

MASS OF THE
BLESSED VIRGIN MARY

As observed weekly in the Choir
according to the Use of Salisbury

Choir Book I
Ordinary and Canon of the Mass

EDITED BY

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FROM EARLY ENGLISH CHURCH MUSIC VOLUME 59

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INTRODUCTION

MASS OF THE BLESSED VIRGIN MARY was celebrated weekly as the principal Mass in the choir in the late Middle Ages. Extracts from the two volumes of the edition of *Mass of the Blessed Virgin Mary according to the Use of Salisbury* (EECM 59 and 60) here supply the texts, chants and ritual directions required for this Mass. There are two booklets for the singers:

Choir Book I: Order of the Mass and Ordinary Chants;

Choir Book II: Proper Chants and Sequences;

These are complemented by three further booklets, *Priest's Book I–III*, for the priest, assisting ministers and servers. As a group, they enable the performance and study of a liturgy, which was celebrated in a majority of weeks through the year, most often on Saturday.

The late medieval sung Mass consisted of layers of text and ritual action that were, for the most part, coincident but separate. There were relatively few moments when priest and choir shared the same text or action simultaneously. They normally used separate books: Gradual for the singers, and Missal for the priest; and that is the case here. The principal sources are the Sarum Gradual (1527) and Missal (1528), both printed in Paris by Nicolas Prévost.

Choir Book I begins with the order of Mass of the BVM (pp. 5–11) with the necessary tones and ritual directions for the singers. There follow the Ordinary chants for the weekly Mass (Kyrie, Gloria in excelsis, Credo, Sanctus, Agnus dei – pp. 12–20), and those chants sung only at the last weekly Mass before Advent and Septuagesima (pp. 21–25), supplemented by Latin texts and English translations. Finally, five lists set out the choir chants sung at the different seasons of the year (pp. 28–31).

Choir Book II contains the Proper chants for each season (pp. 35–50), together with four Sequences – one for Advent (p. 51), and three for the remainder of the year (pp. 53–63). Others sequences are found in EECM 59.

The complementary *Priest's Book* is divided into three booklets: the Order and Canon of the Mass, the Proper texts for use at the weekly Mass of the BVM during each season, and ritual directions for the assisting ministers (deacon and subdeacon) and servers (acolyte, thurifer and two candlebearers).

These five booklets do not include the comprehensive provision for the Mass of the BVM celebrated daily in the Lady chapel, nor the supporting historical account, editorial notes and supplementary materials. These are to be found in the two volumes of the edition from which these booklets are derived – EECM 59 and 60.

Some practical notes for the singers

Chant notation. The note forms and ligatures printed by Prévost in the Gradual of 1527 are almost all retained, and their visual impact will inevitably affect singers' articulation and phrasing, though not of themselves implying specific style, rhythm or pace of performance. Prévost's note form for a liquescent is ♯.

Treatment of fa and mi. The printed Graduals are sparing in their use of ♭ and ♮ signs, and are on occasion misleading. The manuscripts are more helpful, and have been incorporated in a number of chants. Editorial intervention is deliberately sparse, and some passages are open to more than one interpretation. (Local conventions may have resulted in different outcomes in performance.) As a rule of thumb, in a melodic figure where the pitch *b* relates to *a* or *G* (e.g. *aba*, *Gba*) it may more likely be *fa* (♭); and where *b* relates to *c* (e.g. *cbac*) it may more likely be *mi* (♮).¹ Where there is an F clef, that also tends to indicate the predominance of *fa* (♭).

Markings for intonations, solo sections, antiphony and full choir. Vertical lines in the stave occur within the chants. The first indicates the end of the rulers' or soloists' intonation, or that of the priest in Gloria in excelsis and Credo. In the verse of Gradual and Alleluya, the interpolated line indicates the re-entry of the full choir. Such indications and directions will have been subject to local interpretation, according to resource and context. In the Sequences the vertical lines indicate the end of each stanza, most of which have paired melodies. These may be sung antiphonally.

Pronunciation. No directions are given here about pronunciation, which would have varied according to period, regional or local dialect, and social station.²

¹ See Daniel Saulnier, *The Gregorian Modes*, trans. Edward Schaefer (Solesmes: Abbaye de St Pierre, 2002), pp. 48, 53, 71, 80, 87, 99.

² Guides to early pronunciation include Harold Copeman, *Singing in Latin* (Oxford, 1990); Alison Wray, 'The Sound of Latin before and after the Reformation', *English Choral Practice 1400–1650*, ed. John Morehen (Cambridge: Cambridge University Press, 1995), pp. 74–89; Timothy McGee (ed.), *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance* (Bloomington and Indianapolis: Indiana University Press, 1996).

Ritual in choir. The weekly commemorative Mass of the BVM in choir is classified as equivalent to a simple feast when the choir is ruled. The ritual directions here follow those customs, with two rulers of the choir. In choir, the singers are normally divided into two sides, facing one another across the choir or chancel, and ranged in three rows: boys in front, juniors in the second row, and seniors on the upper step. The normative posture is standing, facing across the choir from one side to the other. The two rulers stand between the two sides of the choir towards the western end, facing one another.

Adapting to local circumstances. The resources available and the configuration of the space may affect the manner of celebration. Not all churches or chapels would have sufficient clergy or competent lay men available to provide for singers to stand on both sides of the choir at the weekly Mass of the BVM. On days when the choir is ruled, the rubrics require the pulpitum to be used for the recitation of Epistle and Gospel, and for the singing of the solo sections of Gradual and Alleluia. There were churches which lacked an accessible pulpitum or rood loft. Clearly, there were circumstances where the rubrics found in Gradual or Missal could not be fulfilled, and adaptation was necessary. It may be necessary, therefore, to distinguish between those rubrics which may be treated as indicative, and those that are prescriptive.

It is apparent from the instances given above that certain rubrics had (and have) to be regarded as indicative, interpreted and adapted to meet local circumstances according to the configuration of the church or chapel, and the resources available. Other rubrics had (and have) to be observed as prescriptive, such as turning and bowing to the altar, and making the sign of the cross.

Prescriptive rubrics: Turning to the altar, bowing, making the sign of the cross. Distinction is made between turning to the altar (the Latin verb *convertere*), and bowing to the altar (*inclinare*).³ The singers are required to turn to the altar at certain points in the Mass, sometimes briefly (e.g. the opening of a chant or for a specific phrase), and at other times for an extended period (e.g. from after the Offertory until the end of the Mass).⁴

All are required to bow the head to the altar, either when turning away from it, or during the singing of a specific phrase. Each person should therefore bow to the altar before he turns away from the altar, whether from his place in choir or when returning from the choir step, and whenever he crosses from one side of the

choir to the other. Certain phrases are sung facing the altar and with bowed head; these occur within Gloria in excelsis and Credo, at the beginning of the Gospel, and whenever the doxology ‘Gloria patri et filio et spiritui sancto’ is sung.

There are only three points in the Mass where the sign of the cross is made: at the end of Gloria in excelsis while singing ‘in gloria dei patris’, before the Gospel, and in the Sanctus at ‘Benedictus qui venit’.

Indicative rubrics: rulers and use of pulpitum. Where there is only a small number of singers, there may be no capacity for rulers. The rubrics for Mass when the choir is not ruled may provide a solution. At such Masses, the passages allocated to the rulers in the Proper and Ordinary chants of the Mass are undertaken by a designated member of the choir as ‘beginner’, changing neither their place nor dress.

Where there is no pulpitum, an alternative location needs to be used. Here again, the rubrics for Mass when the choir is not ruled may be appropriate.⁵ At such Masses, the recitation of the Epistle, and the singing of the solo sections of Gradual and Alleluia take place at the choir step, the subdeacon and solo singers respectively facing the altar; the Gospel on these days is sung from a lectern on the north side of the presbytery, the deacon facing north.⁶

Dress. The usual choir dress is cassock, surplice and black cloak (*capa nigra*). Between Easter Day and Michaelmas (29 September), only cassock and surplice are worn on double feasts and certain Octaves.⁷ A ruler will wear a silk cope (*capa serica*) over his cassock and surplice. Solo singers are directed to wear either surplice or silk cope when singing the Gradual or Alleluia.⁸ In the Use of Salisbury, the normative colour of vestments at the Mass of the BVM was and is white. As with other directions, local circumstances may affect actual practice.

Ritual issues are discussed further in EECM 59, pp. lxiii–lxix, and in the practical directions for ritual in EECM 60, pp. 297–310 (also found in *Priest Book III* in this group of booklets).

3 This is dealt with comprehensively (though somewhat opaquely) in the Customary. See *Sarum Customary Online NCC*, section 12 (www.sarumcustomary.org.uk), or W. H. Frere, *Use of Sarum*, 1 (Cambridge: Cambridge University Press, 1899), pp. 19–22, right-hand column.

4 There is no requirement to kneel in a Mass at which the choir is ruled.

5 The Customary of the Augustinian Priory of Barnwell (c. 1295), for instance, makes no reference to the use of the pulpitum at Mass. See J. W. Clark (ed.), *The Observances in Use at the Augustinian Priory of Barnwell, Cambridgeshire* (Cambridge, 1897), pp. 108–21.

6 Orientation is liturgical, with the altar at the east, whatever the geographical compass point in a specific church or chapel.

7 Rules for choir dress are set out in the Customary. See *Sarum Customary Online NCC*, section 42, or Frere, *Use of Sarum*, 1, pp. 24–6, right-hand column.

