

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

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

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.

Ending before Verses | Final ending after Verses

Fine

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

Mode III, harmonized by Charles H. Giffen

A musical score for two voices. The top voice (Treble clef) has a dotted half note followed by a sixteenth-note grace followed by a quarter note. The bottom voice (Bass clef) has a dotted half note followed by a sixteenth-note grace followed by a quarter note. This pattern repeats for the second measure.

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

2	sem	-	per	laus ejus			in	o	-	re	me	-	o.			
3	áu	-	di	-	ant mansué	-	-	-	-	ti,	et	lae	-	tén		
4	et	ex	-	altémus	nomen	e	-	-	-	jus	in	i	-	díp		
5	et	ex	ómnibus	tribulatió	nibus	meis				e	-	rí	-	pu		
6	et	fá	-	cies	vestrae					non	con	-	fun	-	dén	
7	et	de	ómnibus	tribulatió	nibus	ejus				sal	-	vá	-	vit		
8		et	e	-	-	-	-	-	-	ri	-	pi	-	et		
16	et	au	-	res	ejus	in				pre	-	ces	e	-	ó	
18	et	ex	ómnibus	tribulatió	nibus	eórum	li	-	-	be	-	rá	-	vit		
19	et	hú	-	miles	spí	-	-	-	-	ri	-	tu	sal	-	bit	
20	et	de	ómnibus	his	liberá	-	-	-	-	bit	e	-	os	Dó	-	mi
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,

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