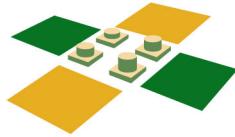


Missa Vultum Tuum

*Lady Mass in Christmastide
according to the
Medieval Use of Salisbury*

as for the plenum servitium in quire

Choir Booklet



THE
EXPERIENCE
OF WORSHIP

*American Sarum
Monday 17 January, 4pm
Christ Church, Bronxville, New York*

The singers enter the quire from either the east or the west, and move to their usual places in the stalls, where they remain standing. Those entering from the east bow to the altar at the quire step; those from the west bow to the Dean and/or Bishop if present.

The two ‘boys’ who will later sing the Gradual should sit on the end of the front row (‘form’). The two Choir ‘rulers’ sit facing one another at the end of the middle form at the precentor’s end (i.e. furthest from the altar). They will bow to the altar each time they begin a chant.

Meanwhile, the celebrant and his assistants vest in the sacristy. They will enter during the Gloria Patri of the Introit.

Introit

The ‘Precentor’ sings over (in his normal voice) the first few notes of the Introit antiphon to the first Ruler to set the pitch. Ruler 1 (in his normal voice) then sings this to Ruler 2 on the opposite side of the quire. The rulers then begin the chant properly, bowing to the altar as they do so. The rest of the Choir take up the chant from ‘deprecabantur’ and sing to the end of the antiphon.

Introit

Antiphon (*Two rulers, bowing to the altar*) **Choir**

Vul - tum tú - um de - pre - ca - bún - tur óm - nes dí - vi -
- tes plé - bis ad - du - cén - tur ré - gi vír - gi - nes post
é - am pró - xi - me é - ius ad - du - cén - tur
tí - bi in le - tí - ci - a et ex - ul - ta - ti - ó - ne.

The rulers continue with the psalm verse, the Choir joining in at ‘dico’.

Rulers

Musical notation for the Rulers' part of the Introit Antiphon. The music is in common time, treble clef, and key signature of one flat. The melody consists of eighth-note patterns. The lyrics are: E - ruc - tá - vit cor mé - um vér - bum bó - num:

Choir

Musical notation for the Choir's part of the Introit Antiphon. The music is in common time, treble clef, and key signature of one flat. The melody consists of eighth-note patterns. The lyrics are: dí - co é - go ó - pe - ra mé - a ré - gi.

The Choir now repeats the Introit Antiphon in full from the beginning.

All turn east for the Gloria Patri, which is begun by the rulers.

Rulers

Musical notation for the Rulers' part of the Gloria Patri. The music is in common time, treble clef, and key signature of one flat. The melody consists of eighth-note patterns. The lyrics are: Gló - ri - a pá - tri et fí - li - o et spi - rí - tu - i sánc - to:

Choir

Musical notation for the Choir's part of the Gloria Patri. The music is in common time, treble clef, and key signature of one flat. The melody consists of eighth-note patterns. The lyrics are: sic - ut é - rat in prin - cí - pi - o et nunc et sém - per

et in sé - cu - la se - cu - ló - rum A - men.

All turn inwards again to sing the complete Introit antiphon a third time.

The Kyrie eleison follows straight on from the Introit. All members of the Choir turn to the altar and bow as the Kyrie commences.

Kyrie eleison (Kyrie Omnipotens, Sarum melody XIX)

The Kyrie eleison is begun in the same way as the Introit: the ‘precentor’ sings over the first few notes to the first ruler, who sings the same phrase to his counterpart opposite. They then begin the first phrase together. The Kyrie is then sung alternatim, side to side, with all joining together for the last phrase.

The musical score consists of ten staves of music, each with a treble clef and a common time signature. The vocal parts are labeled as follows:

- Rulers (All bow)**: The first staff, which includes the lyrics "Ky - ri - e" and "léy - son."
- Choir (Side A)**: The second staff, which includes the lyrics "Ky - ri - e" and "léy - son."
- Side B**: The third staff, which includes the lyrics "Ky - ri - e" and "léy - son."
- Side A**: The fourth staff, which includes the lyrics "Ky - ri - e" and "léy - son."
- Side B**: The fifth staff, which includes the lyrics "Chri - ste" and "léy - son."
- Side A**: The sixth staff, which includes the lyrics "léy - son." and "Chri - ste".
- Side B**: The seventh staff, which includes the lyrics "léy - son." and "Chri - ste".
- Side A**: The eighth staff, which includes the lyrics "léy - son." and "Ky - ri - e".
- Side B**: The ninth staff, which includes the lyrics "léy - son." and "Ky - ri - e".
- All**: The tenth staff, which includes the lyrics "léy - son." and "Ky - ri - e".

The lyrics are written below the staves, corresponding to the vocal parts. The music features a mix of short and long black note heads, with some notes having vertical stems extending both up and down. The final staff concludes with a double bar line and repeat dots.