8 To appear in a surplice only requires that the singer takes off his black cloak; to appear in a silk cope the singer is required to leave the choir, go to the vestry to take off the black cloak and put on the silk cope, and then return to take his designated place for the solo.

ORDER OF THE MASS FOR THE CHOIR

This is a summary of the order of the Mass, with the common tones used on every occasion and ritual directions. As discussed in the introduction, these directions may need to be interpreted or adapted to meet local circumstances.

The singers need to consult the Ordinal for the weekly Mass in Choir (pp. 11–16) to confirm the Ordinary and Proper chants according to the season.

*No formal entry is directed in the rubrics, but each person should bow to the altar on entering the choir or Lady Chapel, and to the dean or bishop on passing one of them, if either is present.*¹

Introit

Before the priest and ministers enter, the choir begins the Introit.

The rulers, turning to face the altar, begin the Introit, and then – having bowed – turn back.

The choir then continues to sing the rest of the antiphon.

After the antiphon, the rulers sing the first half of the psalm verse; the choir then continues with the second half.

The antiphon is sung again by all.

When that is complete, all turn to face the altar, bowing the head.

The rulers sing the first half of Gloria patri; the choir then continues with the second half.

All then turn back to sing the antiphon a third time.

Kyrie eleison

After the Introit Kyrie eleison follows (p. 17 or 27).

The rulers, turning to face the altar, begin Kyrie eleison, and then – having bowed – turn back. All continue to sing the chant.

(Though not formally rubricated, the two sides of the choir may alternate petition by petition, beginning with the duty side. All may sing the final petition, or at least the second part of it.)

Gloria in excelsis

All turn to the altar while the priest intones ‘Gloria in excelsis deo’, and then bow and turn back.² Then the choir sings from ‘Et in terra pax’ (pp. 18 or 28). All turn to the altar to sing ‘Adoramus te’, ‘Suscipe deprecationem nostram’ and from ‘Iesu Christe’ until the beginning of the reading which follows the collect and memorial prayers. At ‘in gloria dei patris’ all make the sign of the cross.

Gloria in excelsis is not sung during Advent or during the penitential season from Septuagesima to Shrove Tuesday (the last day for Mass of the BVM in Choir until after Easter).

¹ This direction is set out in the rubrics of the Missal (see EECM 60, p. 342).

² The rubrics of the Missal direct that those in choir turn to the altar; in the printed Gradual, the chant of Gloria in excelsis I has interpolated directions to bow at the same points. The custom of bowing to the altar before turning back should be observed as a matter of course, though it is not explicitly stated hereafter.

Collect

All continue to face the altar during the collect and memorial prayers.³

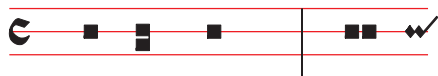
Priest

Choir



Do-mi-nus vo-bis-cum. Et cum spi-ri-tu tu-o.

Priest

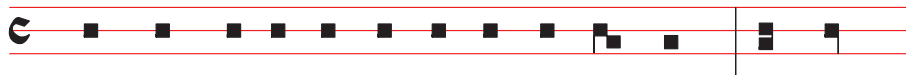


O-re-mus.

The priest recites the Collect, with the following ending:

Priest

Choir



Per om-ni-a se-cu-la se-cu-lo-rum. A-men.

Memorial prayers follow, with the same ending.

Lesson or Epistle

All turn back and sit for the reading, recited by the subdeacon.

During the reading, two boys wearing surplices go up to the pulpitum.⁴

Gradual (in Eastertide, first Alleluya)

Those in choir remain seated to sing the Gradual, except for any boys present, who stand.

The two solo boys, standing in the centre of the pulpitum facing towards the altar, begin the Gradual, and sing the first part of the verse. Those in choir continue the Gradual, and also sing the conclusion of the verse. The opening of the Gradual chant is not repeated after the verse.

During the Gradual two seniors from the upper step go to the vestry to put on copes, and then up to the pulpitum to sing the solo portions of Alleluya.⁵ (In the penitential season Alleluya is omitted.)

Alleluya (in Eastertide, second Alleluya)

Those in choir remain seated to sing Alleluya, but the two rulers and any boys present stand.

The two soloists, standing in the centre of the pulpitum facing the altar, begin Alleluya; all repeat the opening and complete the chant. The two soloists sing the verse, and all sing the concluding melisma. The two soloists repeat the opening of Alleluya.

³ The tones of the Collect follow the reading of the printed Gradual. Most printed Missals provide a simpler tone. This can be found, as an alternative, in EECM, 59, p. 18. This alternative may be used at the Offertory, Postcommunion and Conclusion.

⁴ If there is no pulpitum, then from the choir step, but still facing the altar. On the use of the choir step as an alternative location to the pulpitum, see EECM 59, p. lxxvii and EECM 60, pp. 299–300.

⁵ If there is no pulpitum, and Alleluya is sung from the choir step, then surplices only are worn; in which case the solo singers go directly from their places to sing there, without going to the vestry before or after.

When Alleluya begins, the two boys who sang the Gradual return from the pulpitum to their place in choir, bowing at the choir step.

Sequence

All stand for the Sequence. The rulers, turning to face the altar, begin the Sequence, and then turn back. The Sequence may be sung in alternation by the two sides of the choir. The first strain is completed by the duty side of the choir. The other side of the choir begins the second strain. Thereafter, the paired strains are sung alternately by the two sides of the choir. All sing the final strain together.

At the beginning of the Sequence, the two soloists go to the vestry – bowing at the choir step as they leave the choir, remove their copes, and then return to their places in choir.

At the end of the Sequence all turn to face the altar, while the deacon sings the greeting and announces the Gospel.

Gospel

Deacon

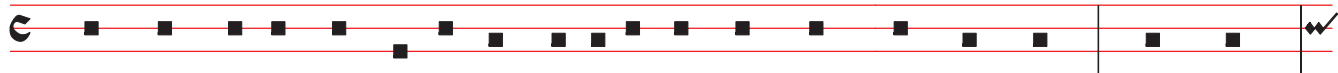


Choir



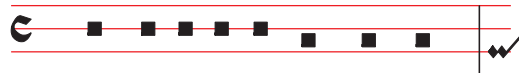
Do-mi-nus vo-bis-cum. Et cum spi-ri-tu tu-o.

Deacon



Se-quen-ti-a sanc-ti e-van-ge-li-i se-cun-dum Ma-the-um. Mar-cum.
Io-han-nem. Lu-cam.

Choir



Glo-ri-a ti-bi do-mi-ne.

While singing the response 'Gloria tibi domine', all make the sign of the cross.

All then bow to the altar, and turn to face the deacon as he recites the Gospel.

Credo

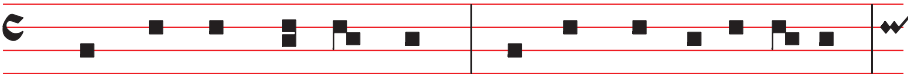


All turn to face the altar while the priest intones 'Credo in unum deo', and then turn back. The rest of the chant is directed to be sung by all throughout (p. 20).

After singing 'descendit de celis', all turn to face the altar, and bow three times: first, at 'Et incarnatus est de spiritu sancto ...'; second, at 'Et homo factus est'; and third, at 'Crucifixus etiam pro nobis ...'. All then turn back.

All turn to face the altar, bowing to sing the final phrase 'Et vitam venturi seculi. Amen.'

While Credo is sung, all in choir are censed, one by one, by the thurifer.
The subdeacon then offers the Text (the ceremonial gospel book) to each person to be kissed.
All continue to face the altar until the beginning of the Offertory.

After Credo, the priest turns and sings the greeting.

<i>Priest</i>	<i>Choir</i>	<i>Priest</i>
		
Do-mi-nus vo-bis-cum. Et cum spi-ri-tu tu-o.		O-re-mus.

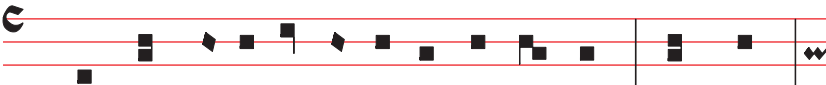
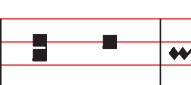
Immediately after 'Oremus', the choir sings the Offertory.


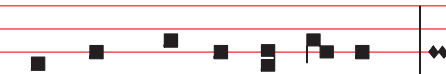
Offertory


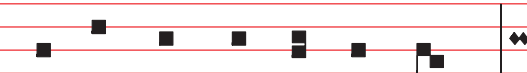
All except the rulers bow to the altar and turn back to face across the choir.
The rulers, still facing the altar, begin the Offertory, and then bow and turn back.
The rest of the chant is sung by all.
After the Offertory, all turn to face the altar, and remain in that position until the end of the Mass.⁶

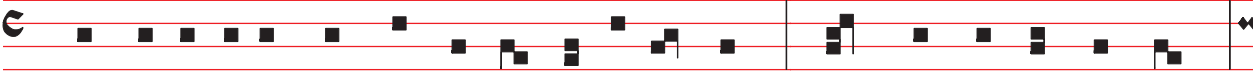
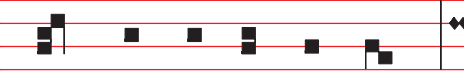
Secret and Sursum Corda

The Secret and memorial prayers are recited quietly by the priest, but the ending is sung.

<i>Priest</i>	<i>Choir</i>
	
Per om-ni-a se-cu-la se-cu-lo-rum. A-men.	

