

Honor, virtus et potestas

Thomas Tallis (c.1505-1585)

The musical score consists of three systems of music for five voices. The voices are: Superius [Soprano], Discantus [Alto], Contra Tenor [Alto], Tenor [Tenor], and Bassus [Tenor]. The music is in common time, treble clef, and consists of three systems of music. The lyrics are written below the notes.

System 1:

- Superius [Soprano]:** Ho - nor,
- Discantus [Alto]:** Vir - - tus, ho - nor, vir - - tus,
- Contra Tenor [Alto]:** Vir - - tus, ho - nor, vir - -
- Tenor [Tenor]:** Vir - -
- Bassus [Tenor]:** Vir - - tus, ho - nor, vir - -

System 2:

- Superius [Soprano]:** ho - nor, vir - -
- Discantus [Alto]:** tus, et po - -
- Contra Tenor [Alto]:** tus, ho - nor, vir - -
- Tenor [Tenor]:** et po - te - stas, et po - te -
- Bassus [Tenor]:** vir - - tus, ho - nor, vir - -

System 3:

- Superius [Soprano]:** et - - - - stas, et im - pe - - ri - um,
- Discantus [Alto]:** et - - - - stas, et im - pe -
- Contra Tenor [Alto]:** et - - - - stas, et im - pe - - ri - um,
- Tenor [Tenor]:** et - - - - stas, et
- Bassus [Tenor]:** po - te - stas, et po - te - - stas, et im - pe - ri - um, et

20

et im - pe - ri - um,
et im - pe - ri - um, et im -
et im - pe - ri - um, et im - pe - ri - um,
im - pe - ri - um
im - pe - ri - um, et im -

et im - pe - ri - um, sit tri - ni-ta - ti - pe - ri - um, sit tri - ni - ta - ti, sit
et im - pe - ri - um, sit tri - ni - ta - ti - pe - ri - um, sit tri - ni - ta - ti - pe - ri - um, sit tri - ni -

30

in u - ni - ta - te, in u - ni - ta - te, in u - ni - ta - te, in u - ni - ta - te
tri - ni - ta - ti in u - ni - ta - te, in u - ni - ta - te, in u - ni - ta - te
ti in un - ni - ta - te, in u - ni - ta - te, in u - ni - ta - te
in u - ni - ta - te, in u - ni - ta - te, in u - ni - ta - te
ta - ti in u - ni - ta - te, in u - ni - ta - te, in u - ni - ta - te

40

-ti in tri - ni - ta - te, in tri - ni - ta - te;
 - te, u - ni - ta - ti in tri - ni - ta - te, in tri - ni - ta - te;
 - ta - - - te, u - ni - ta - ti in tri - ni - ta - te;
 in _____ tri - ni - ta - te;
 in tri - ni - ta - te;

A

Musical score for section A, featuring five staves of music with lyrics. The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are as follows:

In per - - en
In per - en -
In per - en - ni,
In per - en -
In per - en -

The music includes various note values such as eighth and sixteenth notes, and rests. Some notes are connected by horizontal lines, and there are fermatas over certain notes.

50

ni, in per-en -

ni, [in per-en - - -

in per-en - - ni, in per-en - -

ni, in per-en - - ni, in per-en - -

ni, in per-en - - ni, in per-en - - ni

ni sae - cu - - -

ni] sae - cu - - lo - - -

ni sae - cu - - - ni sae -

ni sae - cu - - lo - - - rum, sae - cu - lo - -

60

lo rum tem - - -

rum, sae - cu - lo - rum tem - - -

- cu - - - lo - - - rum,

rum, sae - cu - - - lo - - -

Fine

A
po - re.
po - re, tem - po - re.
sæ - cu - lo - rum tem - po - re.
tem - po - re.
rum tem - po - re, tem - po - re.

B
Tri - ni - ta ti lux per - en - nis,
u - ni - ta ti sit de - cus per - pe - tim.

C
B
Repeat from A to Fine,
then to B

D
Glo - ri - a Pa - tri et tri et Fi - li - o,
et Spi - ri tu i San - cto:
Repeat from A to Fine

R^X Honour, strength and might and power be to the Three in One, the One in Three, throughout eternal ages.

V To the Trinity be endless light, to the Unity be perpetual glory.

R^X Throughout eternal ages.

V Glory be...

R^X Throughout eternal ages.

Editorial notes

Sources:

polyphony: Thomas Tallis and William Byrd: *Cantiones, quae ab argomento sacrae vocantur...* (London, 1575), no.15.

plainsong: *Antiphonarii ad usum Sarum, pars Estivalis* (Paris, 1520), ff.5-6

Text: Matins Respond, Trinity Sunday.

Superius partbook: wrongly numbered '18'.

I.47-51: *perhenni*

All voices, 56-64: *seculorum*