

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.

Gu - stá - te et vi - dé - te quó - ni - am su - - - á - vis est Dó - mi -
nus; be - á - tus vir qui spe - rat in__ e - - - o, qui__ spe - rat
in__ e - o, qui spe - - - rat in__ e - o. **Fine**

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.

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Discantus

Altus

Tenor

Gu - stá - te et vi - dé - te quó - ni -

Gu - stá - te et vi - dé - te quó - ni - am su - - á - vis est Dó - mi -

Gu - stá - te et vi -

am su - - - á - vis est Dó - mi - nus; be - á - tus vir qui spe - rat

nus; be - á - tus vir qui spe - rat in e - - - o, qui spe - rat

dé - te quó - ni - am su - - - - á - vis est Dó - mi - nus; be - á - tus

Ending before Verses

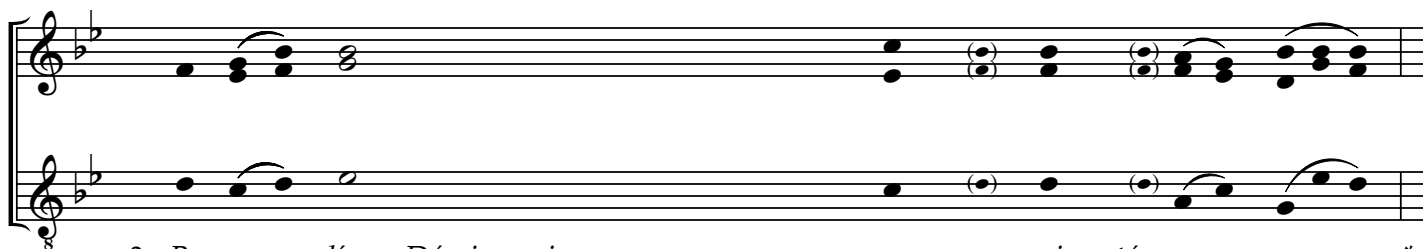
Final ending after Verses **Fine**

in e - - - o, qui spe - rat in e - o. in e - o. in e - o.

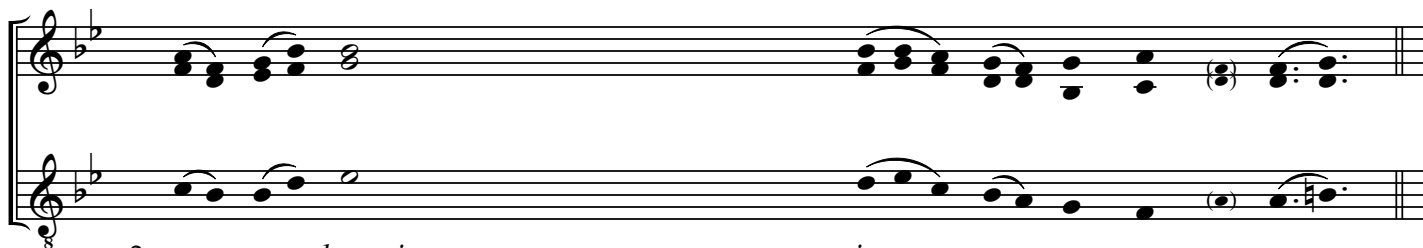
in e - o, qui spe - rat in e - o. in e - o. in e - o.

vir qui spe - rat in e - - - o. o. o.

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

Mode III, *harmonized by Charles H. Giffen*

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



2 sem - per laus ejus in o - re me - o.
 3 áu - di - ant mansué - - - - - ti, et lae - tén - tur.
 4 et ex - altémus nomen e - - - - - jus in i - díp - sum.
 5 et ex ómnibus tribulatióibus meis e - rí - pu - it me.
 6 et fá - cies vestrae non con - fun - dén - tur.
 7 et de ómnibus tribulatióibus ejus sal - vá - vit e - um.
 8 et e - - - - - rí - pi - et e - os.
 16 et au - res ejus in pre - ces e - ó - rum.
 18 et ex ómnibus tribulatióibus 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

Δ Gló-ri - a Patri, et Fíli - o, et Spí - ri - tu - i San - cto, Si - cut erat in princípi - o,

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a series of chords and melodic lines. The lower staff is in bass clef with a common time signature, providing a harmonic accompaniment. The lyrics are written below the upper staff.

et nunc, et sem - per, et in saecula sae - cu - ló - rum. A - men.

The second system of musical notation also consists of two staves. The upper staff continues the melody and harmony from the first system. The lower staff provides the accompaniment. The lyrics are written below the upper staff.