<i>Priest</i>	<i>Choir</i>
	
Do-mi-nus vo-bis-cum. Et cum spi-ri-tu tu-o.	

<i>Priest</i>	<i>Choir</i>
	
Sur-sum cor-da. Ha-be-mus ad do-mi-num.	

<i>Priest</i>	<i>Choir</i>
	
Gra-ti-as a-ga-mus do-mi-no de-o no-stro. Dig-num et ius-tum est.	

⁶ For alternative versions of *Sursum corda*, see EECM 60, p. 312.

Preface

The priest sings the Preface, ending ‘Cum quibus et nostras voces: ut admitti iubeas deprecamur: supplici confessione dicentes’.

From Christmas Day until the feast of the Purification, the Preface ends ‘Cunq̄ue omni militia celestis exercitus hymnum glorie tue canimus sine fine dicentes’.

Sanctus follows directly.

Sanctus

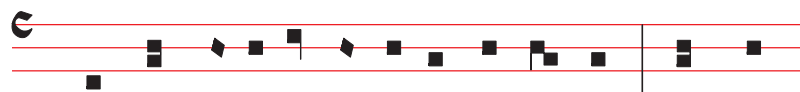
The rulers begin Sanctus (p. 24 or 31).

All make the sign of the cross as they sing ‘Benedictus qui venit in nomine domini’.

After Sanctus, all remain standing, facing the altar, until the end of the Mass.⁷

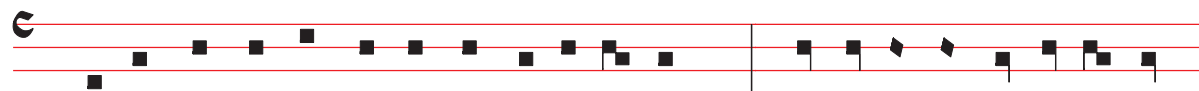
The Canon of the Mass

The priest recites the Canon of the Mass quietly at the altar, singing the ending aloud.

<i>Priest</i>	<i>Choir</i>
	

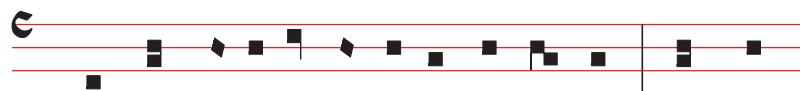
Per om-ni-a se-cu-la se-cu-lo-rum. A-men.

The priest sings the Lord’s Prayer, and the choir responds with the final phrase.

<i>Priest</i>	<i>Choir</i>
	

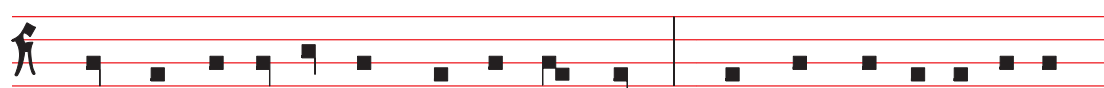
Et ne nos in-du-cas in ten-ta-ti-o-nem. Sed li-be-ra nos a ma-lo.

The priest continues with further prayers, singing the ending aloud.

<i>Priest</i>	<i>Choir</i>
	

Per om-ni-a se-cu-la se-cu-lo-rum. A-men.

The priest intones the dialogue of peace.

<i>Priest</i>	<i>Choir</i>
	

Pax do-mi-ni sit sem-per vo-bis-cum. Et cum spi-ri-tu tu-o.

⁷ On ferial days, all kneel to the end of the Mass; but this does not apply to Mass of the BVM.

Agnus dei

After the dialogue of peace, the rulers begin Agnus dei (pp. 25–6, or p. 32).

Kiss of Peace

The two rulers go to the choir step to receive the kiss of peace from the deacon. The rulers then give the kiss of peace to the senior person present in the upper step, then to the person at the end of the second row of the choir nearest the choir step, then to the first row, and it is passed down each row from person to person.

Communion

After Agnus dei and the kiss of peace, the rulers begin the Communion antiphon.

Postcommunion

Priest

Choir



Do-mi-nus vo-bis-cum. Et cum spi-ri-tu tu-o.

Priest

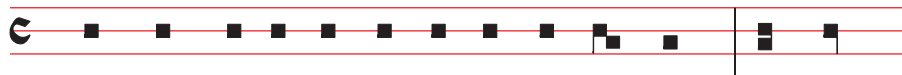


O-re-mus.

The priest sings the Postcommunion and then the memorial prayers, both with the ending:

Priest

Choir



Per om-ni-a se-cu-la se-cu-lo-rum. A-men.

Conclusion

Priest

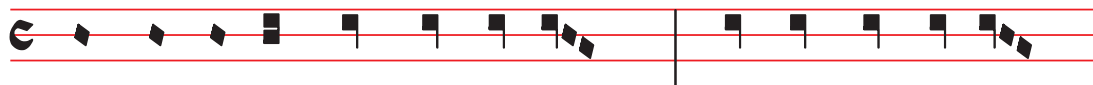
Choir



Do-mi-nus vo-bis-cum. Et cum spi-ri-tu tu- o.

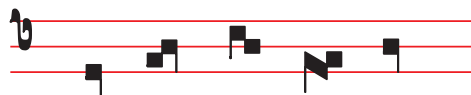
*The deacon sings Benedicamus domino or Ite missa est. During Advent and the penitential season: Benedicamus domino. At other times of the year: Ite missa est.*⁸

Benedicamus domino XI



Be-ne-di-ca-mus do-mi-no. De-o gra-ti-as.

Ite missa est IV



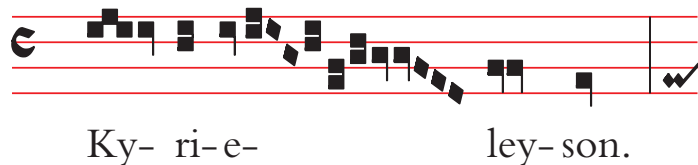
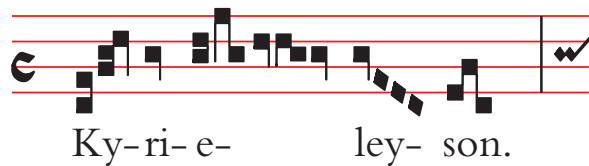
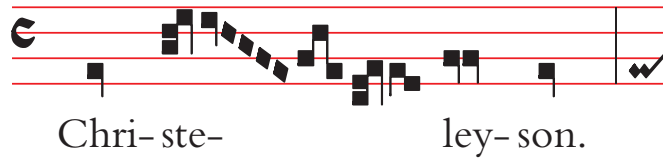
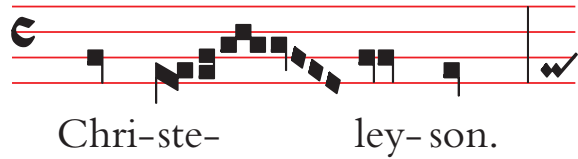
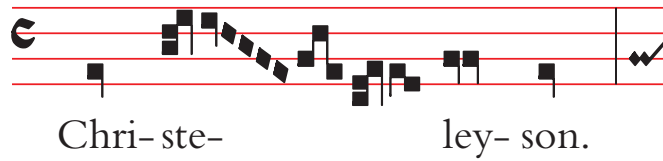
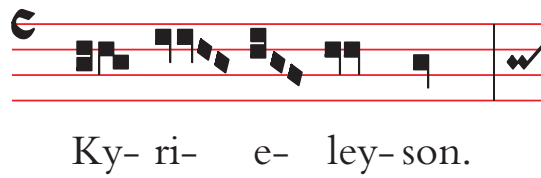
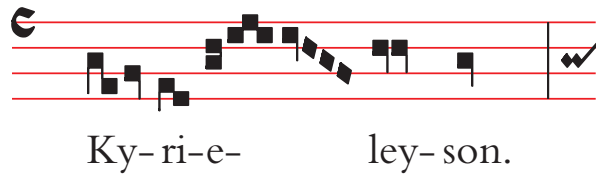
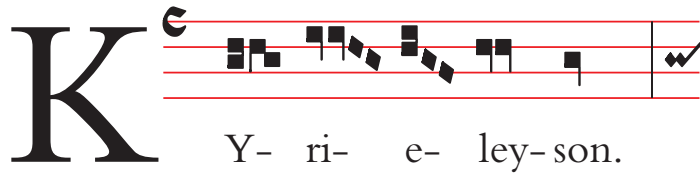
I- te mis-sa est.
[De- o gra- ti- as.]

The priest and assisting ministers leave, while the priest recites the Last Gospel (the opening of the Gospel of St John). There is no rubric requiring the choir to leave formally, and at the weekly Mass of the BVM an Office may follow directly.

