of John. Thus, many of the N. T. believers died before there was a New Testament.

In the Epistles, especially Hebrews, Romans, Galatians, much instruction and explanation is given regarding the Old Testament, such as the purpose of the law, not now being justified by keeping it, no more animal offerings, circumcision, Aaronic priesthood, etc., yet in no instance do we find instructions to discard or discontinue music during the age of grace.

From a merely practical standpoint, the tunes of hymns and spiritual songs originating in the mind of the composer must be written down, just as the words of the song, for preservation, and the musical instrument is indispensable as a means of conveying the unknown or unheard tune on to others, whether that be in the privacy of the home or in public. It is remarkable that scores of familiar tunes now used regularly date back 400, 300, 200, and 100 years. It is only by the use of

music and musical instruments that they have been preserved and become known from generation to generation.

The book of Revelation has something to say about musical instruments. Rev. 5:8 mentions scenes in heaven, and the four beasts and four and twenty elders having every one of them harps, sing a new song before the Lamb to the accompaniment of their harps. Rev. 14:2, 3 is another scene in which there is heard from heaven the voice of harpers harping with their harps and singing as it were a new song before the throne, the four beasts and the elders. In Rev. 15:2-5 a group described as those who had gotten the victory over the beast, stand on the sea of glass, having the harps of God, singing the song of Moses and the Lamb. Here again God connects His Name with musical instruments, and Christ, the Lamb, is the center and theme of the music.

But there is a contrast to be found in Rev. 18:22. This chapter relates the desolation and judgment upon all unbelievers and unredeemed as represented under the figure of Babylon, and we read, "and the voice of harpers and musicians, and of pipers and trumpeters, shall be heard no more at all in thee and no craftsman of what-

soever craft he be shall be found any more in thee, and the sound of the millstone shall be heard no more at all in thee." A picture of utter silence and ruin. The music of the unbelievers and unredeemed ceases forever in that final judgment of God.

There is no mention of the music of the believers ever ceasing. Music began in heaven in the long ago before Lucifer's fall, has continued since and will be part of the heavenly scene among the redeemed of all ages. What the music of heaven will be like no human can imagine, but we do know that there all will be perfection with no discordant voices or notes in the eternal oratorio of praise to God.

To Summarize:

1. God Himself is the originator of the principles of music and placed in man the ability to understand, develop and utilize this gift. Man has the choice to use it for the glory and praise of God, or for his own pleasure and enjoyment, or even for the devil.

2. Before the creation of man, pipes, tabrets and viols are associated in some way with Lucifer prior to his fall. What form they had is of course unknown and not explained.

3. Musical instruments were in common usage from the time of Jubal to the time of David in the social and religious life of both Israel and other nations.

4. God expressly commanded the establishment of the musical service in connection with the House of the Lord, giving a three-fold testimony to this fact in David, Gad and Nathan, as well as Solomon later. The commandments of David and Moses are linked together as of equal importance.

5. God filled the House of the Lord with His glory at the time of dedication when the musical service sounded forth, thus signifying His acceptance.

6. They are called the instruments of music of the Lord; Musical instruments of God; Musical instruments of David, the man of God.

7. They are given their proper place during the various revivals of Israel's history.

8. The musical service was restored by Zerubbabel, Ezra and Nehemiah after the captivity. It was as much a part of the service as the offerings.

9. Musical instruments are associated with the future restoration of Israel.

10. Symbolically the use of music in the service of the Lord always denotes joy, obedience, praise and fellowship with the Lord. Christ, the Lamb, is the center and theme of the music.

11. The ceasing and silencing of music denotes sorrow, desolation and the judgment of God, in both Old Testament and New Testament.

12. The music of the unbeliever and unredeemed will cease forever, but the music of the believer will never cease.