

— Tibi laus, tibi gloria,—

(The Holy Trinity.)

Peter Philips (c.1560 - c.1633)

(Cantiones Sacrae a 5. 1612. No 23)

(edited by Maxwell FERNIE, 1983)

("la") —"Cantiones Sacrae a.S. 1612. No. 23"
 (edited by Maynard Fernie, 1963)

1 2 3 1 2 3 4 1 2 3 Ti - bi glo - ri - a - Ti < > bi gra -
 Ti - bi laus - Ti - bi glo - ri - a - Ti - bi gra -
 Ti - bi laus - Ti - bi glo - ri - a - Ti - bi - gra -

Handwritten musical score for "Te Deum" in G major. The score is written on five staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the last two staves are for piano accompaniment. The lyrics are written below the vocal staves.

Vocal Parts:

- Soprano (S):** ti-a-rum a-cho, in sae-cu-la sem->pi-ter — — — — — na —, O — be-a-
- Alto (S):** ti-a-rum a-cti-o, in sae-cu-la, in-sae-cu-la se->mpi-ter — — — — — na, O — be-a-
- Tenor/Bass (2):** gra-ti-a-rum a-cti-o — — — — — in sae-cu-la se->mpi-ter — — — — — na —, O — be-a-

Piano Accompaniment:

- Staff 4:** Treble clef, G major key signature (one sharp). The melody is written in a simple, flowing style.
- Staff 5:** Bass clef, G major key signature (one sharp). The accompaniment is written in a simple, flowing style.

[illegible]

(St. Mary of the Angels Choir, - Wellington.)

1

Wt. Ngon. 22/7/63.

(Tibi laus, tibi gloria" - Peter Philips)

grat-ia Fi-li-us, com-mu-ni-ca-ti-o Spi-ri-tus Sa-ctus, O-be-a-

grat-ia Fi-li-us, O-be-a

grat-ia Fi-li-us, com-mu-ni-ca-ti-o Spi-ri-tus Sa-ctus, O-be-a

grat-ia Fi-li-us, com-mu-ni-ca-ti-o Spi-ri-tus Sa-ctus, O-be-a

O-be-a

(Duple Rhythm)

-a-ta Tri-ni-tas Ve-rax est Pa-ter, Ve-ri-tas Fi-li-us, Ve-ri-tas

-a-ta Tri-ni-tas Ve-rax est Pa-ter, Ve-ri

-a-ta Tri-ni-tas Ve-rax est Pa-ter, Ve-ri-tas Fi-li-us, Ve-ri-tas

-a-ta Tri-ni-tas Ve-rax est Pa-ter, Ve-ri-tas Fi-li-us, Ve-ri-tas

-a-ta Tri-ni-tas, Ve-ri-tas Fi-li-us,

-tas Spi-ri-tus Sa-ctus, O-be-a-ta Tri-ni-tas, Pa-ter et Fi-li-us

-tas Spi-ri-tus Sa-ctus, O-be-a-ta Tri-ni-tas,

-tas Spi-ri-tus Sa-ctus, O-be-a-ta Tri-ni-tas, Pa-ter et Fi-li-us

-tas Spi-ri-tus Sa-ctus, O-be-a-ta Tri-ni-tas,

O-be-a-ta Tri-ni-tas,

(St. Mary of the Angels Choir, - Wellington.)

— 2 —

Nglen 23/7/65.

(Tibi laus, tibi gloria" Peter Philips.)

-us u-na sub-stan-ti-a-est, u-na sub-st

et Spi-ri-tus Sa-ctus, u-na sub-sta-

-us et Spi-ri-tus Sa-ctus, u-na sub-sta-

et Spi-ri-tus Sa-ctus, u-na sub-stan-ti-a-est, u-na sub-st

et Spi-ri-tus Sa-ctus, u-na sub-stan-ti-a-est,

-stan-ti-a-est, O-be-a-ta Tri-ni-tas,

-ti-a-est, O-be-a-ta Tri-ni-tas, et be-ne-di-ctum no-men glo-

-ti-a-est, O-be-a-ta Tri-ni-tas, et be-ne-di-ctum no-men

sta-n-ti-a-est, O-be-a-ta Tri-ni-tas, et be-ne-di-ctum

O-be-a-ta Tri-ni-tas, et be-ne-di-

et be-ne-di-ctum no-men glo-ri-ae tu-ae Sa-

-ri-ae tu-ae Sa-ctum, et be-ne-di-ctum no-men glo-ri-ae tu-ae Sa-

-men glo-ri-ae tu-ae Sa-ctum, et be-ne-di-ctum no-men glo-ri-ae tu-ae Sa-

-ctum no-men glo-ri-ae tu-ae Sa-ctum,

-di-ctum no-men glo-ri-ae tu-ae Sa-

(St. Mary of the Angels Choir, Wellington.)