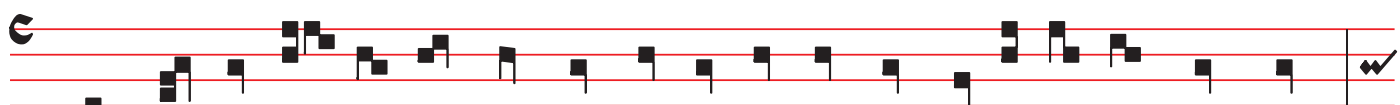
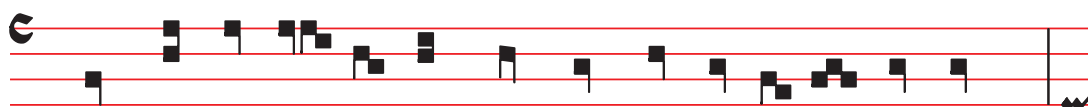
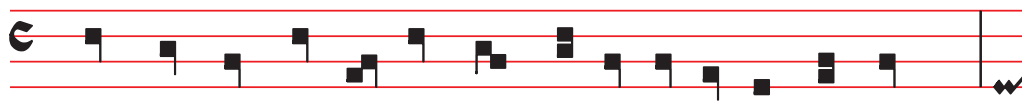
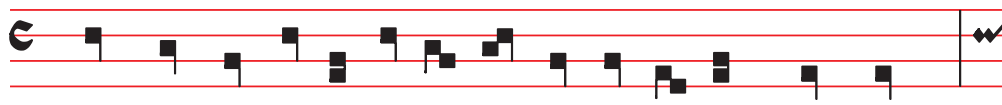
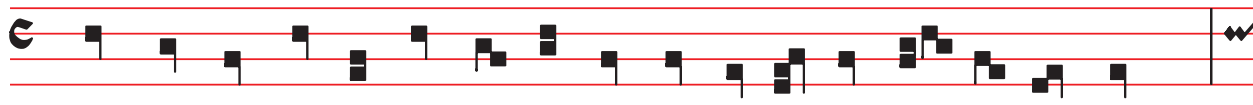
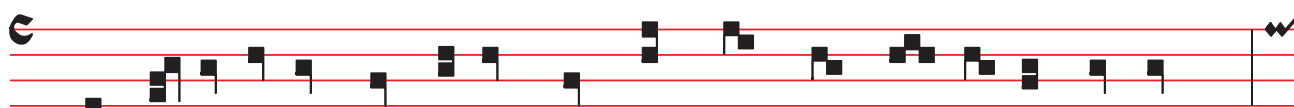
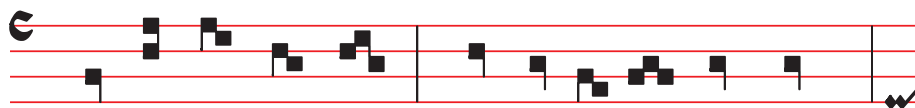
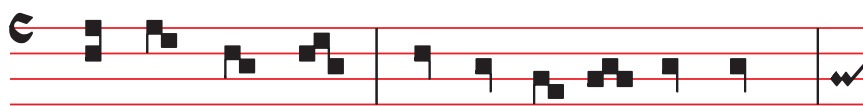
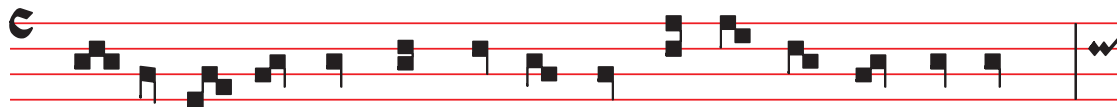
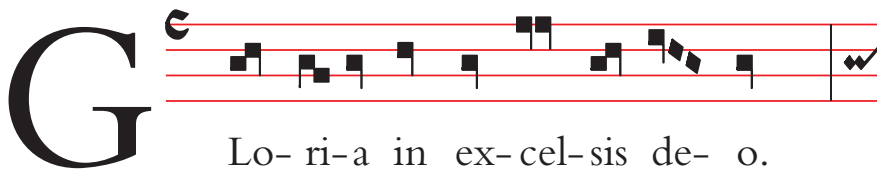
⁸ The deacon is free to choose the melody. Other melodies can be found in EECM 59, pp. 166–9. At the last weekly Mass of the BVM before Advent and Septuagesima, Ite missa est might match Kyrie *Omnipotens pater*. This is provided on p. 32 below.

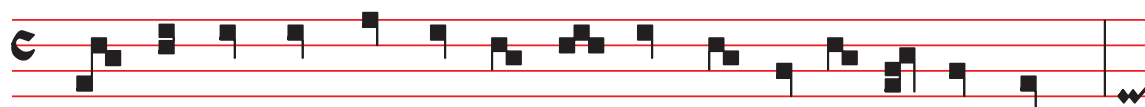
ORDINARY CHANTS OF THE MASS

Kyrie O rex clemens

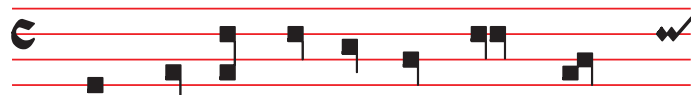


Gloria in excelsis I

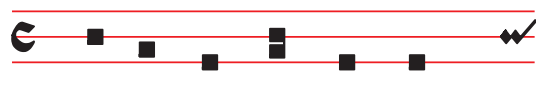




Qui se-des ad dex-te-ram pa-tris mi-se-re-re no-bis.



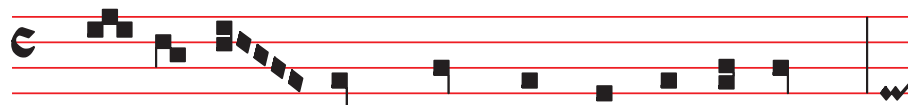
Quo-ni-am tu so-lus sanc-tus:



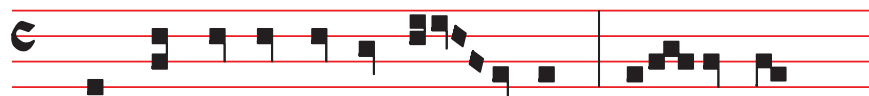
tu so-lus do-mi-nus:



tu so-lus al-tis-si-mus

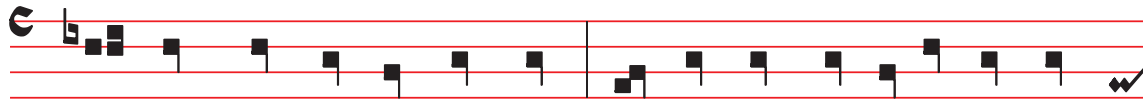
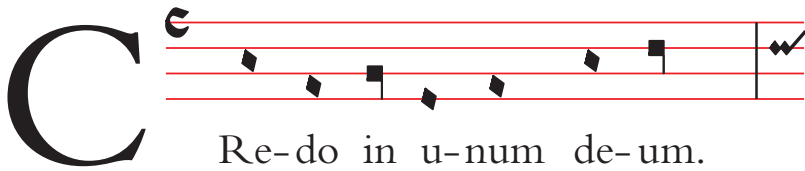


Ie-su Chri-ste cum sanc-to spi-ri-tu



in glo-ri-a de-i pa-tris. A-men.

Credo



Pa-trem om-ni-po-ten-tem. Fac-to-rem ce-li et ter-re



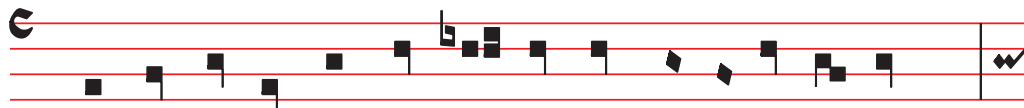
vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um.



Et in u-num do-mi-num Ie-sum Chri-stum



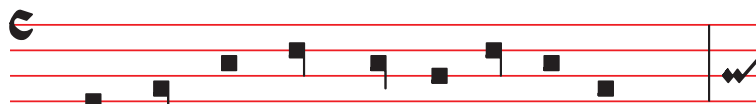
fi-li-um de-i u-ni-ge-ni-tum.



Et ex pa-tre na-tum an-te om-ni-a se-cu-la.



De-um de de-o lu-men de lu-mi-ne



de-um ve-rum de de-o ve-ro



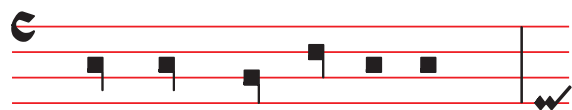
Ge-ni-tum non fac-tum con-sub-stan-ti-a-lem pa-tri



per quem om-ni-a fac-ta sunt



Qui prop-ter nos ho-mi-nes et prop-ter no-stram sa-lu-tem



de-scen-dit de ce-lis.



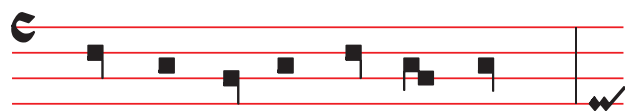
Et in-car-na-tus est de spi-ri-tu sanc-to ex Ma-ri-a vir-gi-ne:



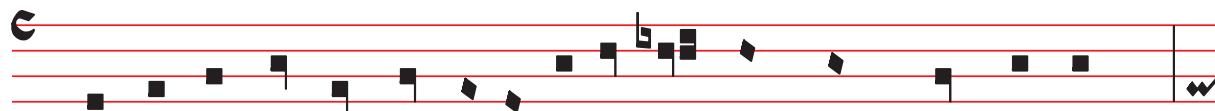
et ho-mo fac-tus est.



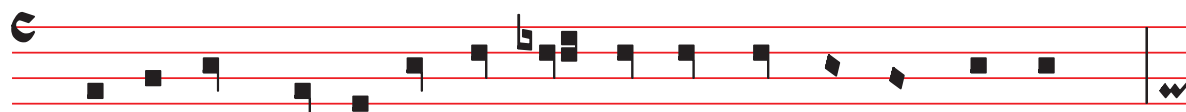
Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to



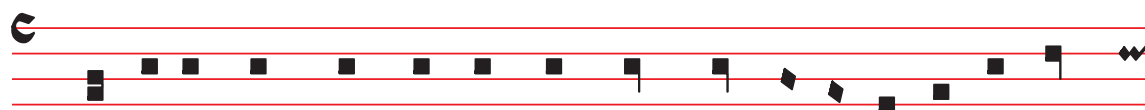
pas-sus et se-pul-tus est.



