

# CAL PERFORMANCES PRESENTS

---

## The Tallis Scholars

Saturday, December 3, 2005, 8 pm  
First Congregational Church

Peter Phillips, *director*

Deborah Roberts, Tessa Bonner, Jan Coxwell and Sally Dunkley, *soprano*  
Patrick Craig and Caroline Trevor, *alto*  
Nicholas Todd and Christopher Watson, *tenor*  
Donald Greig and Rob Macdonald, *bass*

### PROGRAM

John Taverner    Dum transisset Sabbatum  
                          Leroy Kyrie

Thomas Tallis    Missa “Puer natus est nobis”  
                          Gloria  
                          Sanctus  
                          Benedictus  
                          Agnus Dei

### INTERMISSION

Tallis    Suscipe quaeso, Domine  
                  O sacrum convivium  
                  Lamentations I

William Byrd    Ave verum corpus  
                          Tribue, Domine

*This performance is made possible, in part, by the generous support of the members of the  
Cal Performances Producers Circle and Friends of Cal Performances.*

*Cal Performances thanks our Centennial Season Sponsor, Wells Fargo.*

The year 2005 presents a welcome opportunity to focus on the music of Thomas Tallis as the quinquenary of the conjectural year of his birth, 1505. In tonight's program, his music is placed alongside that of the leading composers of the preceding and the following generations in England, respectively John Taverner and William Byrd, in music that spans the period from the 1520s to the end of the century. In England, these decades witnessed profound religious changes and political uncertainties, which were of direct consequence to every musician working in the church, as Taverner, Tallis and Byrd did. In an immediate way, it affected their employment: In the late 1520s, Taverner's career at Cardinal College, Oxford, was cut short by the fall from power of Cardinal Wolsey, and in the following decade the Reformation set in motion by Henry VIII occasioned the dissolution of two of the ecclesiastical establishments where Tallis worked early in his career, the Benedictine priory at Dover and, a few years later, the Augustinian abbey at Waltham in Essex. In terms of the music that the church expected them to compose, there were turns and about-turns occasioned by the preferences of the reigning monarch: In contrast to the large-scale antiphons characteristic of the early part of Henry VIII's reign, short syllabic English anthems were required by his successor, Edward VI. A few years later, the reign of Mary Tudor saw a complete reversal of policy with the restoration of the Catholic liturgy and consequent flourishing of music with Latin texts. When Elizabeth I came to the throne in 1558, the religious settlement that established the Anglican church was made law, and composers were once again generally expected to set English texts for the new services.

In 1525, John Taverner was invited to move from his native Lincolnshire to become instructor of the choristers at the newly founded Cardinal College (now Christ Church) in Oxford, where provision was made for the establishment of a large choir (16 boys, 12 lay clerks and 12 chaplains). Most of Taverner's more elaborate music, including a number of festal Masses and large-scale votive antiphons, is thought to have been written during these years. His Easter respond *Dum transisset Sabbatum* follows the well-established pattern of alternating plainchant with polyphony that incorporates the chant in the tenor part. From the very first measures, its

expansive phrases seem to suggest an aural parallel to the soaring ecclesiastical architecture of the time, their characteristic arched shapes built up over the foundation of a slower moving *cantus firmus*.

A *cantus firmus* of a rather different kind forms the structural foundation of the Leroy Kyrie, one of a group of melodies mysteriously known as "squares": pre-existent but neither plainchant nor secular melodies, they instead derived from a vocal part of an older work. The "Leroy" tune is heard in the top part of this Kyrie, which is preserved in a collection of music for the Lady Mass. In 16th-century England, the Kyrie was not regarded as part of the Ordinary of the Mass, and was often chanted with the addition of extra words (Byrd's three Masses, issued in the 1590s, are the first to include the Kyrie alongside the other movements).

The Mass *Puer natus est nobis* occupies a unique position in Tallis's output, for a number of reasons. Though its existence was recognized by the editors of the pioneering Tudor Church Music volume (1928), only a few fragments were known at that time, and it was not until the early 1960s that further material was identified by Joseph Kerman, enabling reconstruction of one or two missing voice parts to make all but the Credo performable.<sup>1</sup>

