

from the mystery of the Blessed Trinity, is all throughout arranged on the principle of three in one, or one in three. The translators of the hymn unfortunately do not seem to have observed this, or they would have made it plain to the eye. In the Latin form, as given below, even the English reader cannot fail to recognize the arrangement we speak of. The translators might, perhaps, if they had understood the composition of the hymn, have sacrificed somewhat of the English idiom to the Latin, and have preserved the perspicuous order of the Latin words.

Or if (1) { Thee, God, we praise,
 { Thee, Lord, we confess,
 (2) { Thee, Eternal Father, all the earth doth worship.

had been too bald, and too cold for devotional use, they might at least have kept in view the arrangement of the Latin in

(3) { To Thee all angels, (*cry aloud*)
 { To Thee the heavens and all the powers therein,
 (4) { To Thee Cherubim and Seraphim continually do cry.

and if they thought the insertion of the words "cry aloud" an improvement, they need not have omitted "To thee," in the second clause. These two simple words would have made the principle on which this part of the hymn is constructed evident.

The key to the construction of the second part of the *Te Deum* is the two natures of Christ. In the first section of part two, we praise and glorify Him as God, and as the God-man whom "God hath exalted with his right hand to be a Prince and a Saviour: for to give repentance to Israel and forgiveness of sins." In the second, looking more to ourselves, we fall to prayer to Him, and prostrate ourselves before him, asking not only blessing, but mercy and forgiveness at his hands. This idea of the double nature being the ruling principle of the composition, the verses run all in twos: some visibly and markedly so to the eye, as verses fourteen and fifteen,

{ Thou art the King of Glory, O Christ.
 { Thou art the everlasting Son of the Father.

and those immediately following, referring to His nature and His exaltation: others less markedly to the eye, but not less pointedly in sense and meaning, as e. g. the twenty-second and twenty-third, and the twenty-fourth and twenty-fifth.

{ O Lord, save thy people: and bless thine heritage.
 { Govern them: and lift them up forever.
 { Day by day: we magnify thee;
 { And we worship thy Name: ever world without end.

To return now to the view with which we started; we think the musical rendering which pays no regard to the structure of the hymn must necessarily be a failure. How can any one who either understands the meaning and struc-

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