

For Patricia on Mother's Day, 2014

Gustate et videte

Communion Antiphon, Psalm 33:9 (34:8)

Dominica VIII. post Pentecosten
(14th Sunday in Ordinary Time)

Charles H. Giffen, b. 1940

Canon: 1° Altera Vox in Epidiatessaron post duo Tempora.
 2° Altera Vox in Subdiapason (vel Unison ad libitum) post tria Tempora.

Notes: Fermatas indicate final notes of the Antiphon, the first for the 2° Altera Vox, the second for the 1° Altera Vox, and the third for the Prima Vox, except the third fermata is to be ignored the last time through the Antiphon. The + and accidentals above notes are to be taken by the 1° Altera Vox (the + indicating the notated pitch should be raised a half step to account for the diatonic transposition up by a perfect fourth. The two accidentals in parentheses (one for the 1° A.V. and one for the P.V.) are in effect only on the final time through the Antiphon.

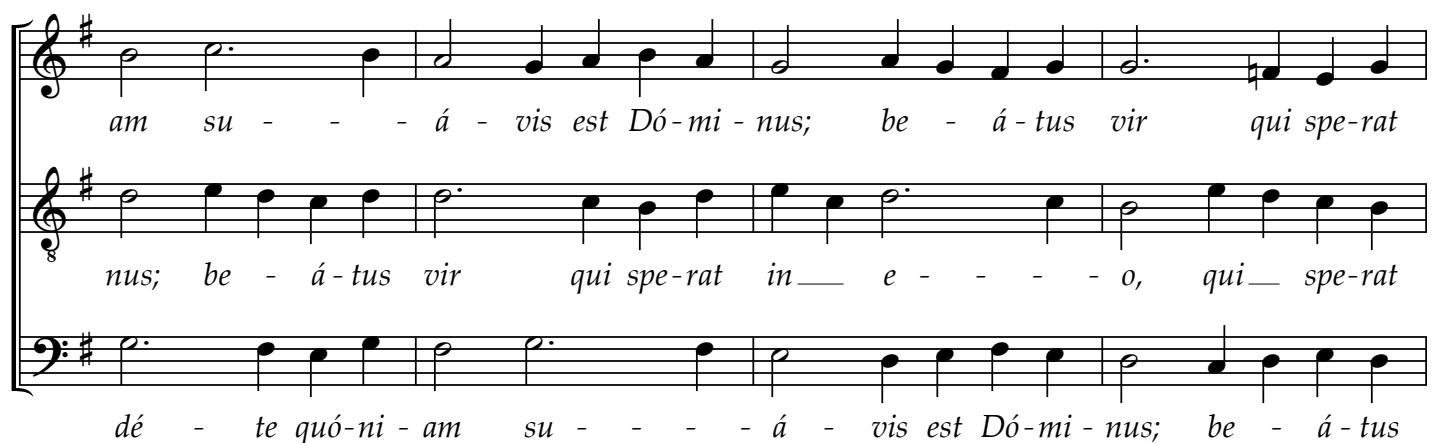
Gustate et videte

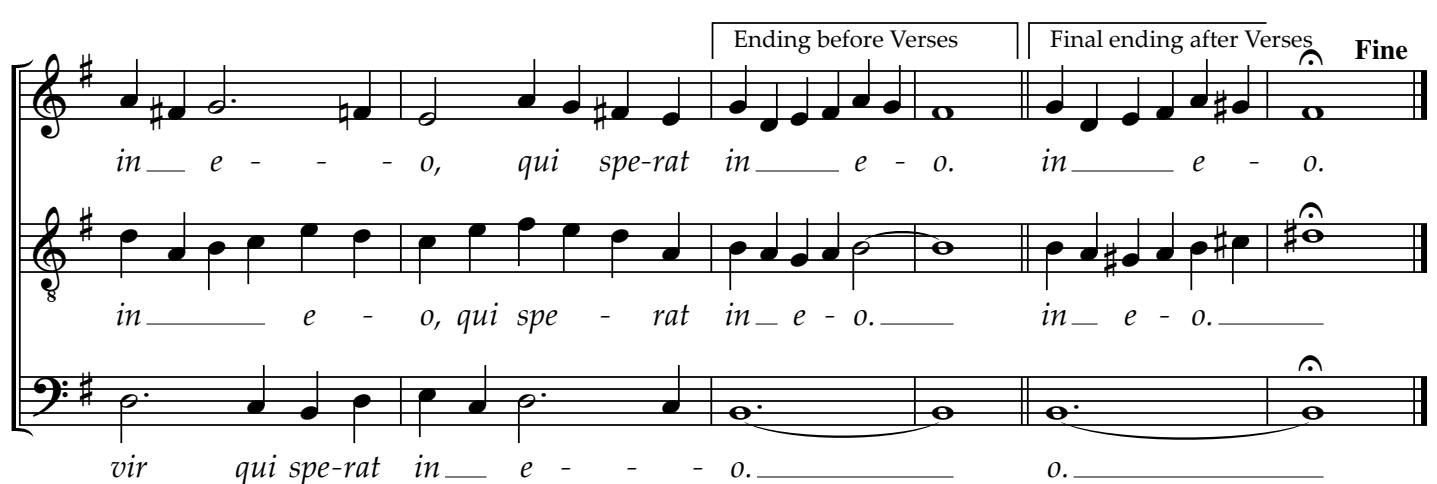
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Mediumus 

