

meaning, at least each distinct sensibility, has its own appropriate intonation—so that, without catching one syllable of the utterance, we can, from its melody alone, often tell what are the workings of the heart, and even what are the workings of the intellect. It is thus that music, even though altogether apart from words, is so powerfully fitted, both to represent and to awaken the mental processes—insomuch that, without the aid of spoken characters, many a story of deepest interest is most impressively told, many a noble or tender sentiment is most emphatically conveyed by it. It says much for the native and original predominance of virtue—it may be deemed another assertion of its designed pre-eminence in the world, that our best and highest music is that which is charged with loftiest principle, whether it breathes in orisons of sacredness, or is employed to kindle the purposes and to animate the struggles of resolved patriotism ; and that never does it fall with more exquisite cadence on the ear of the delighted listener, than when, attuned to the home sympathies of nature, it tells in accents of love or pity, of its woes and its wishes for all humanity. The power and expressiveness of music may well be regarded as a most beautiful adaptation of External Nature to the Moral Constitution of Man—for what can be more adapted to his moral constitution, than that which is so helpful, as music eminently is, to his moral culture? Its sweetest