— 3 —

25/7/65. Nglen.

("Tibi laus, tibi gloria" - Peter Philips.)

— nectum —, et < > lau-da — bi-le —, et superexal-ta — tum in sae-cu-la —
 — nectum —, et < > lau-da — bi-le —, et superexal-ta — tum in sae-cu-la —
 sa — nectum —, et < > lau-da — bi-le —, et superexal-ta — tum in sae-cu-la, et
 et < > lau-da — bi-le, et superexal-ta — tum in sae-cu-la —, et
 — nectum —, et < > lau-da — bi-le —, et superexal-ta — tum in sae-cu-la —

et superexal-ta — tum —, et superexal-ta — tum, et superexal-ta — tum
 sae-cu-la — et superexal-ta — tum in sae — cu-la —
 superexal-ta — tum, et superexal-ta — tum in sae — cu-la, et superexal-ta
 superexal-ta — tum in sae-cu-la, et superexal-ta — tum in sae-cu-la, et su-per-ex-al-ta
 et superexal-ta — tum in sae-cu-la, et superexal-ta — tum — (in

in sae — cu-la —, et superexal-ta — tum in sae
 et superexal-ta — tum in sae-cu-la —, et superexal-ta
 tum in sae — cu-la, et superexal-ta — tum in sae — cu-la
 ta — tum — in — sae — cu-la —, et — su-per-ex-al-ta — tum
 in — sae — cu-la —, et — su-per-ex-al-ta

(St. Mary of the Angels Choir - Wellington) - 4 -

Chiff. 25/3/13. Nglia.

("Tibi laus, tibi gloria" - Peter Philips.)

— sae-cu-la —, et superexal-ta — tum in sae — cu-la —
 — ta — tum in sae-cu-la —, et superexal-ta — tum in sae — cu-la —
 — la, et superexal-ta — tum — in sae — cu-la, in — sae — cu-la —
 — in sae-cu-la —, et superexal-ta — tum in sae — cu-la —
 — ta — tum, et su-per-ex-al-ta — tum in sae — cu-la —

"Tibi laus, tibi gloria, tibi gratiarum actio, in saecula sempiterna, O BEATA TRINITAS. Caritas Pater est, gratia Filius, communicatio Spiritus Sanctus, O BEATA TRINITAS. Verax est Pater, veritas Filius, veritas Spiritus Sanctus, O BEATA TRINITAS. Pater et Filius et Spiritus Sanctus una substantia est, O BEATA TRINITAS. Et benedictum nomen gloriae tuae sanctum, et laudabile et superexaltatum in saecula." --- Antiphons and Resp. from Matins - Trinity Sunday.

"To Thee be praise, to Thee be glory, to Thee be high esteem for ever and ever, O BLESSED TRINITY. The Father is love, the Son, grace, the the Holy Spirit inspires, O BLESSED TRINITY. Truly Father, truly Son, truly Holy Spirit, O BLESSED TRINITY. Father, Son and Holy Spirit is wholly One, O BLESSED TRINITY. Blessed be the name of Thy glory, holy, praised and exalted above all things for ever and ever."

PETER PHILIPS was born in England about 1560, and lived most of his life in Antwerp and Brussels. He was a canon at various cathedrals and was very famous in his day. He wrote much vocal and instrumental music - a volume of his Masses, Psalms and Motets being in the library of John IV of Portugal. - His work is not widely known, but is of great merit. - Much of his vocal work is for five voices which probably restricts its use by average choirs. Traces of Spanish influence may be detected in his works, which deserve to be much better known.

(St. Mary of the Angels Choir - Wellington) - 5 - Chiff. 29/7/63. Wg/tn