Tenor 

Barytonus 

Psalm 33:2-8,16,18-20,23

Mode III, harmonized by Charles H. Giffen

A musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music. The bottom staff uses a bass clef and has a key signature of one sharp. It contains five measures of music. Measures 1-3 of both staves show eighth-note patterns. Measures 4-6 of both staves show sixteenth-note patterns.

2	<i>Be - ne - dícām Dóminūm in</i>	<i>om - ni</i>	<i>tém-po - re :</i>	*
3	<i>In Dó - mino laudábitur</i>	<i>án - i - ma</i>	<i>me - a :</i>	*
4	<i>Ma - gni - ficáte</i>	<i>Dó - mi - num</i>	<i>me - cum :</i>	*
5	<i>Ex - qui - sívi Dóminum</i>	<i>ex - au - dí</i>	<i>- vit me :</i>	*
6	<i>Ac - cé - dite ad eum, et il - - - - - lu - mi - ná - mi - ni :</i>			*
7	<i>Is - te pauper clamávit, Dóminus exau - - - dí - vit e - um :</i>			*
8	<i>Im - mít - tet Angelus Dómini in circúitu ti - - - mén - ti - um e - um :</i>			*
16	<i>O - cu - li Dómini</i>	<i>su - per</i>	<i>jus - tos :</i>	*
18	<i>Cla - ma - vérunt justi, et Dóminus exau - - - di - vit e - os :</i>			*
19	<i>Jux - ta est Dóminus iis, qui tribu - - - lá - to sunt cor - de :</i>			*
20	<i>Mul - tae tribulati - - - - - ó - - nes ju - stó - rum :</i>			*
23	<i>Ré - di - met Dóminus ánimas ser - - - vó - rum su - ó - rum :</i>			*

2	sem - per	laus ejus		in	o - re	me	-	o.
3	áu - di -	ant mansué	- - - - -	- ti,	et	lae - téń	-	tur.
4	et	ex - altémus nomen e	- - - - -	- jus	in	i - díp	-	sum.
5	et	ex ómnibus tribulatióńibus meis		e -	ri - pu - it			me.
6	et	fá - cies vestrae		non	con - fun - dén			tur.
7	et	de ómnibus tribulatióńibus ejus		sal	vá - vit	e	-	um.
8		et e - - - - - - -	-	ri -	pi - et	e	-	os.
16	et	au - res ejus in		pre -	ces	e - ó	-	rum.
18	et	ex ómnibus tribulatióńibus eórum li	-	be -	rá - vit	e	-	os.
19	et	hú - miles spí	- - - - - - -	- ri -	tu	sal - vá	-	bit.
20	et	de ómnibus his liberá	- - - - -	- bit	e - os	Dó - mi - nus.		
23	et	non delínquent omnes qui		spe -	rant	in	e -	o.

Gloria Patri

Mode III, harmonized by Charles H. Giffen

Musical score for the first two staves of 'Gloria Patri' in Mode III. The music is in common time, key of G major (one sharp). The vocal line (treble clef) sings: "Δ Gló-ri - a Patri, et Fíli - o, et Spí - ri - tu - i San - cto, Si - cut erat in princípi - o," with a repeat sign at the end of the first line. The basso continuo line (bass clef) provides harmonic support with sustained notes and chords.

Musical score for the third staff of 'Gloria Patri' in Mode III. The vocal line continues: "et nunc, et sem - per, et in sáecula sae - cu - ló - rum. A - men." The basso continuo line continues to provide harmonic support.