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The "Te Deum,"

Its Structure, etc.

TOGETHER WITH A
REVISED LATIN TEXT.

BY THE RIGHT REV.

JOHN WORDSWORTH, D.D.

BISHOP OF SALISBURY

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THE "TE DEUM."

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THE "TE DEUM,"
ITS STRUCTURE AND MEANING, AND
ITS MUSICAL SETTING AND
RENDERING,

*TOGETHER WITH A REVISED LATIN TEXT,
NOTES AND TRANSLATION.*

BY THE

RIGHT REV. JOHN WORDSWORTH, D.D.,
BISHOP OF SALISBURY.

REVISED EDITION.

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NOTE.

THE chief part of this Paper appeared as an article in the *Churchwoman*. It is now revised and enlarged in the hope that it may reach a larger circle of readers.

Lent, 1902.

In issuing a Second Edition I should like to acknowledge my obligations to the Rev. A. E. Burn, Rector of Kynnersley, Wellington, Salop, both for his private help and for the information contained in his book, *An Introduction to the Creeds and to the Te Deum* (Methuen & Co.: London, 1899). I have also to thank several organists of distinction, especially Dr. Prendergast, now of Winchester Cathedral, for giving practical currency to the methods here advocated.

JOHN SARUM.

Christmas, 1902.

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THE "TE DEUM,"

*Its Structure and Meaning, and its
Musical Setting and Rendering.*

INTRODUCTION.

CIRCUMSTANCES led me some years ago to make careful researches into the history of the great Latin hymn, best known by its opening words, *Te Deum laudamus*, of which I gave some account in Dr. Julian's *Dictionary of Hymnology*, published in 1892, both in the body of the book and in one of its supplements. Since that time the general conclusions of that article¹, in which I had the help of several learned persons, such as Dr. Gibson (of Leeds) and Mr. W. J. Birkbeck, have been largely accepted by scholars, but they do not seem to have penetrated very far into the musical

¹ I have in one or two minor points seen reason to incline to a different opinion; but in general I retain the opinions there expressed. As regards the authorship, Dom G. Morin's suggestion that it is by Bishop Nicetas, or Niceta, of Remesiana in Dacia (now Mustapha Palanka), between Naissus and Sardica, is the most plausible that I have seen. He flourished *circa* A. D. 400. He is praised as a Christian poet and hymn-writer by Paulinus of Nola, *Carm.* 17, 109 foll.

world. They have, however, so far prevailed that, in the third of the new forms of Accession Services, agreed upon by the two Convocations of Canterbury and York, and authorized for use by Royal Warrant, dated November 9, 1901, the principle of a triple division of the *Te Deum* has been distinctly recognized by the use of capital letters. For the first time, too, I suppose, in the history of the Prayer-book is the *Te Deum* printed in it as forming the chief portion of a solemn thanksgiving service, and it is something to rejoice at that it is now printed in a more correct form than has hitherto been the case.

Let me explain first what the *Te Deum* really is, and then give my thoughts as to the manner of setting and rendering it.

WHAT THE "TE DEUM" REALLY IS.

It is in reality, in my opinion, two distinct but connected hymns, said one after the other, with a set of versicles and responses to follow, which might be added to any other similar hymn or hymns. I am inclined to think the first hymn (lines 1-13) to be rather older than the second (lines 14-21). The existence of an old Greek version of the first, and not of the second, as well as the parallel between

it and Psalm cxlviii, favours this opinion. I believe, however, that the second hymn was written as a sequel to the first.

It must, however, be noted that Dom G. Morin and Mr. Burn, who both agree in the threefold division, believe the two hymns to be by the same author (Niceta) and to be written by him as parts of one whole. They insist especially on the continuity of the rhythm, which began, apparently, to be popular about the end of the fourth century.