The Mass takes its name from the tenor *cantus firmus*, the plainchant Introit for Christmas Day, "Puer natus est nobis," which is arranged according to an extraordinarily sophisticated rhythmic system. We can only speculate about the circumstances of the Mass's composition and first performance, taking as starting point the music itself: its *cantus firmus* and its unusual scoring in seven parts contained within a modest overall range of 20 notes, noticeably smaller than that of Tallis's great votive antiphons *Salve intemerata* and *Gaude gloriosa*, for instance. The *cantus firmus* clearly suggests a Christmas occasion, and a possible association has been suggested with the lengthy celebrations of the marriage arranged between Queen Mary Tudor and Philip II of Spain in 1554, derived from one sentence in *The Diary of Henry Machyn, 1550–1563*, which relates that on Advent Sunday that year Mass was celebrated in London at St. Paul's Cathedral with great splendor, and "both the queen's chapel and the king's and Paul's choir sang." The possibility of the Spanish and English choirs singing together, or even

## PROGRAM NOTES

---

listening to each other, is a fascinating one, but it is hardly likely that this was the actual occasion, since Tallis would surely not have produced a Mass with a Christmas Day plainchant for Advent Sunday, and alas no details are preserved of what happened in the following weeks. Then there was the rumor (unsubstantiated, as it turned out) that Mary was expecting an heir at this time, an eventuality that might also have been reflected in the Mass's title. Looking at its scoring, we return to surer ground: tenor chant, surrounded with pairs of means, altos and basses. This was not a unique combination—*Loquebantur variis linguis* and *Suscipe quaeso* are similarly scored—but the way in which Tallis used the voices is interesting. Like his English contemporaries Robert Parsons and Robert White, he made much of exact imitation between each pair of voices, and like them again, had the ranges of the different voices overlap by as much as a sixth, producing an altogether different sound world from that of the previous generation of English composers or of the mid-century Italians. His Flemish contemporaries Clemens, Crecquillon and Gombert might have recognized some elements of the closely imitative part-writing and dense texture that go together to produce a spacious and at times mesmerizing effect, most noticeably in the final “*dona nobis pacem.*”

The music in the second half of tonight's program dates from the Elizabethan period, an observation which immediately raises the question of what the music's function was, given that it was unlikely to have been suitable for use in an Anglican service. Both Tallis (from 1543) and his one-time pupil, friend and colleague Byrd (from 1570) held appointments as Gentlemen of the Chapel Royal, the monarch's own musical establishment, and although they each made distinguished contributions to the Anglican repertory, there can be no doubt that the Catholic music with Latin texts represents the heart of their output. Byrd's lifelong commitment to the Catholic faith was resolute, and though the evidence is more circumstantial, there is good reason to suppose that Tallis too remained a Catholic.

In 1575, the two composers broke new and significant ground when they jointly obtained from Elizabeth I a 21-year monopoly to print music and music paper, a significant development in which England followed several decades behind the Con-

tinental. The Queen was the dedicatee of their inaugural publication, *Cantiones Sacrae* (1575), which contained 17 Latin motets by each composer, one for each year of her reign; *Suscipe quaeso*, *O sacrum convivium* and *Tribue, Domine* are drawn from this collection. No extremist in her religious affiliation, Elizabeth had allowed the publication of a Latin Prayer Book (Walter Haddon, 1563) which was permitted for use in the Chapel Royal and the universities, where its texts might be understood. A few of Tallis's motets could have been sung in these places, as well as in private chapels and other domestic gatherings, but it is very unlikely that they ever formed part of a cathedral's repertory, except when the music was recycled and set to a different, English text.

For Tallis, aged about 70 when *Cantiones Sacrae* was published, the collection has the appearance of a retrospective on a long career, drawing on works composed both recently and years earlier. The origins of *O sacrum convivium*, for instance, have been traced back to an instrumental fantasia dating from the 1560s, which also circulated during Tallis's lifetime to the words “I call and cry.” So much for any ideas we might think we have about expressive text setting, though its finely judged and beautifully shaped phrases nevertheless seem entirely integrated with its text. In his later works, Tallis moved away from the use of a *cantus firmus*, developing a more concise polyphonic language characterized by short imitative motifs and predominantly syllabic word setting, as so finely demonstrated in his two sets of Lamentations. These plaintive verses from Jeremiah, which comprised two of the lessons appointed to be read at Matins on Maundy Thursday, elicited from him a fervent emotional response, contrasting with the abstract counterpoint that marks out the Hebrew letters (Aleph, Beth, etc.) that preface them. Although the Lamentations were not included in *Cantiones Sacrae*, the relatively large number of late 16th- and early 17th-century manuscripts that include them attest to the regard in which they were held.

Standing apart from most of Tallis's other works both by virtue of its text and musical style, *Suscipe quaeso* seems to suggest a later date of composition and a further development in Tallis's thinking. Non-liturgical, penitential and consistently personal in its

devotional expression, the imagery and vocabulary of its text point to a connection with the Seven Penitential Psalms (its seven-voice scoring is no coincidence),<sup>2</sup> and the rhetorical character of the text is reflected in unusually dramatic and flexible music. Here, surely, is a stylistic link pointing in the direction that Byrd was to explore during the next 15 years.

