



Missa Ascensionis Domini

Charles H. Giffen

Missa Ascensionis Domini

By

Charles H. Giffen

For

Cantor &/or SATB Choir, Soprano Descant,
Organ and Congregation

1-a	Kyrie eleison (Greek)	. . . . .	1
1-b	Lord, have mercy	. . . . .	4
2	Gloria in excelsis (English)	. . . . .	5
3-a	Gospel Alleluia	. . . . .	11
3-b	Gospel Acclamation	. . . . .	12
5	Sanctus-Benedictus (English).	. . . . .	15
6	Memorial Acclamations		
A	We proclaim your Death, O Lord	. . . . .	18
B	When we eat this Bread and drink this cup	. . . . .	19
C	Save us, Savior of the world	. . . . .	20
7	Amen	. . . . .	21
8-a	Agnus Dei	. . . . .	22
8-b	Lamb of God	. . . . .	26

Music: Copyright 2014 by Charles H. Giffen. Licensed in the Creative Commons BY-NC-SA. Attribution-Non Commercial-Share Alike 4.0.
All other rights reserved.

Text: Excerpts from the English Translation of *THE ROMAN MISSAL*, 3rd Typical Edition, Copyright © 2010, I.C.E.L. Inc. All rights reserved.

Kyrie eleison

Missa Ascensionis Domini

Charles H. Giffen

$\text{♩} = \text{c. } 64$ NB: Congregation may join in the section repeats

Soprano
Ky - - - - ri - e e - le - - - i - son,

Alto
Ky - - - - ri - e e - le - - - i - son,

Tenor
Ky - - - - ri - e e - - - le - i - son,

Bass
Ky - - - - ri - e e - le - - - i son,

$\text{♩} = \text{c. } 64$

Organ
ad libitum

Charles H. Giffen: Kyrie eleison

5

Ky - ri - e e - le - i - son, e - le - i - - - - - son.

Ky - ri - e e - le - i - son, e - - - le - - - i - - - son.

Ky - ri - e e - - le - i - son, e - - - le - - - i - son.

Ky - ri - e e - le - - i - son, e - le - i - - - - - son.

5

9

Chri - - - ste e - le - - - i - son, Chri - ste e - le - i - son,

Chri - ste e - le - i - - - son, Chri - - - ste e - lei - i - son, -

Chri - - - ste e - le - i - - - son, Chri - - - ste e - le - i - son,

Chri - - - ste e - le - i - - - son, Chri - ste e - le - i - son,

Chri - - - ste e - le - i - - - son, Chri - ste e - le - i - son,

Chri - - - ste e - le - i - - - son, Chri - ste e - le - i - son,

Chri - - - ste e - le - i - - - son, Chri - ste e - le - i - son,

9

14

e - le - i - son. Ky - - - ri - e e - le - - - i - son,
 — e - le - i - - - son. Ky - ri - e e - le - i - - - son,
 e - le - - i - son. Ky - - - ri - e e - le - i - - - son,
 e - le - i - son. Ky - - - ri - e e - le - i - - - son,

14

19

son, Ky - ri - e e - le - i - son, e - le - i - son, e - lei - - - - son.
 son, Ky - ri - e e - lei - son, — e - le - i - son, e - le - - - i - son.
 son, Ky - ri - e e - le - i - son, — e - le - i - son, e - - - le - i - son.
 son, Ky - ri - e e - le - i - son, e - le - i - son, e - lei - - - - son.

19

Lord, have mercy

Missa Ascensionis Domini

Charles H. Giffen

♩ = c. 64

Soprano
Lord, have mer - cy. Christ, have mer -

Alto
Lord, have mer - ch. Christ, have mer -

Tenor
Lord, have mer - cy. Christ, have mer -

Bass
Lord, have mer - cy. Christ, have mer -

♩ = c. 64

Organ
ad libitum

7 1. 2. 1. 2.

cy. cy. Lord, have mer - - - - cy. Lord, cy.

cy. cy. Lord, have mer - - - - cy. Lord, cy.

cy. cy. Lord, have mer - - - - cy. Lord, cy.

cy. cy. Lord, have mer - - - - cy. Lord, cy.

