



Missa Ascensionis Domini

Charles H. Giffen

Missa Ascensionis Domini

By

Charles H. Giffen

For

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

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Kyrie eleison

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$\text{♩} = \text{c. } 64$ 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

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,

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

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♩ = 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.

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.

♩ = c. 96

Soprano
Alto
Tenor
Bass

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

♩ = c. 96
Optional introduction
Swell
Full organ

Organ

♩ = c. 92

7
Et in ter - ra pax ho - mi - ni - bus bo - nae vol - lun - ta - tis. Lau - da - mus te. —
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. —
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. —
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. —

♩ = c. 92

7

16

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

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

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

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

16

23

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

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

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

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

23

29

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

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

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

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

29

$\text{♩} = \text{c. } 80$

37

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

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

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

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

$\text{♩} = \text{c. } 80$

37

43 $\text{♩} = \text{c. } 88$
softly

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

softly

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

softly

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

softly

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

43 $\text{♩} = \text{c. } 88$
softly

Swell

51 $\text{♩} = \text{c. } 72$
more softly

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

more softly

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

more softly

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

more softly

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

51 $\text{♩} = \text{c. } 72$
more softly

57 $\text{♩} = \text{c. } 96$
full

Qui se-des ad dex-te-ram Pa - tris, mi-se - re-re no - bis.

Qui se-des ad dex-te-ram Pa - tris mi-se - re-re no - bis.

Qui se - des ad dex - te-ram Pa - tris mi-se - re-re no - bis.

Qui se-des ad dex-te-ram Pa - tris mi-se - re-re no - bis.

57 $\text{♩} = \text{c. } 96$
Full organ

66

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

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

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

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

66

♩ = c. 92

73

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

73

♩ = c. 92

81

in glo - - ri - a De - i Pa - tris. A - - - - men. _____
 in glo - - ri - a De - i Pa - tris. A - - - - men. _____
 in glo - - ri - a De - i Pa - tris. A - - - - men. _____
 in glo - - ri - a De - is Pa - tris. A - - - - men. _____

81

Glory to God in the highest

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

♩ = c. 96

Soprano
Glo - ry to God in the high - est,

Alto
Glo - ry to God in the high - est,

Tenor
Glo - ry to God in the high - est,

Bass
Glo - ry to God in the high - est,

♩ = c. 96
Optional introduction

Organ
Full organ *Full organ*

7

and on earth peace to peo - ple of good will. We praise you, we

and on earth peace to peo - ple of good will. We praise you, we

and on earth peace to peo - ple of good will. We praise you, we

and on earth peace to peo - ple of good will. We praise you, we

15

bless you, we a - dore you, we glo - ri - fy you, we give you thanks for

bless you, we a - dore you, we glo - ri - fy you, we give you thanks for

bless you, we a - dore you, we glo - ri - fy you, we give you thanks for

bless you, we a - dore you, we glo - ri - fy you. we give you thanks for

♩ = c. 92

23

your great glo-ry. LORD God, hea-ven-ly King, O God, al-might-y

your great glo-ry. LORD God, hea-ven-ly King, O God, al-might-y

your great glo-ry. LORD God, hea-ven-ly King, O God, al-might-y

your great glo-ry. LORD God, hea-ven-ly King. O God, al-might-y

23

♩ = c. 92

31

Fa - ther. LORD Je - sus Christ, On - ly Be - got - ten Son, LORD God, —

Fa - ther. LORD Je - sus Christ, On - ly Be - got - ten Son, LORD God, Lamb —

Fa - ther. LORD Je - sus Christ, On - ly Be - got - ten Son, LORD God,

Fa - ther. LORD Je - sus Christ, On - ly Be - got - ten Son, LORD God,

31

38 $\text{♩} = \text{c. } 88$
softly

Lamb of God, Son of the Fa-ther, you take a - way the sins of the world, have
softly

— of God, Son of the Fa-ther, you take a - way the sins of the world, have
softly

Lamb of God, Son of the Fa - ther, you take a - way the sins of the world, have
softly

Lamb of God, Son of the Fa-ther, you take a - way the sins of the world, have

38 $\text{♩} = \text{c. } 88$
softly

Swell

45 $\text{♩} = \text{c. } 80$
more softly

mer-cy on us; you take a - way the sins of the world, re - ceive_ our prayer.
more softly

mer-cy on us; you take a - way the sins of the world, re - ceive_ our prayer.
more softly

mer - cy on us; you take a - way the sins of the world, re - ceive our prayer.
more softly

mer-cy on us; you take a - way the sins of the world, re - ceive_ our prayer.