The outward simplicity and economy of Byrd's much-loved *Ave verum corpus* belies the art that lies below its surface. Right at the start, the harmonic emphasis given to the word "verum" draws our attention to an issue of doctrinal significance that no recusant would have missed, and Byrd's choice of a version of this rhyming text that concludes with the extra words "miserere mei, Amen" suggests that its function was one of private devotion rather than ritual.

A personal expression of faith is also disclosed in *Tribue, Domine*, an exposition of Trinitarian doctrine that inspired Byrd, then in his early 30s, to demonstrate the depth of his intellectual understanding. Years later he articulated the relationship

between text and music, writing, "There is such a profound and hidden power in sacred words, as I have learned by trial, that to one thinking upon things divine and earnestly and diligently pondering them, the most suitable of all musical measures occur (I know not how) as of themselves and suggest themselves spontaneously to the mind that is not indolent and inert." Never was this demonstrated more acutely than in *Tribue, Domine*, where every gesture and every element can be traced back to relate to a tripartite unity.

Sally Dunkley  
© 2005

### Notes

1. Joseph Kerman: *Write All These Down* (Berkeley, 1994), p. 125. *Missa Puer natus*, edited and reconstructed by David Wulstan and Sally Dunkley, is published by Cathedral Music at: sales@cathedral-music.co.uk.

2. Kerry McCarthy, "Byrd's *Suscipe quaeso*," *Early Music* (May 2000), p. 329.

*Interested in reaching the  
Cal Performances audience  
with advertising for your business?*

- \* Outstanding Demographics
- \* Excellent Visibility
- \* Dedicated Readership

Contact Ellen Felker, 510/548-0725  
ellenf@Lmi.net

## ABOUT THE ARTISTS



**The Tallis Scholars** were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as leading exponents of Renaissance sacred music. Their exploration of the depth and variety of this repertoire has reached a worldwide audience. Phillips has worked with the group to create, through good tuning and blend, the purity and clarity of sound that he feels best serve the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which the Tallis Scholars have become renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around 70 concerts each year. In April 1994, the group enjoyed the privilege of performing in the Sistine Chapel to mark the final stage of the complete restoration of the Michelangelo frescoes. In New York, on December 5, 1998, the group gave their 1,000th concert. That same year saw them in Italy (at the invitation of Claudio Abbado) and in London for a unique 25th anniversary concert in London's National Gallery premiering a John Tavener work written for the group and narrated by Sting. A further performance was given with Sir

Paul McCartney in New York. Recent performances have taken them to Germany, Spain, Italy, the Concertgebouw in the Netherlands, La Chaise Dieu in France, the United States, Japan, China, Australia, Singapore and many UK venues including Symphony Hall, Bridgewater Hall, Wigmore Hall and London's South Bank Centre. Recent highlights include concerts at the Salzburg, Bath and Milan Cathedral festivals, the Bolshoi Theatre in Moscow and at the BBC Proms in London. The group continues to commission living composers and recently gave world premieres of two works written for 40 voices, *I Have Thee by the Hand, O Man* by Robin Walker and *When the Wet Wind Sings* by Errollyn Wallen. Near-capacity crowds around the globe heard their 30th anniversary tours; these concerts and recent CD and DVD releases have all been met with great critical acclaim. Their current season includes two celebratory programs which will be heard in the United States and Canada. The first commemorates the 500th anniversary of Thomas Tallis's birth and the second traces Mozart's roots and German *a cappella* music—an intriguing way to celebrate the 250th anniversary of this composer's birth.

Much of The Tallis Scholars' reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1981 solely to record them. In February 1994, Peter Phillips and the Tallis Scholars performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina had trained as a choirboy and later worked as *Maestro di Cappella*. The concerts were recorded by Gimell and are available on CD and DVD-Video. Derived from a BBC program, *Playing Elizabeth's Tune: The Tallis Scholars Sing William Byrd* was released on DVD (BBC/Gimell) in 2004 and has received high praise from critics on both sides of the Atlantic for its appeal to choral aficionados as well as history buffs.