7 1. 2. 1. 2.

Gloria in excelsis

Missa Ascensionis Domini

Charles H. Giffen

Note: The first phrase "Glory to God in the highest" may be intoned by the Priest or Cantor.

♩ = c. 96
full

Soprano
Glo - ry to God in the high - est, and on earth peace to peo - ple

Alto
Glo - ry to God in the high - est, and on earth peace to peo - ple

Tenor
Glo - ry to God in the high - est, and on earth peace to peo - ple

Bass
Glo - ry to God in the high - est, and on earth peace to peo - ple

♩ = c. 96
full

Organ
Full organ

Full organ

8

of good— will. We— praise you, we— bless you, we a - dore you,

of good will. We praise you, we bless you, we a - dore you,

of good will. We praise you, we bless you, we a - dore you,

of— good will. We— praise you, we— bless you, we a - dore you,

8

we— glo-ri - fy you, we give you thanks for your great— glo-ry.

we— glo-ri - fy you, we give you— thanks for your great glo-ry.

we— glo-ri - fy you, we give you thanks for your— great glo-ry.

we— glo-ri - fy you. we give you thanks for your great— glo-ry.

16

we— glo-ri - fy you, we give you thanks for your great— glo-ry.

we— glo-ri - fy you, we give you— thanks for your great glo-ry.

we— glo-ri - fy you, we give you thanks for your— great glo-ry.

we— glo-ri - fy you. we give you thanks for your great— glo-ry.

♩ = c. 92

23

LORD God, — hea-ven-ly King, O God, — al-might-y Fa - ther.

LORD God, — hea-ven-ly King, O God, al-might-y Fa - ther.

LORD God, — hea-ven-ly King, O God, — al-might-y Fa - ther.

LORD God, — hea-ven-ly King. O — God, al-might-y Fa - ther.

23

31

LORD Je - sus Christ, On-ly Be - got - ten Son, LORD God, — Lamb of God,

LORD Je - - sus Christ, On-ly Be - got - ten Son, LORD God, Lamb — of God,

LORD Je - sus Christ, On-ly Be - got - ten Son, LORD God, Lamb of God,

LORD Je - sus Christ, On-ly Be - got - ten Son, LORD God, Lamb of God,

31

Charles H. Giffen: Gloria in excelsis

37 $\text{♩} = \text{c. } 88$
softly

Son of the Fa-ther, you take a - way the sins of the world, have mer - cy on

softly

Son of the Fa-ther, you take a - way the sins of the world, have mer - cy on

softly

Son of the Fa - ther, you take a - way the sins of the world, have mer - cy on

softly

Son of the Fa-ther, you take a - way the sins of the world, have mer - cy on

37 $\text{♩} = \text{c. } 88$
softly

Swell

44 $\text{♩} = \text{c. } 80$
more softly

us; you take a - way the sins of the world, re - ceive our prayer.

more softly

us; you take a - way the sins of the world, re - ceive our prayer.

more softly

us; you take a - way the sins of the world, re - ceive our prayer.

more softly

us; you take a - way the sins of the world, re - ceive our prayer.

44 $\text{♩} = \text{c. } 80$
more softly

51 $\text{♩} = c. 96$
full

you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.

full

you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.

full

you are seat - ed, at the right hand of the Fa - ther, have mer-cy on us.

full

you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.