In any case this rhythm should be noticed by any one who can read the original, and who is familiar with the laws of the Latin accent. I may remark, for the benefit of those who may need the information, that the Latin accent (unlike the Greek) is very nearly that which we give to Latin words in our ordinary way of reading them. In words of more than one syllable it falls on the last syllable but one (the penultimate), or the last but two (the antepenultimate), never on the last syllable (except in the case of rare contracted syllables). In disyllables the accent is on the first syllable of the word, whether it be short or long, as *túae, chórus, Chríste*. In words of three or more syllables, if the penultimate is long, it is accented, as *confité-*

mur, venerátur; if short, the previous syllable is accented, as *númerus, exércitus*. In accentual rhythm, or accentual poetry like that of Commodian, all other syllables besides the one accented may be treated as short.

In the *Te Deum* most of the lines end with two feet, which, roughly speaking, may be described as equivalent to the end of a hexameter verse. Seven have the exact hexameter ending ($\acute{ } \cup \cup \mid \acute{ } -$) if scanned accentually, as *vóce proclámant, déus sabáoth, glóriæ túæ, glóriæ Chríste, régna caelórum, glória pátris, esse ventúrus*. Seven end with two dactyls ($\acute{ } \cup \cup \mid \acute{ } \cup \cup$) as *laudábilis númerus, laúdat exércitus, confitétur ecclésia, unigénitum* (or *únicum*) *fílium, paráclitum spíritum* (according to the frequent pronunciation after the Greek accent of παράκλητος) *sempitérnus es fílius, vírginis úterum*. One ends with two spondees ($\acute{ } - \mid \acute{ } -$), viz. *apostolórum chórus*. The other six lines have a less regular but very effective ending, all with quadrisyllables (*confitémur, venerátur, potestátes, redemísti, and munerári*), accented on the penultimate. I must leave the fuller discussion of this rhythm to specialists, but the simple analysis already given will show its reality and its general character, and proves

its continuity throughout the hymn. Similar rhythmical endings are found at the end of the first half of lines 16 *suscepisti* (or *suscepturus*) *hominem*, 17 *mórtis acúleo*, and 20 *fámulis súbveni*, and in some lines the rhythm is continuous. Further detailed information may be found in Mr. Burn's work, pp. 248-252, and 272-3. He refers particularly to an article by a German scholar, W. Meyer, in the Göttingen *Gelehrte Anzeigen* for 1893, and to letters from Mr. J. Shelly, quoted in his article in the *Guardian*, 10 March, 1897.

THE FIRST HYMN: *Te Deum*.

I. The first of these hymns is the real *Te Deum*. It begins with an antiphon aptly chosen from Ps. cxiii. 1: "Praise the Lord, ye servants: O praise the name of the Lord." It consists of the first thirteen verses of the composite hymn, ending with "Also the Holy Ghost, the Comforter." This is a hymn of praise to the Blessed Trinity, divided into two parts, which seems to be modelled generally on the same lines as Psalm cxlviii, "O praise the Lord of heaven: praise him in the height. Praise him, all ye angels of his: praise him, all his host." This parallel had evidently struck the translators of the "New Version" of the

Psalms (Tate and Brady), who rise somewhat higher than usual at this point. Their first verse may be quoted as a specimen:—

"Ye boundless realms of joy
 Exalt your Maker's fame,
 His praise your song employ,
 Above the starry frame ;
 Your voices raise,
 Ye Cherubim
 And Seraphim,
 To sing His praise."

The first half of the *Te Deum* proper (verses 1-6), like the first half of Psalm cxlviii, chiefly records the worship of the invisible Church, and particularly of the Angels and heavenly Powers. But this it does, not in directly Scriptural phrase, but in language, borrowed apparently from some form of the ancient Latin liturgy, in which Cherubim and Seraphim were described as uttering the thrice-holy name of God. The Latin origin of this hymn is proved by the substitution of the title, "Lord *God* of Hosts," for the more original and Scriptural title, "Lord of Hosts," which has been retained by the Greek Church, from Isaiah vi. 3.