45 $\text{♩} = \text{c. } 80$
more softly

53 $\text{♩} = c. 96$
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.

53 $\text{♩} = c. 96$
Full organ

62

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,

62

♩ = c. 92

69

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

69

♩ = c. 88

♩ = c. 80

76

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

76

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 of a 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* for the vocal parts and *Full organ* for the organ part. The lyrics are: "San - - - ctus, San - - - ctus, San-ctus Do-mi - ne De-us Sa - ba-". The organ part features a complex accompaniment with chords and moving lines in both hands.

♩ = c. 88

8

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

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

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

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

♩ = c. 88

♩ = c. 96

Swell

Full organ

16

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

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

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

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

16

23 $\text{♩} = c. 88$ $\text{♩} = c. 96$
full
 Be-ne-dic - tus qui ve-nit in no-mi - ne Do-mi - ni. Ho - san-na,
full
 Be-ne-dic - tus qui ve-nit in no-mi - ne Do-mi - ni. Ho - san-na,
full
 Be-ne-dic - tus qui ve-nit in no-mi - ne Do-mi - ni. Ho - san - na,
full

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

30
 ho - san-na, ho - san-na in ex-cel - sis. _____
 ho - san-na, ho - san-na in ex-cel - - - sis. ____
 ho - san - na, ho - san - na in ex-cel - - - sis. ____
 ho - san-na, ho - san-na in ex-cel - - - sis. ____

30

Holy, holy, holy Lord God of hosts

Missa Ascensionis Domini

Charles H. Giffen

The musical score is written for Soprano, Alto, Tenor, Bass, and Organ. It is in the key of D major (two sharps) and 3/4 time. The tempo is marked as $\text{♩} = \text{c. } 80$. 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. The vocal staves (Soprano, Alto, Tenor, Bass) are grouped together with a brace on the left. The organ part is on a grand staff (treble and bass clefs) below the vocal staves. The lyrics are placed below the vocal staves, with hyphens indicating syllables that span across multiple notes. The organ part provides a harmonic accompaniment to the vocal lines.

Charles H. Giffen: *Holy, holy, holy Lord God of hosts*

♩ = 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,

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

♩ = c. 88

♩ = c. 96

8

Swell

Full organ

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.

16

♩ = c. 88

23

Bless-ed is he — who comes in the name of the Lord. Ho - san-na,

Bless-ed is he — who comes in the name of the Lord. Ho - san-na,

Bless-ed is he — who comes in the name of the Lord. Ho - san - na,

Bless-ed is he — who comes in the name of the Lord. Ho - san-na,

full

full

full

full

♩ = c. 88

23

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

Memorial Acclamation A

Charles H. Giffen

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

Missa Ascensionis Domini

Memorial Acclamation C

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 written for Soprano, Alto, Tenor, Bass, and Organ. It is in 4/4 time and has a key signature of one sharp (F#). 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 with chords and moving lines. An "Optional ending" is indicated by a box above the Soprano and Organ staves, starting at the beginning of the second phrase and ending with a double bar line.

* 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*

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 -

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: a blank vocal line, four vocal lines with lyrics, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "world, you take a - way the sins of the world: Have".

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: a blank vocal line, four vocal lines with lyrics, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Lamb of God, you take a - way the" and "mer - cy on us. Lamb of God, you take a - way the".

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

This system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

This system continues the five-part vocal setting and piano accompaniment. The lyrics are repeated across the five vocal staves. The piano accompaniment continues with the same rhythmic and harmonic structure.

sins of the world, you take away the sins of the

sins of the world, you take away the sins of the

sins of the world, you take away the sins of the

sins of the world, you take away the sins of the

sins of the world, you take away the sins of the

sins of the world, you take away 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.