51 $\text{♩} = c. 96$
Full organ

60

For you a - lone are the Ho - ly One, you_ a - lone are the LORD,

For you a - lone are the Ho - ly One, you a - lone are the LORD,

For you a - lone are the Ho - ly One, you_ a - lone are the LORD,

For you a - lone are the Ho - ly One, you_ a - lone are the LORD,

60

♩ = c. 92

67

you - a - lone are the most - high; Je - sus Christ, with the Ho - ly

you - a - lone are the most - high; Je - sus Christ, with the Ho - ly -

you - a - lone are the most - high; Je - sus Christ, with the Ho - ly

you - a - lone are the most - high; Je - sus Christ with the Ho - ly

♩ = c. 92

♩ = c. 88

♩ = c. 80

74

Spi - rit, in - the glo-ry of God - the Fa - ther. A - men. _____

— Spi - rit, in - the glo-ry of God - the Fa - ther. A - - - men. _____

Spi - rit, in the glo-ry of God - the Fa - ther. A - - - men. _____

Spi - rit, in - the glo-ry of God - the Fa - ther. A - - - men. _____

♩ = c. 88

♩ = c. 80

Alleluia

Missa Ascensionis Domini

Charles H. Giffen

Alleluia: *1st time Cantor or Choir, 2nd time All.*

After the Versicle: *All repeat Alleluia (once).*

$\text{♩} = c. 96$

S
Al-le - lu-ia, al-le - lu-ia, al-le - lu-ia, al-le - lu - ia.

A
Al-le - lu-ia, al-le - lu-ia, al-le - lu-ia, al-le - lu - ia.

T
Al-le - lu - ia, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia.

B
Al-le - lu-ia, al-le - lu-ia, al-le - lu-ia, al-le - lu - ia.

Organ

$\text{♩} = c. 96$

Single Chant for Alleluia Versicle

10

All repeat Alleluia (once).

Glory and praise to you, Lord Jesus Christ!

Missa Ascensionis Domini

Gospel Acclamation

Charles H. Giffen

*1st time Cantor or Choir, 2nd time All.**After the Versicle: All repeat (once).**Acclamation ends here, except on
Palm Sunday & Good Friday.*

♩ = c. 96

S
Glo-ry and praise to you, glo-ry and praise to you, Lord Je-sus Christ!

A
Glo-ry and praise to you, glo-ry and praise to you, Lord Je-sus Christ!

T
Glo-ry and praise to you, glo-ry and praise to you, Lord Je-sus Christ!

B
Glo-ry and praise to you, glo-ry and praise to you, Lord Je-sus Christ!

Organ
♩ = c. 96

Continue on Palm Sunday & Good Friday.

7
Glo - ry and praise to you, Lord Je - sus Christ! _____

Glo - ry and praise to you, Lord Je - - - sus Christ! _____

Glo - ry and praise to you, Lord Je - - - sus Christ! _____

Glo - ry and praise to you, Lord Je - sus Christ! _____

7

Single Chant for Versicle, 1st half of Double Chant

12

2nd half of Double Chant for Palm Sunday & Good Friday Versicle

19

Versicles (use Single Chant except on Palm Sunday & Good Friday)

Ash Wednesday If today you | hear • his | voice,
* harden | *not* | *your* | hearts.

Lent I One does not | live on • bread a-| lone,
* but on every word that comes | forth • from the | mouth • of | God.

Lent II From the shining cloud the | Father's • voice is | heard:
* this is my be-| lov-ed • Son, | *hear* | him.

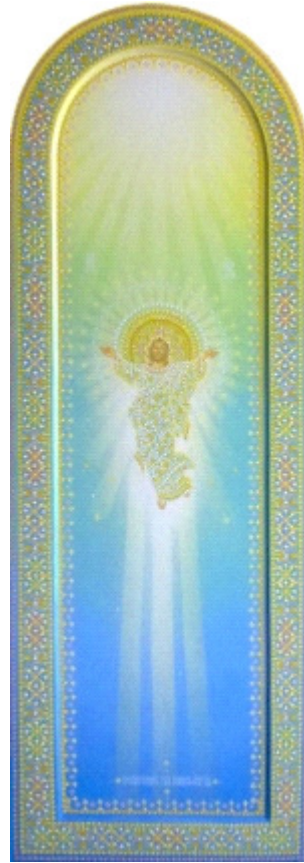
Lent III Re-| pent, • says the | Lord;
* the kingdom of | hea•ven | is • at | hand.