Recordings by The Tallis Scholars have earned many awards throughout the world. In 1987, their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* was named *Gramophone* magazine's "Record of the Year," the only recording of early music ever to win this coveted award. In 1989, the French magazine, *Diapason*, gave two of its coveted "Diapason d'Or de l'Année" awards for recordings

## ABOUT THE ARTISTS

---

of a mass and motets by Lassus and of Josquin's two masses based on the chanson "L'homme armé." Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut liliun* was awarded *Gramophone's* Early Music Award in 1991, and they received the 1994 Early Music Award for their recording of Cipriano de Rore and Josquin des Prés, which was also chosen by listeners of Classic FM to be the year's "People's Choice" in a joint *Classic FM-Gramophone* competition. These accolades are continuing evidence of the exceptionally high standard maintained by The Tallis Scholars, and of their dedication to one of the great repertoires in Western classical music.

**Peter Phillips** has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire. Since then, he has directed The Tallis Scholars in over 1,300 concerts and made over 50 discs, encouraging interest in polyphony throughout the world. As a result of his work, through concerts, recordings, magazine awards, publishing editions of the music and writing articles, Renaissance music has come to be accepted for the first time as part of the mainstream repertoire.

Apart from The Tallis Scholars, Phillips continues to work with other specialist ensembles. In 2003, he made his first appearances with the Collegium Vocale of Ghent, the BBC Singers and Officium of Lisbon, while continuing his work with the Tudor Choir of Seattle. He gives numerous master classes and choral workshops every year around the world: 2005 will see him again in the United States and throughout Europe, and 2004 included a visit to Siberia.

In addition to conducting, Phillips is well-known as a writer. For many years he has contributed a regular music column (as well as one on cricket) to *The Spectator*. In 1995, he became the owner and publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English Sacred Music 1549–1649*, was pub-

lished by Gimell in 1991, while his second, *What We Really Do*, a hilarious account of what touring is like, alongside more sober remarks about the make-up and performance of polyphony, was published in 2003.

Phillips has made numerous television and radio broadcasts. Besides those featuring The Tallis Scholars (which include live broadcasts from the 2001 and 2003 Proms and the festivals of Aldeburgh, Bath and Cheltenham), he has appeared several times on the BBC's *Music Weekly* and on the BBC World Service, on *Kaleidoscope* (Radio 4), on *Today* (Radio 4) and on European, Canadian and American radio (NPR's *Performance Today* and MPR's *St. Paul Sunday*). In 2002, he made a special television documentary for the BBC about the life and times of William Byrd. Phillips is the Director of The Tallis Scholars Summer Schools, choral courses dedicated to exploring the heritage of Renaissance choral music and to developing a performance style appropriate to it as pioneered by The Tallis Scholars. For more information about these courses, and for information about how to buy a copy of *What We Really Do*, visit the Web site [www.oiss.org.uk](http://www.oiss.org.uk).

The Tallis Scholars' North American tour is managed by:

Barrie Steinberg  
International Arts Foundation, Inc.  
201 West 54th Street  
New York, NY 10019

The Tallis Scholars' recordings are available on the Gimell label. Additional information about The Tallis Scholars and their recordings may be found at [www.thetallisolars.co.uk](http://www.thetallisolars.co.uk), [www.gimell.com](http://www.gimell.com) and [www.franksalomon.com](http://www.franksalomon.com).

# TEXTS AND TRANSLATIONS

---

**JOHN TAVERNER**  
(c.1490–1545)

**Dum transisset Sabbatum**

Dum transisset Sabbatum Maria Magdalene et Maria Jacobi et Salome emerunt aromata, ut venientes ungerent Jesum. Alleluia.  
Et valde mane una sabbatorum veniunt ad monumentum, orto iam sole. Gloria Patri et Filio et Spiritui Sancto. Alleluia.

When the Sabbath was over, Mary of Magdala, Mary the mother of James and Salome bought spices with which to go and anoint Jesus. Alleluia. And very early in the morning of the first day of the week they went to the tomb, just as the sun was rising. Glory be to the Father and to the Son and to the Holy Spirit. Alleluia.

**Leroy Kyrie**

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

**THOMAS TALLIS**  
(c.1505–1585)

**Missa “Puer natus est nobis” (Gloria, Sanctus, Benedictus, Agnus Dei)**

**Gloria**

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens.

Glory be to God on high, and in earth peace, goodwill towards men. We praise thee; we bless thee; we worship thee; we glorify thee. We give thanks to thee for thy great glory, O Lord God, heavenly king, God the Father almighty.

Domine Fili unigenite, Jesu Christe; Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis.

O Lord the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us; thou that takest away the sins of the world, receive our prayer; thou that sittest at the right hand of God the Father, have mercy upon us.

Quoniam tu solus Sanctus; tu solus Dominus; tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

For thou only art Holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art Most High in the glory of God the Father. Amen.