The second half of the *Te Deum* proper records the worship offered by the Church as it consists of human beings, whether living

or departed; the chief orders being mentioned—Apostles, Prophets, and Martyrs—in language which recalls a well-known passage of St. Cyprian, in his tract about the plague, written *circa* A.D. 252. There the three bodies of human witnesses are grouped together with somewhat similar epithets—“There is the glorious choir of the Apostles; there is the company of the Prophets exulting; there is the innumerable multitude of Martyrs, crowned on account of the glory of their struggle and the victory of their passion¹.” The Trinitarian *Gloria* of the Angels is paralleled in this second half of the *Te Deum* by the more explicit confession of the Church, a short and yet original summary of the Creed:—

“ The Father : of an infinite Majesty ;
 Thine honourable, true : and only Son ;
 Also the Holy Ghost : the Comforter.”

As a further evidence of the Latin origin of the *Te Deum* I may remark that an early Greek version of it is found in some Graeco-Latin psalters (at Cologne, Bamberg, and

¹ *De Mortalitate*, xxvi, “ Illic apostolorum gloriosus chorus, illic prophetarum exultantium numerus, illic martyrum innumerabilis populus ob certaminis et passionis gloriam et victoriam coronatus, triumphantes virgines . . . remunerati misericordes,” &c.

St. Gall), but ending with verse 11 or 12, thus showing that there was no complete Greek text even of the first division. Yet the Latin is not Roman; for the Roman Liturgy does not mention "Cherubim and Seraphim" in the preface to the "Triumphal Hymn," but in its oldest form only the "Seraphim," though the Greek Liturgies generally have both. They occur also together, with other remarkable expressions of the *Te Deum*, in forms of the Gallican Liturgy¹; so that the origin of the hymn is "Gallican," in a broad sense, not Roman. It is to be noticed further that a lately-discovered tract, attributed to St. Jerome, insists that Seraphim ought not to be set above Cherubim, as they apparently were by Origen², and practically by the Roman Liturgy. St. Jerome, I may remark, came from the neighbourhood of Aquileia.

THE SECOND HYMN: *Tu Rex.*

II. The second hymn should be known by its first words, *Tu Rex gloriae, Christe*, "Thou

¹ See Dr. E. Gibson in *Ch. Quarterly Review*, April, 1884 (vol. xviii, p. 19), and Burn, p. 270 foll. These parallels are much too close to be accidental.

² See S. Hieronymi *Contra Origenem de Visione Isaiæ*, c. 7. p. 14 foll. Ed. Ambr. M. Amelli, tipogr. di Montecassino, 1901.

art the King of Glory, O Christ." It is a prayer to Christ, as incarnate in humility, and as having overcome the "sting of death," that is his murderous weapon, and opening the way into heaven for all believers, as sitting at the right hand of God and about to come to be our Judge. By all these triumphs it implores Him to help those whom He has redeemed, and to make them to be endowed or gifted ("munerari," not "numerari")¹, in company with His saints, with glory everlasting. We may well believe that this was intended to be a supplement to the *Te Deum* proper, the "Saints" being the Apostles, Prophets, and Martyrs there mentioned. The passage of St. Cyprian already referred to was probably the ultimate source of both phrases, since it contains the remarkable word "remunerati" a little after the words quoted. This hymn also seems to have a "Gallican" character. Like many Collects of that Liturgy it begins with "Thou," a pronoun which runs through the whole of both hymns. The rhythm also, as we have seen, is the same throughout.

¹ No MSS. read "numerari." It was introduced in some printed Breviaries from A. D. 1491 onwards. The misreading is perhaps not due only to the confusion of letters, but also to the words in the Liturgy, "in electorum tuorum iubeas grege numerari," as Dr. Gibson suggests.

It is interesting to notice that the four ancient Irish manuscripts of this hymn have a various reading of the 16th verse, which appears to me, as it did to a much greater scholar, Bishop Lightfoot, to be more correct than that usually current. The Irish texts read *Tu ad liberandum mundum suscepisti hominem: non horruisti virginis uterum*, which may be rendered¹:—

“Thou took'st upon thee man *the world* to free;
Thou didst not scorn a maiden's child to be.”

