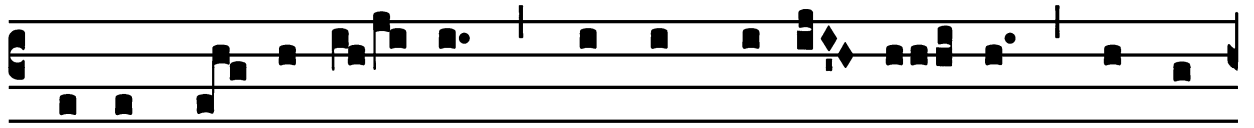


The Ascension of Our Lord

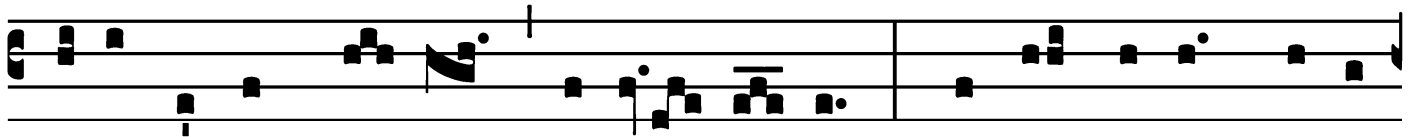
Introit

Intr.
7.

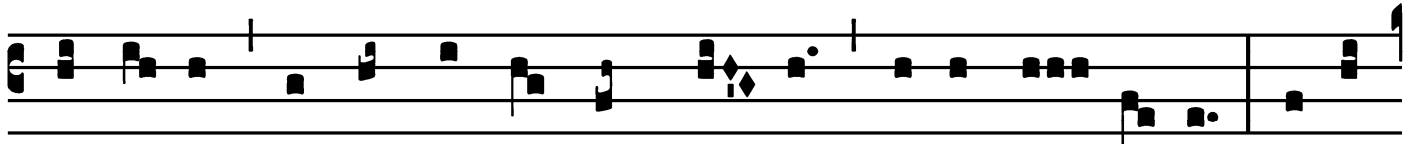
V



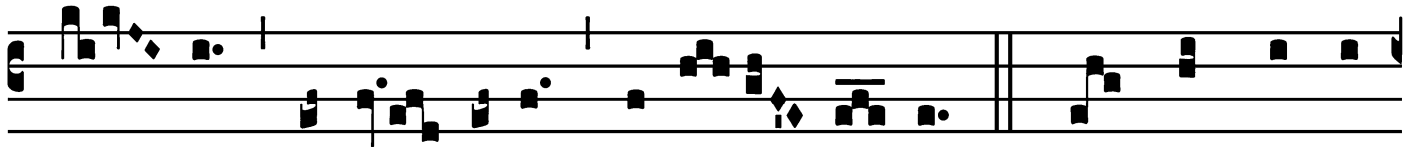
I-ri Ga- li-læ- i, * quid admi-rá- mi- ni aspi-



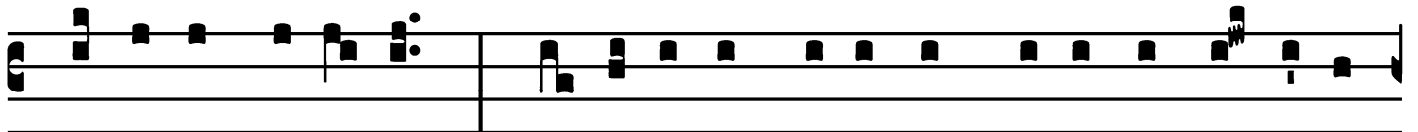
ci-éntes in có- lum? alle- lú- ia : quemádmodum vi-dí-



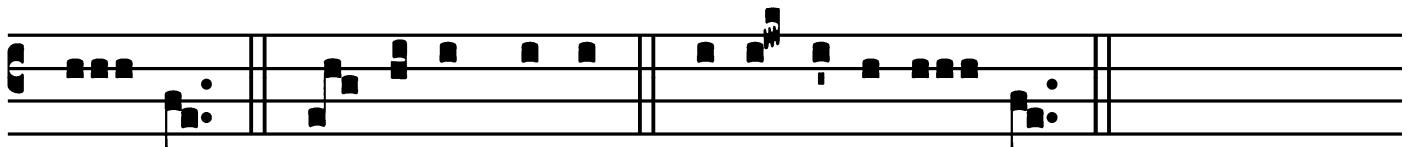
stis é- um ascendéntem in có- lum, i-ta vé- ni- et, alle-



lú- ia, alle- lú-ia, alle- lú- ia. *Ps.* Omnes géntes



pláudi-te máni-bus : * ju-bi-lá-te Dé-o in vóce exsul-ta-ti-



ó- nis. Gló- ri- a Pátri. E u o u a e.

