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Hymn to the Trinity

Craig Phillips

SATB (divisi) with organ, brass quintet, and timpani

Craig Phillips

Born in 1961, Craig Phillips is a distinguished and popular American composer and organist. He holds the Doctor of Musical Arts and Master of Music degrees and the Performers Certificate from the Eastman School of Music, Rochester, New York, where he studied with Russell Saunders.

Dr. Phillips was featured in July 2010 at the National Convention of the American Guild of Organists in Washington, DC, with the première of his commissioned work *Sojourn* for organ and winds. In July 2002, Dr. Phillips was featured as soloist in the performance of his *Concertino for Organ and Orchestra* with the Philadelphia Orchestra during the National Convention of the American Guild of Organists in Philadelphia. He has also appeared as soloist with orchestras across the United States and at regional conventions of the AGO. He won First Prize in the 1994 Clarence Mader Competition for organ composition, and was a judge for the 2004 National Competition in Organ Improvisation at the National AGO Convention in Los Angeles, and the 2005 AGO Holtcamp Award in Organ Composition.

Dr. Phillips has been awarded numerous commissions from organizations such as The American Guild of Organists, The Association of Anglican Musicians, University of California at Riverside, University of Iowa, Washington National Cathedral, Stellar Brass and many other churches and cathedrals. His works have received critical acclaim in journals such as *Clavier*, *The American Organist*, *Cross Accent*, and *The Journal of the Association of Anglican Musicians*, and have been broadcast on National Public Radio's *Pipedreams*. His works appear on Gothic, Arkay, JAV, Summit, and Pro Organo labels. More comprehensive information about Dr. Phillips and his work can be found at www.craigphillipscomposer.com. Dr. Phillips is Director of Music at All Saints' Episcopal Church, Beverly Hills, California.

Composed in honor of the Rev. Steve Huber,
upon his Institution as Rector of All Saints' Church, Beverly Hills
November 7, 2010

Hymn to the Trinity

SATB (divisi) with organ, brass quintet and timpani

Full Score

Hildegard von Bingen, (1098-1179)

Craig Phillips

With great mystery and solemnity (♩ = c. 80)

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

Timpani

Soprano Alto

Tenor Bass

Organ

Sw.

p sempre legato
Ch. (+ Sw.)

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5

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

S
A

T
B

Org.

Ch.

Sw.

p

mp

La - us Tri - ni - ta - ti,

9

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mf

9

mf

La - us Tri - ni -

mf

mf

14

C Tpt. 1 *mp*

C Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Tuba *mf*

Timp. *mf*

S
A *ti,*

T
B

Org. *mf*

The musical score is arranged in systems. The first system includes C Tpt. 1, C Tpt. 2, Hn., Tbn., Tuba, and Timp. The second system includes Soprano (S) and Alto (A) voices, Tenor (T) and Bass (B) voices, and Organ (Org.). The music is in 2/4 time, with a key signature of two sharps (F# and C#). Measure 14 starts with a 2/4 time signature, which changes to 4/4 for measures 15 and 16, and then to 6/4 for measure 17. The organ part features sustained chords in the right hand and moving lines in the left hand. The brass instruments have melodic and rhythmic parts, with dynamic markings of *mp* and *mf*. The vocalists have a short phrase in measure 14. A large 'DRAFT COPY' watermark is overlaid on the score.

18

Musical score for five staves, measures 18-22. The score includes dynamics markings such as *ff* and *f*, and various rhythmic patterns across different staves.

18

Musical score for two staves, measures 18-22. The lyrics "La - us Tri - ni - ta - ti," are written below the notes. Dynamics markings include *ff*.

Musical score for two staves, measures 18-22. The instruction "molto cresc." is present. The score shows piano accompaniment with various chordal and melodic lines.

23 **allarg.** **Faster, dance-like**

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

p

23 **allarg.** **Faster, dance-like** *f* **energico**

S
A

La - us Tri - ni -

T
B

f

allarg. **Faster, dance-like**

Org.

29

spirited

29

37

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

37

S
A

La - us Tri - ni - ta - ti que so - nus et vi - ta ac cre - a - trix

T
B

Org.

Sw.

* Bass or Tenor divisi

43

Musical score for five staves, measures 43-45. The score includes dynamics markings *mf* and *f* with hairpins, and accents. The key signature has two sharps (F# and C#) and the time signature is 3/4.