Our rendering, “When thou tookest upon thee to deliver man,” is in any case certainly inexact. Even without “mundum” the words *Tu ad liberandum suscepisti* (or *suscepturus*) *hominem* must mean, “Thou tookest (or When thou wert about to take) man upon thee to deliver (him).” The construction is harsh without “mundum,” but it may be so rendered without great violence to the Latin idiom. The rendering of our version is an impossible one. But the phrase *suscipere hominem*, “to take up man,” which was used by early Latin writers without scruple, came to be associated with Nestorianism, and to be misinterpreted as taking up “a man” (separately existing),

¹ Mr. Burn compares with this the frequent use of the phrase “salvator mundi” (from St. John iv. 42) in Irish liturgical texts.

and so suggesting the error of a double personality in our Saviour. This accounts, in my opinion, for the omission of *mundum* from the other texts, for the further omission of *suscepisti* in the Milanese, and for the misrendering of our version in the Prayer-book. Mr. Burn, who hesitates to accept this reading, acknowledges the value of the Irish text in some other particulars. I may add that Irish texts of the Vulgate New Testament sometimes retain correct readings of the Gospels which are lost elsewhere.

THE VERSICLES AND RESPONSES.

III. The third division of the whole is a set of versicles and responses, which are all, with one exception ("Vouchsafe, O Lord"), found in the Bible and particularly in the Psalter. Some of them occur in our Morning and Evening Prayer, others in the older hour services. In some forms of the Compline or late evening service we have "Vouchsafe . . . this night without sin." Many of them, including the "Vouchsafe," are found in connexion with the morning hymn, "Glory to God in the highest," in one of the oldest manuscripts of the Greek Bible. They might be said, then, with any prayer or hymn at either a morning or an

evening service, with the slight alteration of "day" into "night" to suit the time of day. Those who wish to follow the early history of this part of the hymn into detail should read Mr. Burn's discussion of it, pp. 277-9. He makes it probable that verses 22, 23 were the "capitellum" or antiphon said after the *Te Deum* in the Gallican Church; while 24, 25 were, we know, attached in like manner to the *Gloria in excelsis*. In order to bring this out I have altered the division so as to show the parallelism between the two pairs of verses.

MUSICAL TREATMENT BY CHOIRS.

I will only add a few words as to the musical setting. Three single chants or Gregorian tones abundantly suffice; and the expression and variation should be found rather in the parts of the choir employed than in the elaboration of the music. The first two verses should be sung, I think, by the full choir. Then the trebles and altos should take the next two verses ("To thee all Angels" . . . "To thee Cherubin" . . .). The two verses of the *Gloria* ("Holy, Holy, Holy . . . glory") should be full.

The praise of the Church (four verses) should be sung by tenors and basses, the

whole choir taking up the triple *Gloria* ("The Father . . . Comforter"). A few bars should intervene before the next hymn, *Tu Rex gloriae, Christe*, which should be sung to a different chant. This, being composed in an antithetical and responsive strain, should be sung, not by contrasted voices, but by opposite halves of the choir, expression being found in the usual way by greater loudness or softness. The last two verses, which are a solemn and pathetic climax, should be sung slowly and softly ("We therefore pray thee . . . glory everlasting"), but by the whole choir, and with emphasis and decision. The six pairs of versicles and responses that follow—*V.* "O Lord, save thy people, and bless thine heritage," down to *V.* "O Lord, in thee have I trusted: *R.* Let me never be confounded"—should be sung as versicles and responses, a single voice, if possible that of a priest, taking the versicle, and the full choir the response. They might be sung to the same music as the versicles and responses in Morning and Evening Prayer, but something different would probably be more effective. In any case they should be sung in quite a different manner from the two hymns that precede them, and they should also be recited

like versicles and responses when the *Te Deum* is merely read.

I hope that these simple suggestions may help not only the better performance of the Accession Service on January 22, but the general and more constant recitation of the hymn which the Church of England, by a true instinct, uses more frequently perhaps than any other Church. I append the whole with the suggestions for its division among the voices and sides of the choir, so as to make my meaning quite clear.

I have added also the Latin original—as I believe it to have been—with a few notes, which may be interesting to those familiar with Greek and Latin.

Lastly, I have ventured to print a version of my own in English verse which may perhaps help the reader who is unfamiliar with the ancient languages to perceive some of the points which a literal translation does not quite express. I am conscious of its defects in point of rhythm and euphony; and I shall be grateful to any critic who can suggest amendments which may be made in detail without detriment to force and faithfulness.

