

Who might have sit him down, the trees and  
rocks among,  
And been a verier block than those to whom  
he song."

Not only are the verbal and tonal accents unified in "What a friend we have in Jesus," but in it each syllable is set to but one tone, thereby preventing it from uncouth distortion of details. Countless hymns contain passages where one syllable is set to two or more tones, in the singing of which there ever is more or less hesitancy, marred vocality, diminished effectiveness. Hymn and tune marriages should be strictly monogamous, in a syllabic regard at least, to be model ones. Open a well-known hymnal and turn to the tune of Dennis and the first hymn set to it, beginning—

"Ye servants of the Lord!  
Each in his office wait,  
Observant of his heav'nly word  
And watchful at his gate."

How the singer must stutter in drawing out its limpid, limping sweetness! What must be the impression of its elongated English on the mind of a heathen listener! It must be sung as if written thus:—

Ye ser-er-vants o-of the Lord!  
Each i-in his o-of-fee wait,  
Obser-er-vant o-of his he-eav'n-ly wo-ord,  
And wa-atch-ful a-at his gate.

The second hymn set to Dennis on the same page with this is still more halting:

"Give me-e on the-ee to wait,  
Till I-I can a-all things do;  
On the-ee, al-mi-igh-ty to-o crea-ate,  
Almi-igh-ty to-o renew."

Were the literary and musical moieties undivorceable, as in German hymnody, wherein verbal and tonal syllabic unity is conspicuous, so that one was not thought of without the other, it would tend to the making of far more perfect, happier hymn-and-tune unions, and to the consequent public advancing of church choral music, through the people's consequent imperative demand for properly noted hymns and tunes, such as should facilitate the

general learning, memorizing, and use of chorals. There is no necessity, in the choral case, for hymnodic polygamy, as everybody must concede. I hope and believe that, in the hymnal of the future, the hymn and tune will be one and inseparable; and I venture to add that theologic dogma and reflection will not appear in its word-parts. I am quite sure that a time will come when such adaptations, mismatings, as those I have just cited will not be found in our hymnals. I sincerely wish it had already come. I know that some hymnal-makers are trying to hasten its approach, and, in their adapting of hymns to tunes, are aiming at tonal-syllabo-monogamy, as well as the curtailment of syllabic redundancy; and that one of these hymnodic progressives has reduced the line—

"'Neath the shadowing rock"—

to "'Neath the shad'wing rock," to unify the line-feet, causing, however, a juvenile critic to ask what a shad'wing rock was. Had the writer of the hymn containing this offending line labored longer at it (I have been told that Tennyson walked the streets of London for two weeks, brain-hammering for the conception of a two-lined rhyme); if he had known that the hymnal-maker would reject his hymn because of it, doubtless he would have remedied its defect, if forced, in so doing, to go back to the vocabulary of the poet Spenser, who, in a similar dilemma, wrote:

"For not by measure of her owne great mynd  
And wondrous worth, she mott my simple  
song."

Will not the time come, too, when hymns requiring such a line-shortening shall not be used in our hymnals; and only those hymn-and-tune adaptations be used which are perfectly joined as song-entities, and in their respective details, so that the wayfaring man, though a fool, can understand them when they are sung? The writer of sacred lyrics should so wear the fetters