**Sanctus**

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of thy glory. Glory be to thee, Hosanna in the highest.

## **Benedictus**

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.

## **Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere nobis

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, grant us thy peace.

## **Suscipe quaeso**

Suscipe quaeso Domine, vocem confitentis.

Scelera mea non defendo; peccavi. Deus miserere mei; peccavi, dele culpas meas gratia tua.

Si enim iniquitates recordaberis quis sustineat?

Quis enim justus qui se dicere audeat sine peccato esse? Nullus est enim mundus in conspectu tuo.

Accept, I beseech thee O Lord, the voice of him who confesses. My crimes I do not defend; I have sinned. O God have mercy on me; I have sinned, do away my sins by thy grace.

For if thou shalt remember iniquities, who could bear it? For who is so righteous that he dare say that he is without sin? For there is no-one pure in thy sight.

## **O sacrum convivium**

O sacrum convivium in quo Christus sumitur.

Recolitur memoria passionis eius, mens impletur gratia. Et futurae gloriae nobis pignus datur.

O sacred banquet, in which Christ is received, the memory of his passion is recalled, the mind is filled with grace, and the pledge of future glory is given to us.

## **Lamentations I**

Incipit lamentatio Ieremiae prophetae.

Aleph. Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium: princeps provinciarum facta est sub tributo.

Beth. Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt inimici.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Here begins the Lamentation of the prophet Jeremiah.

Aleph. How desolate the city lies that was once thronged with people. The one-time queen of nations has become as a widow. Once a ruler of provinces, she is now subject to others.

Beth. By night she weeps in sorrow and tears run down her cheeks. Of all who love her, there are none to console her. All her friends have spurned her and have become her foes.

Jerusalem, Jerusalem, return to the Lord your God.

# TEXTS AND TRANSLATIONS

---

**WILLIAM BYRD**  
(1543–1623)

## **Ave verum corpus**

Ave verum corpus, natum de Maria Virgine: vere passum immolatum in cruce pro homine, cuius latus perforatum unda fluxit sanguine: esto nobis praegustatum in mortis, examine. O dulcis, O pie, O Jesu, fili Mariae, miserere mei. Amen.

## **Tribue, Domine**

Tribue, Domine, ut donec in hoc fragili corpore positus sum laudet te cor meum, laudet te lingua mea, et omnia ossa mea dicant: Domine, quis similis tui? Tu es Deus omnipotens, quem trinum in personis, et unum in substantia deitatis colimus et adoramus: Patrem unigenitum Filium de Patre unigenitum, Spiritum Sanctum de utroque procedentem et in utroque permanentem, sanctam et individuum Trinitatem, unum Deum omnipotentem.

Te deprecor, supplico et rogo, auge fidem, auge spem, auge caritatem: fac nos per ipsam gratiam tuam semper in fide stabiles, et in opere efficaces, ut per fidem rectam, et condigna fidei opera, ad vitam, te miserante, perveniamus aeternam.

Gloria Patri qui creavit nos, Gloria Filio, qui redemit nos; Gloria Spiritui Sancto qui sanctificavit nos: Gloria summae et individuae Trinitati, cuius opera inseparabilia sunt, cuius imperium sine fine manet. Te decet laus, te decet hymnus, tibi debetur omnis honor, tibi benedictio et claritas, tibi gratiarum actio, tibi honor, virtus et fortitudo, Deo nostro, in saecula saeculorum. Amen

Hail true body, born of the Virgin Mary: truly thou sufferest, offered in sacrifice on the cross for man, whose side was pierced, whence flowed blood and water; be to us our only solace in the pains of death. O sweet, O holy, O Jesus, son of Mary, have mercy upon me. Amen.

Grant, O Lord, that so long as I am put in this fragile body, my heart shall praise thee, my tongue shall praise thee, and all my bones shall say: "Lord, who is like unto thee?" Thou art God almighty, whom we cherish and adore, three persons and one divine essence. The Father unbegotten, the only-begotten son of the Father, the Holy Ghost, proceeding from both and abiding in both, the holy and undivided Trinity, one God omnipotent.

I pray, entreat and beseech thee, increase my faith, increase my hope, increase my charity: through grace, make us always steadfast in faith, and successful in works, that through true faith and through works worthy of faith, we may come by thy mercy, to eternal life.

Glory be to the Father who created us: glory be to the Son who redeemed us: glory be to the Holy Ghost who sanctified us: glory be to the highest and undivided Trinity, whose works are inseparable, whose reign abides forever. Praise is due thee, to thee be all honor, blessing and glory, to thee be thanksgiving, honor, power and might, our God throughout all ages. Amen.