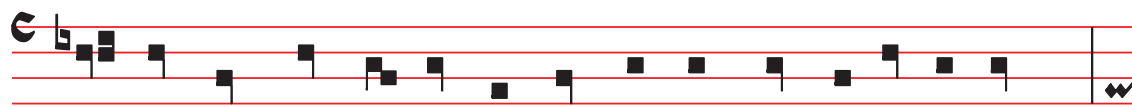
Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras.



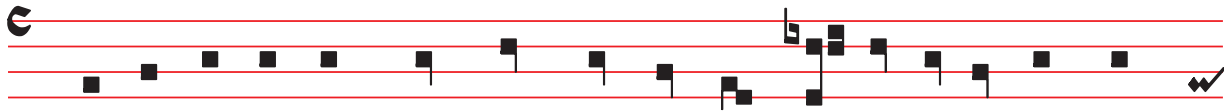
Et a-scen-dit in ce-lum se-det ad dex-te-ram pa-tris.



Et i-te-rum ven-tu-rus est cum glo-ri-a iu-di-ca-re



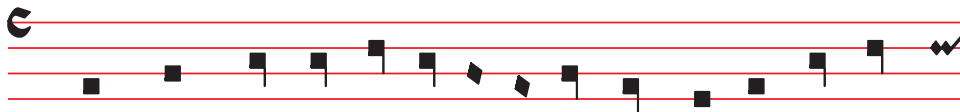
vi-vos et mor-tu-os cu-ius reg-ni non e-rit fi-nis.



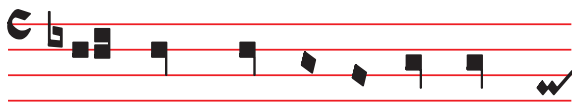
Et in spi-ri-tum sanc-tum do-mi-num et vi-vi-fi-can-tem



qui ex pa-tre fi-li-o-que pro-ce-dit.



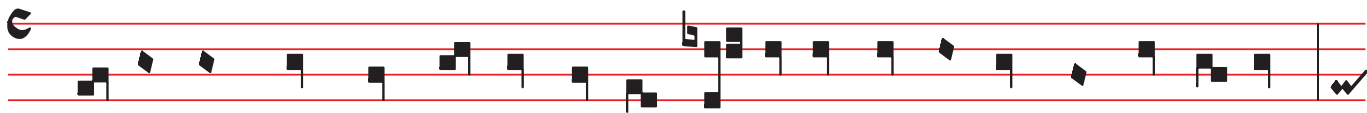
Qui cum pa-tre et fi-li-o si-mul a-do-ra-tur



et con-glo-ri-fi-ca-tur



qui lo-cu-tus est per pro-phe-tas.



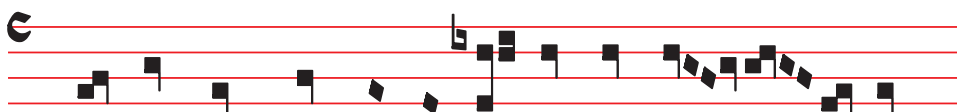
Et u-nam sanc-tam ca-tho-li-cam et a-po-sto-li-cam ec-cle-si-am.



Con-fi-te-or u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum:

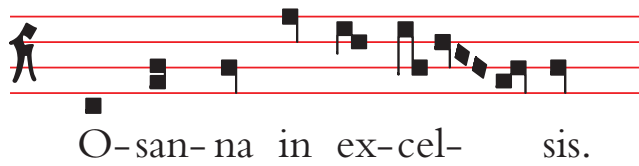
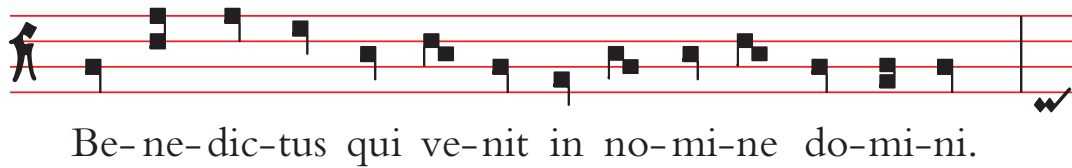
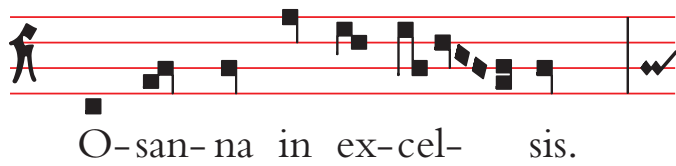
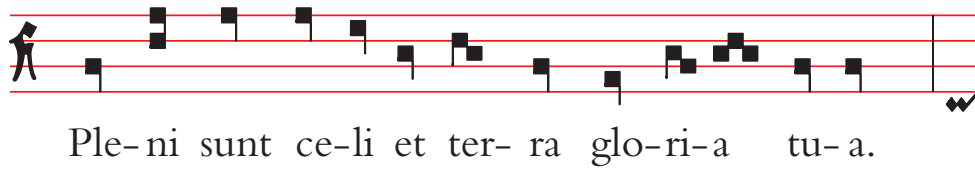
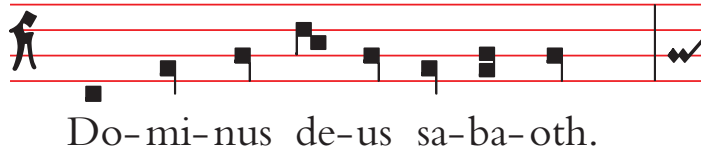
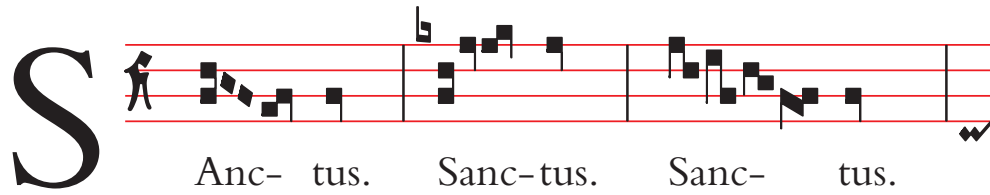


Et ex-pec-to re-sur-rec-ti-o-nem mor-tu-o-rum.



Et vi-tam ven-tu-ri se-cu-li. A- men.

Sanctus IX



Agnus dei IV

A G- nus de- i qui tol- lis pec- ca- ta mun- di

mi- se- re- re no- bis.

Ag- nus de- i qui tol- lis pec- ca- ta mun- di

mi- se- re- re no- bis.

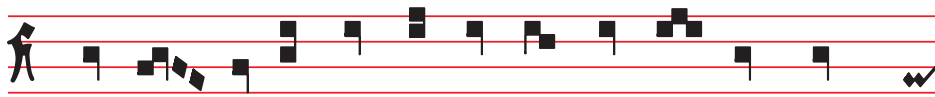
Ag- nus de- i qui tol- lis pec- ca- ta mun- di

do- na no- bis pa- cem.

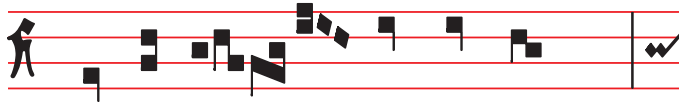
Agnus dei V

A G- nus de- i qui tol- lis pec- ca- ta mun- di

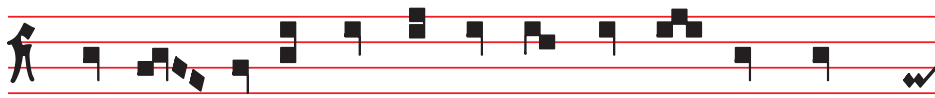
mi- se- re- re no- bis.



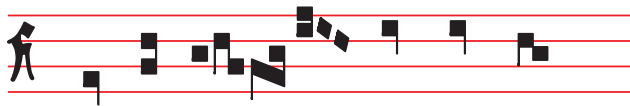
Ag-nus de-i qui tol-lis pec-ca-ta mun-di



mi-se-re- re no-bis.

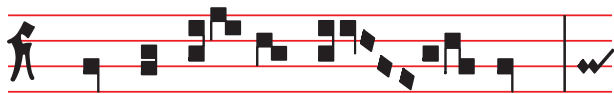


Ag-nus de-i qui tol-lis pec-ca-ta mun-di



do-na no- bis pa-cem.

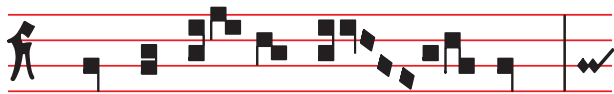
Agnus dei VI



mi-se-re- re no- bis.



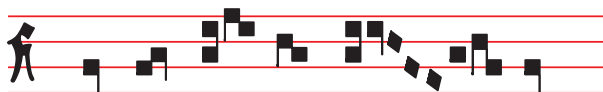
A-gnus de- i qui tol- lis pec-ca-ta mun-di



mi-se-re- re no- bis.

