

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

Barytonus

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.

am su - - - á - vis est Dó - mi - nus; be - á - tus vir qui spe - rat in e - - - o, qui spe - rat in e - o.

Ending before Verses

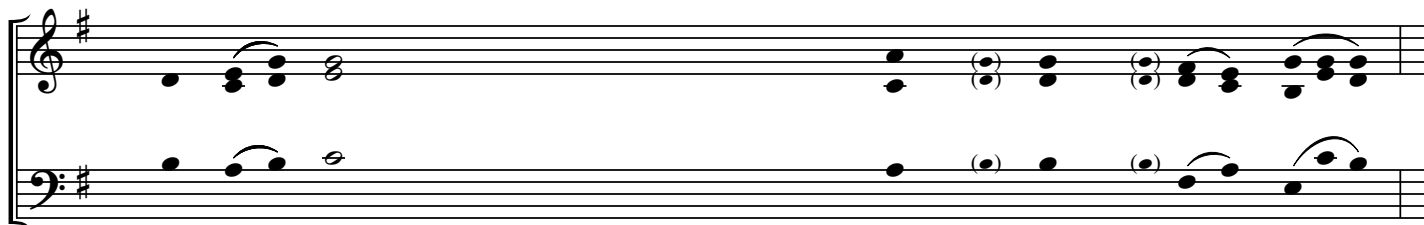
Final ending after Verses

Fine

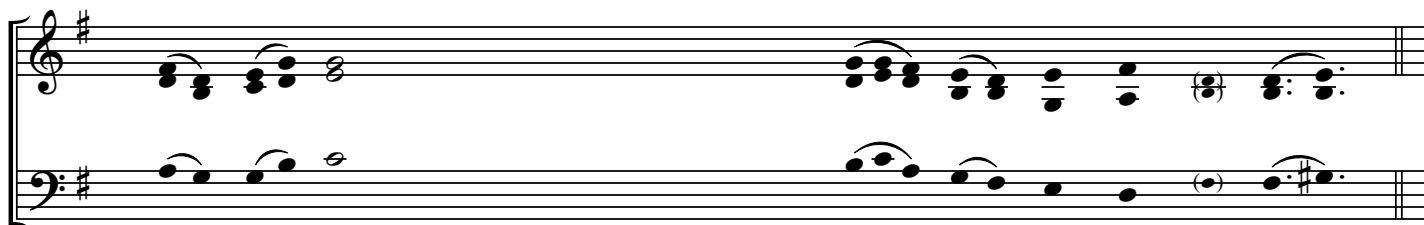
in e - - - o, qui spe - rat in e - o. in e - o. in e - o. in e - o, qui spe - rat in e - o. in e - o. in e - o.

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 - dí - 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 sharp (F#) and a common time signature (C). It contains a vocal line with lyrics and a piano accompaniment line with chords and moving lines. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation for the vocal line.

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

The second system of musical notation continues the piece. It features two staves in the same key signature and time signature as the first system. The vocal line in the upper staff concludes with the word 'Á - men.' The piano accompaniment in the lower staff provides a steady harmonic support throughout the system.