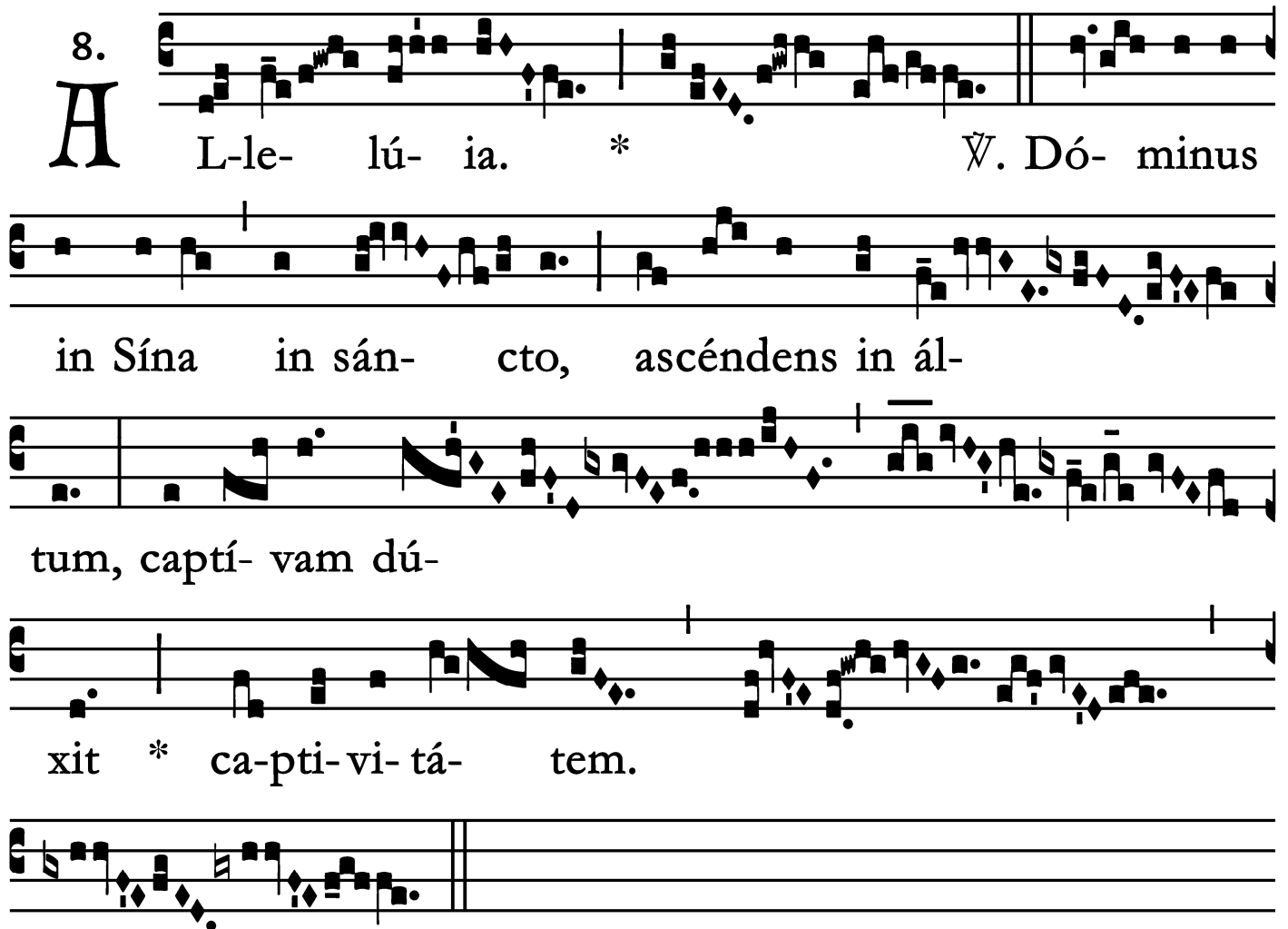
The Ascension of Our Lord

Alleluia

4.
A Lle-lú- ia. * *ij.* \forall . Ascéndit Dé-
us in jubi-la- ti- ó- ne, et Dómi- nus
in vó-ce * tú- bæ.

The Ascension of Our Lord
Second Alleluia

8.
A L-le- lú- ia. * ¶. Dó- minus
in Sína in sán- cto, ascéndens in ál-
tum, captí- vam dú-
xit * ca- pti- vi- tá- tem.



The Ascension of Our Lord

Offertory

Offert. 1.

A - scéndit * Dé- us in ju- bi- la- ti-
ó- ne, Dó- mi- nus in vó- ce tú-
bæ, al- le- lú-ia.

The Ascension of Our Lord

Communion

Comm. 1. **P**

Sál-li-te Dómi- no, * qui ascéndit su- per
cœ- los cœ-ló- rum ad O- ri- éntem, alle-
lú- ia.

The image shows a musical score for a Communion chant. It consists of three systems of musical notation on five-line staves. The first system begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The first staff of the first system contains a melodic line starting on G4. The second staff of the first system contains a bass line starting on G3. The lyrics 'Sál-li-te Dómi- no, * qui ascéndit su- per' are written below the first two staves. The second system continues the melody and bass line with the lyrics 'cœ- los cœ-ló- rum ad O- ri- éntem, alle-'. The third system shows the end of the piece with a double bar line and the lyrics 'lú- ia.'.