

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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Altus
Tenor
Bassus

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, qui spe - rat in e - o. in e - o.
vir qui spe - rat in e - - - 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 tém-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 a treble and bass staff. The treble staff contains a melody with a delta symbol at the beginning. The bass staff provides a harmonic accompaniment with chords and some eighth notes. The lyrics are written below the treble staff.

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

The second system of musical notation continues the melody and accompaniment from the first system. It concludes with a double bar line. The lyrics are written below the treble staff.