43

Musical score for three staves, measures 43-45. The second staff contains the Latin text "om-ni - um in vi - ta ip - so-rum est,". The piano accompaniment includes markings "Ch." and "Sw.".

48

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

S
A

T
B

Org.

più f

f

mf

f

ff

La - us Tri - ni - ta - ti que so - nus et vi - ta ac cre - a - trix om - ni - um in vi - ta ip -

55

Musical score for measures 55-59. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/8 and back to 3/4. The music includes various rhythmic patterns and dynamic markings.

55

Musical score for measures 55-59 with vocal lines and piano accompaniment. The score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/8 and back to 3/4. The music includes various rhythmic patterns and dynamic markings. The lyrics are: "- so - rum est, et que la - us - ang -".

Musical score for measures 55-59 with piano accompaniment. The score consists of two staves. The top staff is for the piano accompaniment, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/8 and back to 3/4. The music includes various rhythmic patterns and dynamic markings. The dynamic markings are: *legato*, *mf*, *Ch.*, and *Sw.*

60

C Tpt. 1

C Tpt. 2

Hn. *sonore*
mf *f*

Tbn.

Tuba *f*

Timp.

60

S
A
- e - li - ca tur - be et mir - us splend - or arch - an - o - rum, _____

T
B *ff*

Org. *f*

66

Musical score for measures 66-70. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The key signature has two sharps (F# and C#). The music features various dynamics: *mf* (mezzo-forte) and *f* (forte). There are also accents and hairpins indicating volume changes.

66

Vocal line musical score for measures 66-70. The score is in treble clef with a key signature of two sharps. The lyrics are: "que ho - mi - ni - bus ig - no - ta" and "ho - mi - ni - bus ig - no - ta". The dynamics are marked as *mf*.

ho - mi - ni - bus ig - no - ta

Piano accompaniment musical score for measures 66-70. The score is in treble and bass clefs with a key signature of two sharps. The dynamics are marked as *mf*. There is a "Sw." (Swell) marking in the treble staff. The piano part features sustained chords and melodic lines.

72

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

S

A

T

B

Org.

Sw. *f*

f

sostenuto

sostenuto

sunt, _____

sunt, _____ est, et que _____ in _____ om _____

sunt, _____

78

ff
ff
ff
ff
f *tr*

78 *più f* *ff*
- ni-bus vi - ta est. La - us Tri - ni - ta - ti,
più f *ff*

84

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

84

S
A

Tri - ni - ta - ti,

T
B

Org.

90

Musical score for measures 90-94. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features five staves: three treble clefs and two bass clefs. The first two staves have a crescendo hairpin. The third staff has a *mf* dynamic marking. The fourth staff has a *mf* dynamic marking. The fifth staff has a *mf* dynamic marking. The sixth staff has a *mf* dynamic marking. The seventh staff has a *mf* dynamic marking. The eighth staff has a *mf* dynamic marking. The ninth staff has a *mf* dynamic marking. The tenth staff has a *mf* dynamic marking. The eleventh staff has a *mf* dynamic marking. The twelfth staff has a *mf* dynamic marking. The thirteenth staff has a *mf* dynamic marking. The fourteenth staff has a *mf* dynamic marking. The fifteenth staff has a *mf* dynamic marking. The sixteenth staff has a *mf* dynamic marking. The seventeenth staff has a *mf* dynamic marking. The eighteenth staff has a *mf* dynamic marking. The nineteenth staff has a *mf* dynamic marking. The twentieth staff has a *mf* dynamic marking.

90

Musical score for measures 90-91. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features two staves: a treble clef and a bass clef. The treble staff has a *f* dynamic marking. The bass staff has a *f* dynamic marking. The lyrics "La - - - us" are written below the treble staff. The lyrics "La - - - us Tri - ni - ta -" are written below the bass staff.

Musical score for measures 92-94. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features two staves: a treble clef and a bass clef. The treble staff has a *mf* dynamic marking. The bass staff has a *mf* dynamic marking. The lyrics "La - - - us Tri - ni - ta -" are written below the bass staff. The lyrics "La - - - us Tri - ni - ta -" are written below the bass staff.

96 poco rit.

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

96 poco rit.

S
A

La - us Tri - ni - ta - ti,

ff

T
B

- ti, Tri - ni - ta - ti,

ff

Org.

ff

poco rit.

102

More broadly to the end

102

More broadly to the end

La - us Tri - ni - ta - ti, La - us!

More broadly to the end

32' reed

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