Lent IV I will get up and go to the | Father • and | say to him:
* Father, I have | sinned a•gainst | heaven • and a-| gainst you.

Lent V E-ven now, says the Lord, return to me with your | *whole* | heart;
* for I am | gracious • and | mer•ci-| ful.

Palm Sunday Christ became o-| bedient • to the | point of death,
& Good Friday * even | *death* | on • a | cross.
(Double Chant) Because of this, God | great•ly ex-| alted him,
* and bestowed on him the name which is a-| *bove* | ev•ry | name.

Holy Thursday I give you a new com-| mandment, • says the | Lord:
* love one an-| other • as | I have • loved | you.



Sanctus

Missa Ascensionis Domini

Charles H. Giffen

The musical score is for the Sanctus from the Mass for the Ascension of the Lord. It is written for Soprano, Alto, Tenor, Bass, and Organ. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as approximately 80 beats per minute (♩ = c. 80). The dynamics are marked as *full*. The lyrics are: "Ho - - - ly, ho - - - ly, ho - - - ly Lord God of". The organ part is marked as *Full organ*. The score consists of five staves: Soprano, Alto, Tenor, Bass, and Organ. The organ part is written in grand staff notation (treble and bass clefs).

Charles H. Giffen: Sanctus

♩ = c. 88

♩ = c. 96

8

hosts. Hea-ven and earth are full of your glo - - - ry. Ho - san-na,

hosts. Hea-ven and earth are full of your glo - ry. Ho - san-na,

hosts. Hea-ven and earth are full of your glo - - - ry. Ho - san - na,

Swell

Full organ

♩ = c. 88

♩ = c. 96

16

ho - san - na, ho - san - na in the high - est.

ho - san - na, ho - san - na in the high - est.

ho - san - na, ho - san - na in the high - est.

ho - san - na, ho - san - na in the high - est.

23 $\text{♩} = \text{c. } 88$ $\text{♩} = \text{c. } 96$
full
 Bless-ed is he— who comes in the name of the Lord. Ho - san-na,
full
 Bless-ed is he— who comes in the name of the Lord. Ho - san-na,
full
 Bless-ed is he— who comes in the name of the Lord. Ho - san - na,
full
 Bless-ed is he— who comes in the name of the Lord. Ho - san-na,

23 $\text{♩} = \text{c. } 88$ $\text{♩} = \text{c. } 96$
Swell *Full organ*

30
 ho - san-na, ho - san-na in the high - est._____
 ho - san-na, ho - san-na in the high - - - est._____
 ho - san - na, ho - san - na in the hgh - - - - est._____
 ho - san-na, ho - san-na in the high - - - - est._____

30

We proclaim your Death, O Lord

Missa Ascensionis Domini

Charles H. Giffen

Memorial Acclamation A

Moderato (♩ = c. 72)

p *crescendo* *mf* *diminuendo*

S We pro-claim your Death, O Lord, and pro-fess your Re-sur-rec-tion,

A We pro-claim your Death, O Lord, and pro-fess your Re-sur-rec-tion,

T We pro-claim your Death, O Lord, and pro-fess your Re-sur-rec-tion,

B We pro-claim your Death, O Lord, and pro-fess your Re-sur-rec-tion,

Moderato (♩ = c. 72)

p *crescendo* *mf* *diminuendo*

Organ *ad lib.*

6 *p* *crescendo* *f* *diminuendo* *ritardando*

un-til you come a-gain, un-til you come a-gain.

p *crescendo* *f* *diminuendo*

un-til you come a-gain, un-til you come a-gain.

p *crescendo* *f* *diminuendo*

un-til you come a-gain, un-til you come a-gain.

p *crescendo* *f* *diminuendo*

un-til you come a-gain, un-til you come a-gain.

