

# Kyrie eleison

## Missa Ascensionis Domini

Charles H. Giffen

NB: Congregation may join in the section repeats

Ky - - - ri - e e - le - i - son, Ky - ri - e - - - le - i - son, e - le - i - - - son. Chri - ste e - le - i - son, Chri - - ste e - le - i - son, e - le - i - son. Ky - ri - e e - le - i - son, son, Ky - - ri - e e - le - i - son, e - le - i - son, e - lei - - - - son.

# Gloria in excelsis

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Note: The first phrase "Gloria in excelsis Deo" may be intoned by the Priest or Cantor(s) alone.

*Optional introduction*  $\text{♩} = \text{c. } 96$

Glo - - ri - a in ex - cel - sis De - o.

*Swell* *Full organ*

Et in ter - ra pax ho - mi-ni-bus bo - nae vol - lun - ta - tis.  $\text{♩} = \text{c. } 92$  Lau-da-mus te. —

Be-ne-di-ci-mus te. — A-do-ra - mus te. — Glo-ri - fi - ca - mus te.

Gra - ti - as a - gi - mus ti - bi prop-ter ma - gnum glo - ri - am tu-am.

Do-mi-ne De - us, Rex\_ cae - les-tis. De-us\_ Pa-ter om - ni - po - tens.

Do-mi-ne Fi-li u-ni-ge-ni-te Je - su Chri - ste. Do-mi-ne De-us, A-gnus De - i,

Fi-li-us Pa-tris. Qui tol - lis\_ pec - ca - ta mun - di, \_ mi-se - re-re no - bis. Qui

tol - lis pec - ca - ta mun - di, \_ su-sci - pe\_ de-pre - ca - ti - o - nem nos-tram.

*full*  
♩ = c. 96  
Qui - se-des ad - dex-te-ram Pa - tris, mi-se - re-re no - bis.  
*Full organ*

Quo-ni - am tu so-lus san - - ctus. Tu so-lus Do - mi - ne. —

Tu so - lus al - tis - si - mus Je - su Chri - ste. Cum San-cto Spi - ri-tu,  
♩ = c. 92

in glo - - ri - a De - i Pa - tris. A - - men. —  
♩ = c. 84

# Sanctus - Benedictus

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*full*

San - - - ctus, San - - - ctus, San - ctus Do-mi - ne De - us

*Full organ*

*Swell*

*Full organ*

Sa - ba - oth. Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a. Ho - san - na,

ho - san - na, ho - san - na in ex - cel - - - sis.

Be-ne-dic - tus qui ve - nit in no-mi - ne Do-mi - ni. Ho - san - na,

*full*

*Swell* *Full organ*

*c. 88* *c. 96*

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. The tempo is marked 'c. 88' and 'c. 96'.

ho - san - na, ho - san - na in ex - cel - sis.

This system contains the next two measures. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment continues with the same eighth-note pattern. The piece ends with a double bar line.

# Agnus Dei

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Introduction may be omitted.

Moderato (♩ = c. 72)

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

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

ca - ta mun - di: Mi-se - re - re no - bis. A - gnus De - i, qui tol - lis pec -

Descant

Charles H. Giffen: *Agnus Dei*

ca - ta mun - di, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re no - bis.

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

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

ca - ta, pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na no - bis pa - cem.

lis pec - ca - ta mun - di: Do - - - na no - bis pa - cem.