TE DEUM LAUDAMUS.

Antiphon (Ps. cxiii. 1).

Praise the Lord, ye servants :

*O praise the Name of the Lord.**Full.*

WE praise thee, O God : we acknowledge thee to be the Lord.

All the earth doth worship thee : the Father everlasting.

Trebles and Altos.

To thee all Angels cry aloud : the Heavens,
and all the Powers therein ;

To thee Cherubin, and Seraphin : continually do cry,

Full.

Holy, Holy, Holy : Lord God of Sabaoth ;
Heaven and earth are full of the Majesty :
of thy glory.

Tenors and Basses.

The glorious company of the Apostles :
praise thee.

The goodly fellowship of the Prophets :
praise thee.

The noble army of Martyrs : praise thee.

The holy Church throughout all the world :
doth acknowledge thee ;

Full.

The Father : of an infinite Majesty ;
Thine honourable, true : and only Son ;
Also the Holy Ghost : the Comforter.

TU REX GLORIAE, CHRISTE.

Decani.

THOU art the King of Glory : O
Christ.

Cantoris.

Thou art the everlasting Son : of the Father.

Decani.

When thou tookest upon thee to deliver
man : thou didst not abhor the Virgin's
womb.

Cantoris.

When thou hadst overcome the sharpness
of death : thou didst open the Kingdom
of Heaven to all believers.

Decani.

Thou sittest at the right hand of God : in
the Glory of the Father.

Cantoris.

We believe that thou shalt come : to be
our Judge.

Full, but soft and slow.

We therefore pray thee, help thy servants :
whom thou hast redeemed with thy
precious blood.

Make them to be numbered with thy Saints :
in glory everlasting.

VERSICLES AND RESPONSES.

*The Versicle is to be sung by a single voice, the response
by the full choir.*

Antiphon (Ps. xxviii. 10).

O LORD, save thy people, and bless
thine heritage:

Govern them and lift them up for ever.

Antiphon (Ps. cxlv. 2).

Day by day we magnify thee:

*And we worship thy Name ever world
without end.*

Preces.

Vouchsafe, O Lord:

*To keep us this day (or night) without
sin.*

O Lord, have mercy upon us:

Have mercy upon us.

O Lord, let thy mercy lighten upon us:

As our trust is in thee.

O Lord, in thee have I trusted:

Let me never be confounded.

TE DEUM LAUDAMUS.

Antiphon (Ps. cxiii. 1).

Laudate pueri Dominum : *laudate nomen Domini.*

1. **T**E deum laudamus : te dóminum confitémur.
 2. Te, aeternum patrem, omnis terra venerátur.
 3. Tibi omnes angeli, tibi caeli et univérsae potestátes,
 4. Tibi cherubim et seraphim, incessabili vóce proclámant,
 5. Sanctus, sanctus, sanctus, dominus deus sabáoth ;
 6. Pleni sunt caeli et terra maiestatis glóriae túae.
 7. Te gloriosus apostolorum chórus ;
 8. Te prophetarum laudábilis númerus ;
 9. Te martyrum candidatus laúdat exércitus.
 10. Te per orbem terrarum sancta confitétur ecclésia,
 11. Patrem imménsae maiestátis,
 12. Venerandum tuum verum unigénitum filium,
 13. Sanctum quoque paráclitum spíritum.
-
14. TU rex glóriae, Chríste ;
 15. Tu patris sempitérnus es filius.
 16. Tu ad liberandum mundum suscepisti hóminem : non horruisti vírginis úterum.

17. Tu, devicto mórtis acúleo, aperuisti credentibus régna caelórum.
 18. Tu ad dexteram dei sedes in glória pátris.
 19. Iudex crederis ésse ventúrus.
 20. Te ergo quaesumus, tuis fámulis súbveni, quos pretioso sáanguine redemísti ;
 21. Aeterna fac cum sanctis tuis glória munerári.

Antiphon (Ps. xxviii. 10).

- 22, 23. SALVUM fac populum tuum domine, et benedic hereditati tuæ:
Et rege eos et extolle eos usque in aeternum.

