

this, that many persons do not even notice the absurdity—to use no stronger word—of connecting together by a double chant, verses which require a pause between them.

When your fathers tempted me, proved me, and saw my works;  
Forty years long was I grieved, &c.

If we must have double chants, let the repetitions of the last part of the chant be made, at least, in suitable places. Repeat the last clause of the chant at the fifth verse in the Venite instead of at the last, and you will have sense and meaning. But we protest, in the name of common sense, (we might take higher ground of protest,) against allowing mere musical indifference to connect together verses which ought to be disjoined—such as the fifth and sixth in the Venite, or the ninth and tenth, which we have just transcribed, or some of the verses, to which we shall point attention presently in the Te Deum.

So much for “double chants”! And for some musicians’ ideal of perfection, a “quadruple” chant! Oh, horror! Divide the Te Deum into portions of four verses, and see what a miserable violation of all decency results.

Musical “Services” are not common in this country. How few of even these draw the worshipper to proper thoughts of what he ought to be engaged in. How many only glorify the composer or the organist, or at best the choir! Congregations can seldom join in these services. And why so? Too many composers of Church music are only musicians. The composer looks out, of course, for ideas to express. I have it, (he says,) “The sharpness of death,” and he wanders away into the moanings which express (it is to be feared) his own alarm at the mere mention of the “king of terrors”; forgetting that those who “believe that (after death) Christ shall come to be our judge,” are rejoicing triumphantly, and praising God because when the “Everlasting Son of the Father” had “overcome” this “sharpness of death,” “he did open the kingdom of heaven to all believers”!

The Te Deum is said to have been composed by St. Ambrose, for the baptism of St. Augustine, A. D. 386. It has even been asserted that it was spoken extemporaneously and antiphonally by St. Ambrose and St. Augustine! as by a sort of inspiration. We doubt even the former fact on no less authority than that of the Te Deum itself. It bears, we think, internal testimony of being two hymns. St. Ambrose may have adopted the one, and composed the other. Possibly he may have adopted parts of two hymns, and put them together into one; for the seventh, eighth, and ninth verses are found almost word for word in a treatise of St. Cyprian, A. D. 252, and the twenty-fourth, twenty-fifth and the last, in an ancient morning hymn of the Greek Church.

At any rate, the Te Deum speaks for itself that it is not one simple hymn.

This opinion is grounded on the construction, and the style of the hymn itself. The style is, it seems to us, more careful and studied in its arrangement, and more concise, in the first of the two hymns than in the second. And the

first is addressed to the Redeemer.

(Verse 1.)

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