6 *p* *crescendo* *f* *diminuendo* *ritardando*

When we eat this Bread and drink this Cup

Memorial Acclamation B

Missa Ascensionis Domini

Charles H. Giffen

Moderato (♩ = c. 72)

p *crescendo* *mf* *diminuendo*

S
When we eat this Bread and drink this Cup, we pro-claim your Death, O Lord,

A
When we eat this Bread and drink this Cup, we pro-claim your Death, O Lord,

T
When we eat this Bread and drink this Cup, we pro-claim your Death, O Lord,

B
When we eat this Bread and drink this Cup, we pro-claim your Death, O Lord,

Moderato (♩ = c. 72)

p *crescendo* *mf* *diminuendo*

Organ
ad lib.

6 *p* *crescendo* *f* *diminuendo* *ritardando*

un - til you come a - gain, un - til you come a - gain.

p *crescendo* *f* *diminuendo*

un - til you come a - gain, un - til you come a - gain.

p *crescendo* *f* *diminuendo*

un - til you come a - gain, un - til you come a - gain.

p *crescendo* *f* *diminuendo*

un - til you come a - gain, un - til you come a - gain.

6 *p* *crescendo* *f* *diminuendo* *ritardando*

Save us, Savior of the world

Memorial Acclamation C

Missa Ascensionis Domini

Charles H. Giffen

Moderato (♩ = c. 72)

p *crescendo* *mf* *diminuendo*

S Save us, Sav - ior of the world, for_ by your Cross and Re - sur-rec-tion

A Save us, Sav - ior of the world, for by your Cross and Re - sur-rec-tion

T Save us, Sav - ior of the world, for_ by your Cross and Re - sur-rec-tion

B Save us, Sav - ior of the world, for_ by your Cross and Re - sur-rec-tion

Moderato (♩ = c. 72)

p *crescendo* *mf* *diminuendo*

Organ *ad lib.*

6 *p* *crescendo* *f* *diminuendo* *ritardando*

you have set us free, you have set us free, have set us free.

p *crescendo* *f* *diminuendo*

you have set us free, you_ have set us free, you have set_ us free.

p *crescendo* *f* *diminuendo*

you have set us free, you have set_ us free, you_ have set_ us free.

p *crescendo* *f* *diminuendo*

you have set us free, you have set us free, have set us free.

6 *p* *crescendo* *f* *diminuendo* *ritardando*

Amen

Missa Ascensionis Domini

Charles H. Giffen

The musical score is for the 'Amen' section of a Mass. It features five parts: Soprano, Alto, Tenor, Bass, and Organ. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'A - - - - men, a - men.* A - - - - men.' for Soprano; 'A - - - - men, a - men.* a - - - - men.' for Alto; 'A - - - - men, a - men.* a - - - - men.' for Tenor; and 'A - - - - men, a - men.* a - - - - men.' for Bass. The Organ part provides accompaniment. An 'Optional ending' is indicated by a box above the Soprano and Organ staves, starting at the second measure of the second phrase.

* For a two-fold Amen, sing only up to the double bar. For a three-fold Amen, sing through the double bar to the end.

Agnus Dei

Missa Ascensionis Domini

Charles H. Giffen

Moderato (♩ = c. 72)

Desc.

S

A

T

B

Introduction may be omitted, e.g. when sung *a cappella*

Moderato (♩ = c. 72)

Organ
ad lib.

A - gnus De - i, qui tol - - - lis pec - ca - ta mun -

A - gnus De - i, qui tol - - - lis pec - ca - ta

A - gnus De - i, qui tol - - - lis pec - ca - ta mun -

A - gnus De - i, qui tol - - - lis pec - ca - ta mun -

di, qui tol - - - lis pec - ca - ta mun - di: Mi - se -
 mun - di, qui tol - - - lis pec - ca - ta mun - di: Mi - se -
 di, qui tol - - - lis pec - ca - ta mun - di: Mi - se -
 di, qui tol - - - lis pec - ca - ta mun - di: Mi - se -

A - gnus De - i, qui tol - lis pec - ca - ta, pec -
 re - re no - bis. A - gnus De - i, qui tol - - - lis pec -
 re - re no - bis. A - gnus De - i, qui tol - - - lis pec -
 re - re no - bis. A - gnus De - i, qui tol - - - lis pec -
 re - re no - bis. A - gnus De - i, qui tol - - - lis pec -