Antiphon (Ps. cxlv. 2).

- 24, 25. PER singulos dies benedicimus te :
Et laudamus nomen tuum in saeculum et in saeculum saeculi.

Preces.

26. DIGNARE, domine, die isto :
Sine peccato nos custodire (ὑμῶν ἐωθιῶς).
 27. Miserere nostri, domine :
Miserere nostri (Ps. cxxiii. 3).
 28. Fiat misericordia tua, domine, super nos :
Quemadmodum speravimus in te (Ps. xxxiii. 21).
 29. In te, domine, speravi :
Non confundar in aeternum (Ps. xxxi. 1 et lxxi. 1).

NOTES.

THERE are three recensions of the hymn : 1. the Irish in four MSS. ("Bangor Antiphoner," two at Dublin and B. M. Harl. 7653 = H.); 2. the Milanese (in a Milan Breviary and Vat. MS. 82); 3. the current text. I have printed them side by side in the *Dictionary of Hymnology*, pp. 1120-1 (except H.). The versicles, &c., differ considerably. See Burn, l. c., pp. 273, 277-9.

1. *Te dominum confitemur. Te, deum laudamus* H. The book called *The Testament of our Lord*, i. 26, gives a service of praise at dawn which has the response:—"Te laudamus, tibi benedicimus, tibi confitemur, Domine; teque supplicamus, Deus noster." Cp. St. Thomas' words, St. John xx. 28.

3. After *angeli* the Milan text adds *et archangeli. tibi caeli + et terra* H.

4. After *proclamant* the Milan text adds *dicentes*, in the style of many Eucharistic prefaces; ep. Isa. vi. 3.

6. *et terra: et universa terra* Irish, *et terrae* Milan.

maiestatis gloriae tuae: honore gl. t. Irish; *gloria tua osanna in excelsis* H.; *gloriae maiestatis tuae* Milan. Probably the original was simply "of thy glory" as Isa. vi. 3. The readings of the Fathers there differ, Ambrose 3 *de Sp. S.* 21, 160 having *maiestate*, the others *gloria*.

7, 8. The words *chorus* and *numerus* are taken from St. Cyprian (*de Mortal.* 26). *Chorus* means a small and distinct company; *numerus* is a larger band, and it is often used of soldiers. It probably suggested *exercitus* (army), where St. Cyprian has *populus*, in verse 9. It is just possible also that there is a reference to the "completed number of the prophets" of which we read in the Muratorian fragment on the canon in connexion with the Montanist controversy. The Montanists held that new prophets were added by their sect (Tertullian, *de anima* 9). *The Testament of our Lord*, i. 19, made the number of

the prophets twenty-one, ordering a baptistery to be 21 cubits long, as "a complete type of the prophets"; and 12 broad to represent the apostles.

9. *candidatus*, "white-robed." This is naturally connected with Rev. vii. 9, 13, 15. It is, however, also a military term for the picked troops who specially guarded the Emperor's person. *laudat: laudet* Bang.; om. H.

11. *Patrem: Pater* Milan.

12. *unigenitum* Irish and Milan (Vat.) = *μονογενῆ*: *unicum* Milan (M) and others, probably from the Latin creed. *Unigenitus*, which is rare in Latin creeds, occurs in that of Cyprian of Toulon. For other instances see Hahn, *Bibl. der Symbolen*, ed. 3, pp. 64, 69, 75, 77, 79, 90, 91, 93, 113, 115, 149.

14. *rex gloriae*. The title "King of glory" is from Ps. xxiv. 7, and at once suggests the Ascension.

15. *patris: patri* H.

16. *tu ad liberandum mundum suscepisti* Irish: *tu ad liberandum suscepisti* or *suscepturus* most MSS.; *tu ad liberandum* (om. *suscepisti*) Milan and Brit. Mus. Add. MS. 10046 (Thou wert not skoymus of the maiden's wombe to delyver mankynde). On this verse see above, pp. 11, 12. It is not very easy to decide between *suscepisti* and *suscepturus*; but the former is more in the general abrupt style of the hymn, the latter reads like a corrector's refinement. If so, it is an old one. It is found in a letter of Cyprian, Bp. of Toulon (A.D. 524-546) to Maximus of Geneva, in which he speaks of the hymn being sung daily by the whole Church throughout the world. See Burn, pp. 257-8 and 276. *horruisti: aborruisti* H.