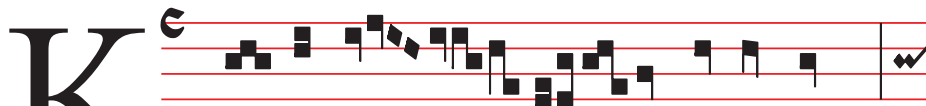


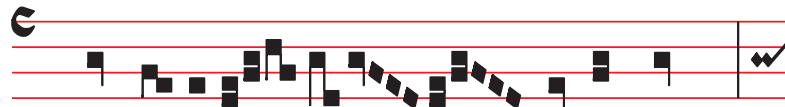
A-gnus de- i qui tol- lis pec-ca-ta mun-di

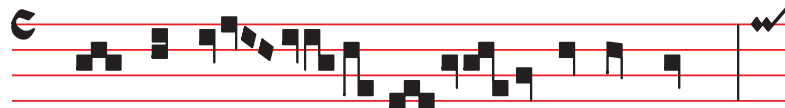



do-na no- bis pa- cem.

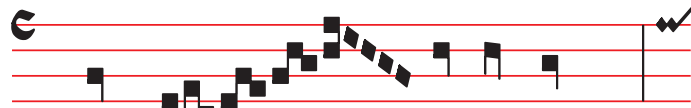
Kyrie Omnipotens pater

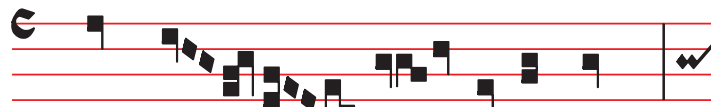
K 
 Y-ri-e- le-y-son.


 Ky-ri-e- le-y-son.


 Ky-ri-e- le-y-son.

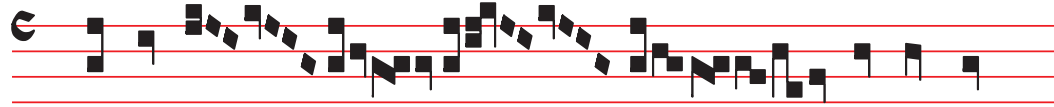

 Chri-ste- le-y-son.


 Chri-ste- le-y-son.

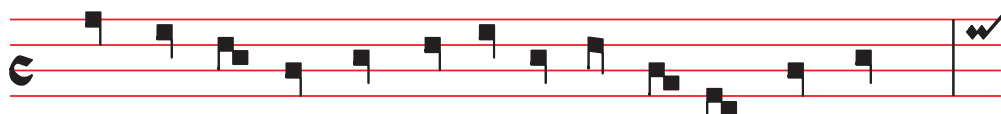
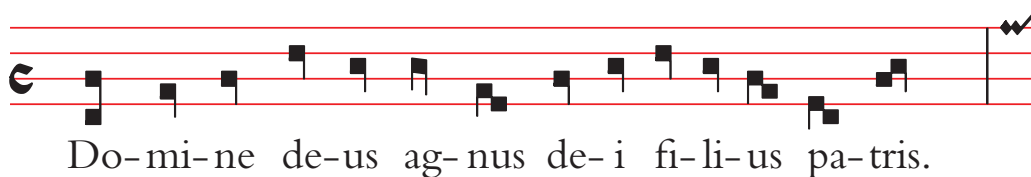
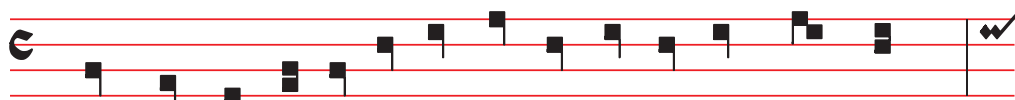
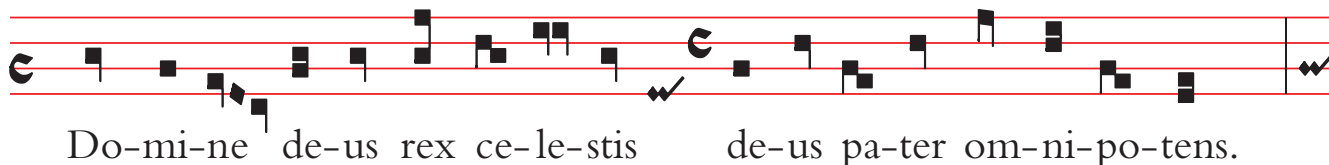
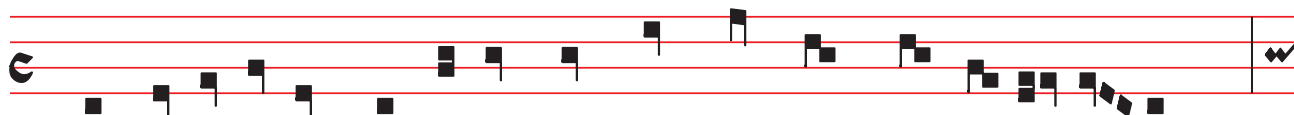
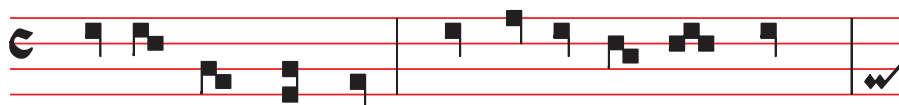
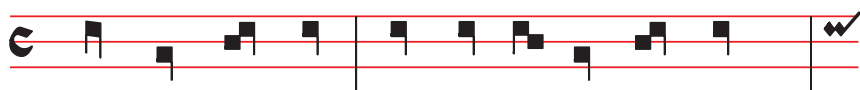
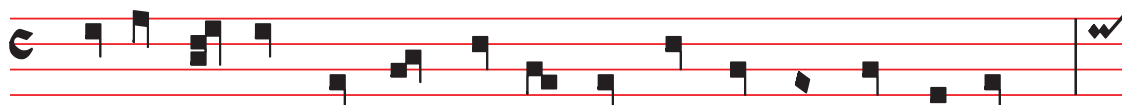
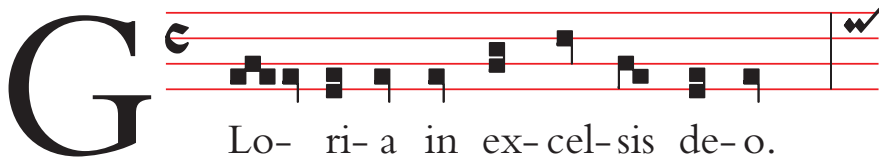

 Chri-ste- le-y-son.

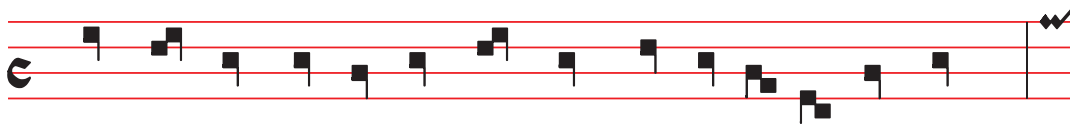

 Ky-ri-e- le-y-son.


 Ky-ri-e- le-y-son.

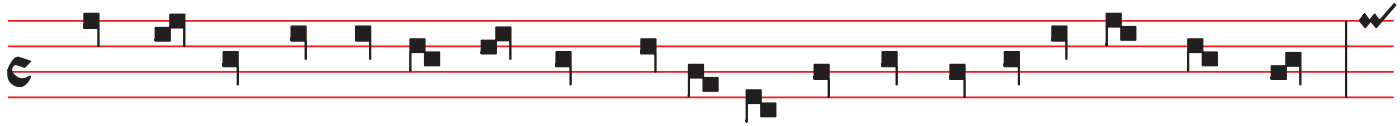

 Ky-ri-e e- e- le-y-son.

Gloria in excelsis IX with trope Spiritus et alme





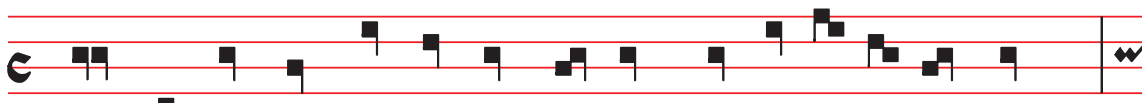
Qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis.



Qui tol-lis pec-ca-ta mun-di su-sci-pe de-pre-ca-ti-o-nem no-stram.



Ad Ma-ri- e glo-ri- am.



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



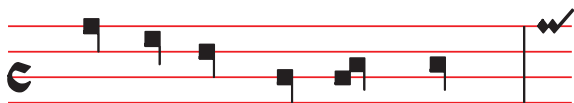
Quo-ni-am tu so-lus sanc-tus.



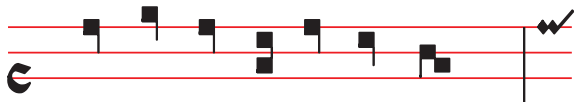
Ma-ri-am sanc-ti-fi-cans.



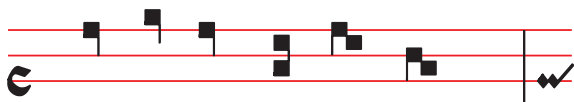
Tu so-lus do-mi-nus.



Ma-ri-am gu-ber-nans.



Tu so-lus al-tis-si-mus.



Ma-ri-am co-ro-nans.