Charles H. Giffen: *Agnus Dei*

ca - ta mun - di, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi-se -

ca - ta mun - di, qui tol - - - lis pec - ca - ta mun - di: Mi-se -

ca - ta mun - di, qui tol - - - lis pec - ca - ta mun - di: Mi-se -

ca - ta mun - di, qui tol - - - lis pec - ca - ta mun - di: Mi-se -

ca - ta mun - di, qui tol - - - lis pec - ca - ta mun - di: Mi-se -

re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec -

re - re no - bis. A - gnus De - i, qui tol - - - lis pec -

re - re no - bis. A - gnus De - i, qui tol - - - lis pec -

re - re no - bis. A - gnus De - i, qui tol - - - lis pec -

re - re no - bis. A - gnus De - i, qui tol - - - lis pec -

ca - ta mun - di, qui tol - lis pec - ca - ta, pec - ca - ta mun -

ca - ta mun - di, qui tol - - - lis pec - ca - ta mun -

ca - - - ta mun - di, qui tol - - - lis pec - ca - ta mun -

ca - ta mun - di, qui tol - - - lis pec - ca - ta mun -

ca - ta mun - di, qui to - - - lis pec - ca - ta mun -

The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line with chords.

di: Do - na no - bis pa - cem, pa - - - cem.

di: Do - na no - bis pa - - - - - cem.

di: Do - - - - na no - bis pa - - - cem.

di: Do - - - - na no - - - - bis pa - - - cem.

di: Do - - - - na no - bis pa - - - cem.

The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Lamb of God

Missa Ascensionis Domini

Charles H. Giffen

Moderato (♩ = c. 72)

Desc.

S

A

T

B

Introduction may be omitted, e.g. when sung *a cappella*

Moderato (♩ = c. 72)

Organ
ad lib.

Lamb _____ of God, you take _____ a - way _____ the sins of the

Lamb _____ of God, you take a - way the _____ sins of the

Lamb _____ of _____ God, you take a - way the sins of the

Lamb _____ of God, _____ you take a - way the sins of the

world, you take a - way the sins of the world: Have
world, you take a - way the sins of the world: Have
world, you take a - way the sins of the world: Have
world, you take a - - - way the sins of the world: Have

This system contains five staves of music. The top staff is a vocal line with a whole rest. The second, third, and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Lamb of God, you take a - way the
mer - cy on us. Lamb of God, you take a - way the
mer - cy on us. Lamb of God, you take a - way the
mer - cy on us. Lamb of God, you take a - way the
mer - cy on us. Lamb of God, you take a - way the

This system contains five staves of music. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

sins of the world, you take a - way the sins of the world: Have

sins of the world, you take a - way the sins of the world: Have

sins of the world, you take a - way the sins of the world: Have

sins of the world, you take a - way the sins of the world: Have

sins of the world, you take a - way the sins of the world: Have

mer - cy on us. Lamb of God, you take a - way the

mer - cy on us. Lamb of God, you take a - way the

mer - cy on us. Lamb of God, you take a - way the

mer - cy on us. Lamb of God, you take a - way the

mer - cy on us. Lamb of God, you take a - way the

sins of the world, you take a - way the sins of the
 sins of the world, you take a - way the sins of the
 sins of the world, you take a - way the sins of the
 sins of the world, you take a - way the sins of the
 sins of the world, you take a - way the sins of the

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for grand piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "sins of the world, you take a - way the sins of the".

world, the sins of the world: Grant us peace, grant us peace.
 world, the sins of the world: Grant us peace.
 world, the sins of the world, the world: Grant us peace.
 world, the sins of the world, the sins of the world: Grant us peace.
 world, the sins of the world: Grant us peace.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "world, the sins of the world: Grant us peace, grant us peace." The piano accompaniment continues with chords and melodic lines. The key signature and time signature remain the same as in the first system.