17. *devicto mortis* (*devicta morte* H.) *aculeo*. The "sting of death" (i.e. his murderous weapon) is from some old Latin versions of Hosea xiii. 14 and 1 Cor. xv. 55. Dr. Gibson compares the *victor ascendit ad caelos* of more than one Gallican creed, and *mortis vicit aculeum* of the "Missale Gothicum," p. 623. *aperuisti, om. credentibus* H.

18, 19. H. reads only *Tu ad dexteram sedis in gloria patris ecce venturus*. *sedes* Milan and other MSS. : *sedens* Irish, which is possibly right, and not merely a correction to avoid the anacoluthon ; for all the other separate clauses begin with *tu*, except *Iudex crederis*.

20. *quaesumus + sancte* Milan.

21. *aeterna : aeternam* Irish. *sanctis tuis* Milan and others : *om. tuis* Bangor and H. The phrase *tuis famulis* occurring just before suggests that *sanctis* alone is right.

gloria munerari Irish (*gloriam*), Milan and others : *in gloria munerari* a few MSS. ; *in gloriam intrare* H. ; *in gloria numerari* no MSS., but many printed breviaries from 1491, not however all. Dr. Gibson suggests that this error is not so much due to the natural confusion of letters, as to the words added by Gregory the Great to the Liturgy *in electorum tuorum iubeas grege numerari*. Note that the word *munerari* does not necessarily imply repayment, reward, but may be used of a free gift bestowed.

The hymn ends here in H., and a prayer follows : see Warren on the Bangor Antiphoner, ii. pp. 83 foll.

22. foll. The references to the Psalms are to the numbering of the English Prayer-book.

23. The MSS. read *eos . . illos* Irish and others ; *illos . . eos* Milan. The pronouns are the same in the Greek and Hebrew ; and in some Psalters we have *illos . . illos* or *eos . . eos*.

26-29. These " *preces* " from *Dignare* to *aeternum* are not found either in the Milan or Irish text : but the Milan has a text of Daniel (iii. 26 and 52) *Benedictus es, domine, deus patrum nostrorum, et laudabilis et gloriosus in saecula saeculorum*, and Irish has (after *Amen* in Bangor Ant.), *Fiat, domine, misericordia tua super nos quemadmodum speravimus in te*.

27. Mr. Burn reads *nobis . . . nobis* for *nostri . . . nostri*.

ENGLISH VERSION.

THEE do we praise, who art our God, and
thee

Acknowledge and confess our Lord to be.
To thee, eternal Father, all the earth
Doth bow, adoring Him who gave her birth.
To thee all Angels and Archangels cry,
The Heavens and all the Powers of the sky ;
To thee bright Cherubim and Seraphim
Chant with untiring voice th' alternate hymn,
*Lord God of Hosts, thrice holy is thy Name ;
All Heavens, all Earth, thy Majesty proclaim.*
Thee the Apostles' glorious choir, and thee
The Prophets praise, a loyal company.
Thy Name the martyrs' white-robed hosts
confess ;
Thee holy Church, through all the world,
doth bless,
*Infinite Father, Majesty unknown,
Thine honourable, true and only Son,
Who with the holy Paraclete are one.*

THOU art the King of glory, Christ our
Lord ;

Thou art the Father's coeternal Word.

Thou took'st upon thee man the world to free ;
Thou didst not scorn a maiden's child to be.

Thou, when the sting of death was overcome,
Didst make Heaven's palace the believer's
home.

Thou, sitting in the Father's glory, throned
At God's right hand, our future Judge art
owned.

Thou, therefore, help thy servants, Lord, we
pray,

For whom thy precious blood the price did
pay.

Grant that not one of them thy gift may miss
To taste, with all thy Saints, eternal bliss.

J. S.

25 March, 1902.







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