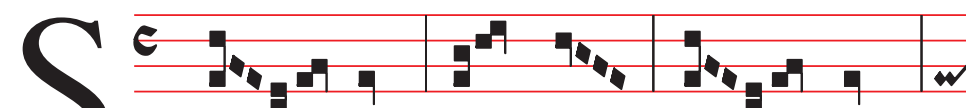
Ie-su Chri-ste cum sanc-to spi-ri-tu



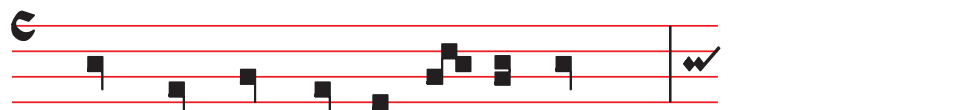
in glo-ri-a de-i pa-tris. A- men.

Sanctus III *with trope* Marie filius

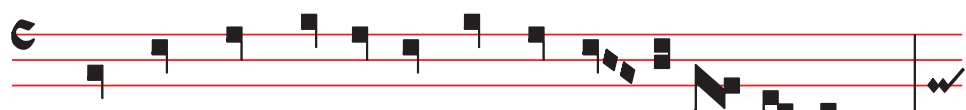
S Anc- tus. Sanc-tus. Sanc- tus.



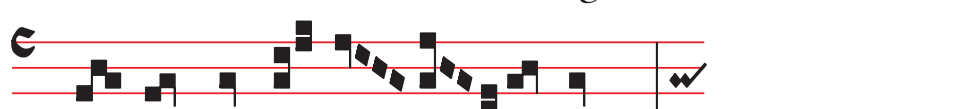
Do- mi-nus de-us sa- ba-oth.




Ple-ni sunt ce-li et ter-ra glo-ri-a tu-a.




O-san-na in ex- cel- sis.



Be-ne-dic-tus **Ma-ri-e fi-li-us** qui ve-nit



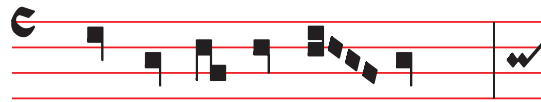
in no-mi-ne do- mi-ni.



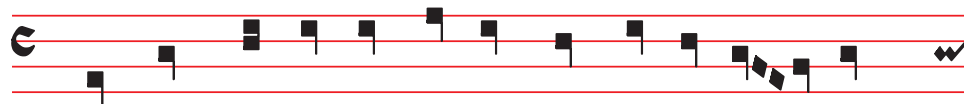
O- san-na in ex- cel- sis.

Agnus dei II

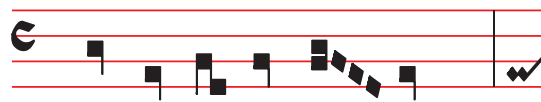
A  G-nus de- i qui tol-lis pec-ca-ta mun-di



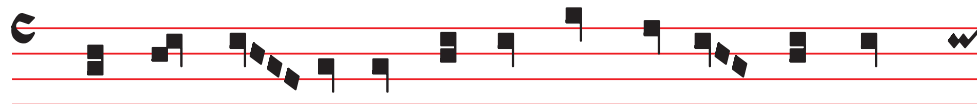
mi-se-re-re no- bis.



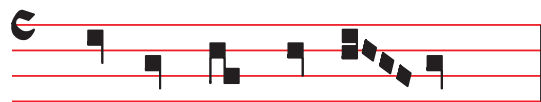
Ag-nus de- i qui tol-lis pec-ca-ta mun-di



mi-se-re-re no- bis.

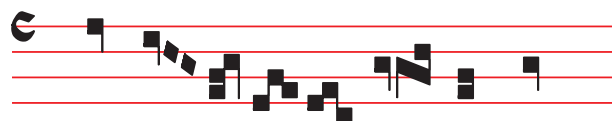


Ag-nus de- i qui tol-lis pec-ca-ta mun-di



do-na no-bis pa-cem.

Ite missa est Omnipotens pater



I- te mis- sa est.
[De- o gra- ti- as.]

LATIN TEXTS AND TRANSLATIONS

Kyrieleyson. Kyrieleyson. Kyrieleyson.
Christeleyson. Christeleyson. Christeleyson.
Kyrieleyson. Kyrieleyson. Kyrieleyson.

Gloria in excelsis deo.
Et in terra pax hominibus bone voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine deus rex celestis deus pater omnipotens.
Domine fili unigenite Iesu Christe.
Domine deus agnus dei filius patris.
Qui tollis peccata mundi miserere nobis.
Qui tollis peccata mundi suscipe deprecationem nostram.
Qui sedes ad dexteram patris miserere nobis.
Quoniam tu solus sanctus.
Tu solus dominus.
Tu solus altissimus.
Iesu Christe
cum sancto spiritu
in gloria dei patris.
Amen.

Gloria in excelsis with trope **Spiritus et alme**

Gloria in excelsis deo.
Et in terra pax hominibus bone voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine deus rex celestis deus pater omnipotens.
Domine fili unigenite Iesu Christe.
Spiritus et alme orphanorum paraclite.
Domine deus agnus dei filius patris.
Primogenitus Marie virginis matris.
Qui tollis peccata mundi miserere nobis.
Qui tollis peccata mundi suscipe deprecationem nostram.
Ad Marie gloriam.
Qui sedes ad dexteram patris miserere nobis.
Quoniam tu solus sanctus.
Mariam sanctificans.
Tu solus dominus.
Mariam gubernans.
Tu solus altissimus.
Mariam coronans.
Iesu Christe
cum sancto spiritu
in gloria dei patris.
Amen.

*Lord have mercy. Lord have mercy. Lord have mercy.
Christ have mercy. Christ have mercy. Christ have mercy.
Lord have mercy. Lord have mercy. Lord have mercy.*

*Glory be to God on high,
and on earth peace to men of good will,
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.
Lord God, heavenly king, God the almighty Father.
Lord Jesus Christ, only-begotten Son.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world, have mercy on us.
You who take away the sins of the world, hear our prayer.
You who sit at the right hand of the Father, have mercy on us.
For you are alone are the holy one.
You alone are the Lord.
You alone are the most high,
Jesus Christ,
with the Holy Spirit
in the glory of God the Father.
Amen.*

*Glory be to God on high,
and on earth peace to men of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.
Lord God, heavenly king, God the almighty Father.
Lord Jesus Christ, only-begotten Son.
Spirit and gentle Paraclete, protector of orphans.
Lord God, Lamb of God, Son of the Father.
First-born of Mary virgin mother.
You who take away the sins of the world, have mercy on us.
You who take away the sins of the world, hear our prayer.
To the glory of Mary.
You who sit at the right hand of the Father, have mercy on us.
For you are alone are the holy one.
Sanctifying Mary.
You alone are the Lord.
Guiding Mary.
You alone are the most high.
Crowning Mary.
Jesus Christ,
with the Holy Spirit
in the glory of God the Father.
Amen.*

Credo in unum deum.
 Patrem omnipotentem.
 Factorem celi et terre visibilium omnium et invisibilium.
 Et in unum dominum Iesum Christum filium dei
 unigenitum.
 Et ex patre natum ante omnia secula.
 Deum de deo lumen de lumine deum verum de deo vero
 Genitum non factum consubstantialem patri
 per quem omnia facta sunt
 Qui propter nos homines et propter nostram salutem
 descendit de celis.
 Et incarnatus est de spiritu sancto ex Maria virgine:
 et homo factus est.
 Crucifixus etiam pro nobis sub Pontio Pilato passus
 et sepultus est.
 Et resurrexit tertia die secundum scripturas.
 Et ascendit in celum sedet ad dexteram patris.
 Et iterum venturus est cum gloria
 iudicare vivos et mortuos cuius regni non erit finis.
 Et in spiritum sanctum dominum et vivificantem
 qui ex patre filioque procedit.
 Qui cum patre et filio simul adoratur et conglorificatur
 qui locutus est per prophetas.
 Et unam sanctam catholicam et apostolicam ecclesiam.
 Confiteor unum baptismum in remissionem peccatorum:
 Et expecto resurrectionem mortuorum.
 Et vitam venturi seculi.
 Amen.

Sanctus. Sanctus. Sanctus.
 Dominus deus sabaoth.
 Pleni sunt celi et terra gloria tua.
 Osanna in excelsis.
 Benedictus qui venit in nomine domini.
 Osanna in excelsis.¹

Agnus dei qui tollis peccata mundi miserere nobis.
 Agnus dei qui tollis peccata mundi miserere nobis.
 Agnus dei qui tollis peccata mundi dona nobis pacem.

Ite missa est. Deo gratias.

*I believe in one God,
 the Father Almighty.
 Maker of heaven and earth, and of all things visible and invisible.
 And in one Lord Jesus Christ, the only-begotten Son of God.
 Begotten of the Father before all ages.
 God of God, light of light, true God of true God;
 begotten, not made; consubstantial with the Father,
 by whom all things were made;
 who for us men, and for our salvation, came down from heaven.
 And was incarnate by the Holy Spirit of the Virgin Mary,
 and was made man.
 He was crucified also for us, suffered under Pontius Pilate,
 and was buried.
 And on the third day he arose again, according to the Scriptures,
 and ascended into heaven. He sits at the right hand of the Father.
 And he shall come again with glory, to judge the living and the dead;
 and his kingdom shall have no end.
 And I believe in the Holy Spirit, the Lord and giver of life,
 who proceeds from the Father and the Son.
 Who, together with the Father and the Son, is adored and glorified;
 who spoke by the prophets.
 And the one, holy, catholic, and apostolic Church.
 I acknowledge one baptism for the remission of sins;
 and I look for the resurrection of the dead,
 and the life of the world to come.
 Amen.*

*Holy, holy, holy,
 Lord God of Sabaoth.
 Heaven and earth are full of your glory.
 Hosanna in the highest.
 Blessed is he that comes in the name of the Lord.
 Hosanna in the highest.*

*Lamb of God, you who take away the sins of the world, have mercy upon us.
 Lamb of God, you who take away the sins of the world, have mercy upon us.
 Lamb of God, you who take away the sins of the world, grant us peace.*

Go, the Mass is ended. Thanks be to God.

¹ Sanctus III includes the Marian trope 'Benedictus Marie filius qui venit' ('Blessed is the Son of Mary who comes').

CHOIR CHANTS

FOR WEEKLY MASS OF THE BLESSED VIRGIN MARY IN THE CHOIR

The commemorative Mass of the BVM in choir is usually sung on Saturday. However, it is displaced when another feast or observance of higher rank or significance falls on that day. In such cases it is customary to transfer the commemorative Mass of the BVM in choir to another day in the week, where such a day is available. Where there is no available day, it is omitted. The weekly commemorative Mass is not sung during certain times of the year. See the notes on the relevant seasonal pages below. More detailed information is found in the Directory, EECM 60, pp. 364–5.

During Advent from Advent Sunday until Christmas Eve

Introit	Rorate celi desuper <i>Psalm: Et iustitia</i>	35
Kyrie eleison	O rex clemens	12
Gradual	Tollite portas principes <i>Verse: Quis ascendet</i>	36
Alleluya	<i>Verse: Ave Maria gratia plena</i>	36
Sequence	Verbum bonum et suave <i>Two other sequences are specified to be sung in rotation in Advent, with Verbum bonum as the third: Missus Gabriel de celis and Mittit ad virginem. These are found in EECM 59, pp. 64–70.</i>	51
Credo		15
Offertory	Ave Maria gratia plena	37
Sanctus	IX	18
Agnus dei	IV or V or VI	19–20
Communion	Ecce virgo concipiet	39

There is no commemorative Mass of the BVM in choir in the third week of Advent, because of the Ember Days.

During Christmastide from after the Octave of the Epiphany to the day before the feast of the Purification (14 January to 1 February)

Introit	Vultum tuum deprecabuntur <i>Psalm: Eructavit cor meum</i>	38
Kyrie eleison	O rex clemens <i>(see note below)</i>	12
Gloria in excelsis	I <i>(see note below)</i>	13
Gradual	Speciosus forma <i>Verse: Eructavit cor meum</i>	39
Alleluya	<i>Verse: Post partum virgo</i>	40
Sequence	<i>One selected from the series of six Sequences, of which three are included here. Others are found in EECM 59.</i>	
	Letabundus exultet fidelis	53
	Ave mundi spes Maria	57
	Hodierne lux diei	61
	<i>Or else another Sequence in honour of the Virgin Mary if preferred.</i>	
Credo		15

Offertory	Offerentur regi virgines	40
Sanctus	IX (<i>see note below</i>)	18
Agnus dei	IV or V or VI (<i>see note below</i>)	19–20
Communion	Diffusa est gratia	41

There is no commemorative Mass of the BVM in choir during the week following Christmas Day, the week following that, or during the Octave of the Epiphany (i.e. between 25 December and 13 January).

In those years when the feast day of the Purification (2 February) falls after Septuagesima, the Christmastide order of Mass of the BVM continues to be used, but Alleluya is omitted.

In such years, at the last Mass of the BVM in the choir before Septuagesima, the Ordinary chants are Kyrie Omnipotens pater (p. 21), Gloria in excelsis IX with the trope Spiritus et alme (p. 22), Sanctus III with the trope Marie filii (p. 24), and Agnus dei II (p. 25).

Per Annum I

from the day after the feast of the Purification until Saturday before Septuagesima

Introit	Salve sancta parens <i>Psalm: Benedicta tu in mulieribus</i>	43
Kyrie eleison	O rex clemens (<i>see note below</i>)	12
Gloria in excelsis	I (<i>see note below</i>)	13
Gradual	Benedicta et venerabilis <i>Verse: Virgo dei genitrix</i>	44
Alleluya	<i>Verse: Salve virgo mater dei</i>	45
Sequence	<i>One selected from the series of six Sequences, of which three are included here. Others are found in EECM 59.</i>	
	Letabundus exultet fidelis	53
	Ave mundi spes Maria	57
	Hodierne lux diei	61
	<i>Or else another Sequence in honour of the Virgin Mary if preferred.</i>	
Credo		15
Offertory	Felix namque es <i>concluding with Alleluya</i>	45
Sanctus	IX (<i>see note below</i>)	18
Agnus dei	IV or V or VI (<i>see note below</i>)	19–20
Communion	Beata viscera Marie	45

At the last Mass of the BVM in the choir before Septuagesima, the Ordinary chants are Kyrie Omnipotens pater (p. 21), Gloria in excelsis IX with the trope Spiritus et alme (p. 22), Sanctus III with the trope Marie filii (p. 24), and Agnus dei II (p. 25).

In those years when the feast day of the Purification (2 February) falls on or after Septuagesima, this order of the Mass of the BVM will not be required.

Per Annum 2
from Septuagesima until Shrove Tuesday

Introit	Salve sancta parens <i>Psalm: Benedicta tu in mulieribus</i>	28
Kyrie eleison	O rex clemens	12
Gradual	Benedicta et venerabilis <i>Verse: Virgo dei genitrix</i>	29
Sequence	<i>One selected from the usual series of Sequences, of which two are included here. Others are found in EECM 59.</i>	
	Ave mundi spes Maria	57
	Hodierne lux diei	61
	<i>Or else another Sequence in honour of the Virgin Mary if preferred. The Sequence chosen should not include the word alleluya in the penitential season. Letabundus is therefore omitted from this list.</i>	
Credo		15
Offertory	Felix namque es <i>without Alleluya</i>	36
Sanctus	IX	18
Agnus dei	IV or V or VI	19–20
Communion	Beata viscera Marie	34

In those years when the feast day of the Purification (2 February) falls after Septuagesima, the Christmastide form of Mass of the BVM continues to be used until 1 February. Per Annum 2 – the penitential order set out here – is then used from after 3 February until Shrove Tuesday.

The last commemorative Mass of the BVM in the choir is celebrated on Shrove Tuesday (if that day is available) or else on the day before (if that day is available). There is then no Mass of the BVM in the choir until after the Octave of Easter.

From Easter Day to the Saturday following the daily Mass of the BVM is sung in the Lady Chapel: the order is Per Annum 3, which is omitted here.

Per Annum 4
Eastertide
from after the Octave of Easter until Friday before Pentecost

Introit	Salve sancta parens <i>concluding with Alleluya</i> <i>Psalm: Benedicta tu in mulieribus</i>	48
Kyrie eleison	O rex clemens	12
Gloria in excelsis	I	13
Alleluya 1	<i>Verse: Per te dei genitrix</i>	49
Alleluya 2	<i>Verse chosen from the series ‘de Resurrectione’. Here Christus mortuus est is given.</i>	49
Sequence	<i>One selected from the series of six Sequences, of which three are included here. Others are found in EECM 59.</i>	
	Letabundus exultet fidelis	53
	Ave mundi spes Maria	57
	Hodierne lux diei	61
	<i>Or else another Sequence in honour of the Virgin Mary if preferred.</i>	

Credo		15
Offertory	Felix namque es <i>concluding with Alleluya</i>	45
Sanctus	IX	18
Agnus dei	IV or V or VI	19–20
Communion	Vera fides geniti <i>concluding with Alleluya</i>	50

In the week of Ascension (which falls on Thursday), the commemorative Mass of the BVM in the choir has to be transferred to a day earlier in the week before that feast, if one is available, because of the Octave of the Ascension. Otherwise it is omitted.

In the following week (the week before Pentecost), the commemorative Mass in the choir takes place on Friday, rather than Saturday, which is the Vigil of Pentecost. If another feast day falling on Friday takes precedence, then the commemorative Mass is omitted. It cannot be celebrated earlier in the week because of the Octave of the Ascension.

There is no commemorative Mass of the BVM in the choir in the week following Pentecost, because of the Octave of Pentecost and the Ember Days.

In the week after Trinity Sunday the commemorative Mass of the BVM in the choir can be celebrated early in the week if there is a free day, but not on Saturday, which is within the Octave of Corpus Christi.

Per Annum 5

from the week after the Octave of Trinity Sunday until Saturday before Advent

see Per Annum 1 for the order (p. 29 above)

At the last commemorative Mass of the BVM in the choir before Advent, the Ordinary chants are Kyrie Omnipotens pater (p. 21), Gloria in excelsis IX with the trope Spiritus et alme (p. 22), Sanctus III with the trope Marie filii (p. 24), and Agnus dei II (p. 25).

FEASTS OF THE BLESSED VIRGIN MARY

If the feast of the Conception, Purification or Annunciation falls on Saturday, the commemorative Mass of the BVM is transferred to another free day earlier in the week. If there is no free day, it is omitted.

On the feast day and throughout the Octave week following (including the Octave day) of the Visitation, Assumption and Nativity of the BVM, the principal Mass is of that feast or Octave of the Virgin Mary. On any Saturday falling on the feast day or within the Octave, no other Mass of the BVM is celebrated in choir. The commemorative Mass of the BVM may, however, be transferred to another free weekday immediately before the feast. If there is no free day, it is omitted.