Gloria in Excelsis (Sarum melody I)

As soon as the Kyrie has finished (assuming that the celebrant is ready), the Choir turns east to sing the Gloria. The ‘precentor’ sings the Gloria intonation to the first ruler, who (without moving from his place) sings it to the celebrant. The Choir then continues the melody. All bow where marked, and remain bowing until the Epistle begins.

Celebrant

Choir

Gló - ri - a in ex - cé - sis dé - o. Et in té - ra

pax ho - mí - ni - bus bó - ne vo - lun - tás - tis. Lau - dá - mus
(Bowing to the altar)

te. Be - ne - dí - ci - mus te. A - do - rá - mus te.
(Upright)

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi prop - ter

mág - nam gló - ri - am tú - am. Dó - mi - ne dé - us

rex ce - lés - tis dé - us pá - ter om - - ní - po - tens.

Dó - mi - ne fi - li u - ni - gé - ni - te ié - su chrí - ste. Dó - mi - ne

dé - us ag - nus dé - i fi - li - us pá - tris. Qui tol - lis pec - cá -

(Bowing to the altar)

- ta mún - di sús - ci - pe de - pre - ca - ti - ó - nem nós - tram. Qui sé - des

(Upright)

ad déx - te - ram pá - tris mi - se - ré - re nó - bis. Quó - ni - am

(Bowing to the altar, and remaining so)

tu só - lus sán - tus tu só - lus dó - mi - nus tu só - lus al - tís - .

- si - mus ié - su chrí - ste cum sán - to spí - ri - tu.

(All cross themselves)

In gló - ri - a dé - i pá - tris. A - men.

If necessary, the celebrant and other ministers will return to the sedilia to wait while the Choir finish singing the Gloria.

The Collect (*intoned by celebrant, all responding ‘Amen’*)

The Choir remains facing east, still bowing, for the Collect.

Celebrant *Choir* *Celebrant*

V. Dó - mi - nus vo - bís - cum. R. Et cum spí - ri - tu tú - o. V. O - ré - mus.

Deus, qui salútis etérne Beáte Maríe virginítate fecúnda
Humáno géneri prémia prestitísti:
Tríbue, quésumus, ut ipsam pro nobis intercédere sentiámus,
Per quam merúimus auctórem vite suscípere,
Dómínum nostrum Jesum Christum Fílium tuum:
Qui tecum vivit et regnat, in unitáte Spíritus Sancti Deus,

A musical score for a Latin hymn. It features a single melodic line on a five-line staff. The staff begins with a G clef. The melody consists of several note heads and rests, indicating a rhythmic pattern. The lyrics "Per ómnia sécula se- cu- ló- rum." are written below the staff, followed by "(Choir) A- men." in parentheses.

The Choir now turns to face inwards again for the Epistle, intoned by the subdeacon from the ‘pulpitum’.

The Epistle (Titus 3: 4–7)

Léctio Epístole beáti Pauli Apóstoli ad Titum.

Caríssime, appáruit benígnitas et humánitas Salvatóris nostri Dei. Non ex opéribus iustítie, que fécimus nos, sed secúndum suam misericórdiam salvos nos fecit. Per lavácrum regeneratiónis et renovatiónis Spíritus Sancti, quem effúdit in nos abúnde per Jesum Christum Salvatórem nostrum: ut iustificáti grátia ipsíus, herédes simus secúndum spem vite etérne, in Christo Jesu Dómino nostro.

During the Epistle, the two ‘boys’ who are to sing the Gradual verse remove their Choir copes so that their surplices now show fully, and come out from their places. They bow to the altar, and move to the lectern at the quire step, [where the music for the Gradual should be placed ready].

The Gradual

Adult members of the Choir may now sit to sing the Gradual and the Alleluya, although all ‘boys’ must remain standing.

The Gradual is begun from the lectern at the quire step by the two boys in surplices, who also sing the psalm verse.

During the singing of the Gradual, another ‘boy’ from the Choir should leave his place, move up to the altar to make his bow with one of the candle-bearers, and then proceed to the pulpitum to help prepare the eagle for the Gospel.

As the Choir sings, the celebrant, deacon and subdeacon will say the Gradual, Alleluya and Sequence privately together from the sedilia in the presbytery.

Gradual

Two boys in surplices

Choir (seated)

Spe - ci - ó - sus fór - - - - ma

pre - fi - li - - is

hó - - mi - - num dif - fú - -

- sa est grá - ti - a

in lá - - bi - - is

tú - - - - is.

Verse (Two boys in surplices)

E - ruc - tá - - vit cor mé - - -

um vér - - - bum

bó - - - num dí - co é - - - go

ó - pe - - - ra mé - - - a ré - -

- gi lí - gua mé - a cá - la

- mus scri - be
 ve - ló ci - ter scri - bén -
 tis.

The Alleluya

The Alleluya follows straight on from the Gradual. The two clerks of the second form appointed to begin the chant and sing the Alleluya verse now stand, although other adult members of the Choir remain seated. The clerks turn and bow to the altar as they begin the chant.

As the Alleluya begins, the two boys who sang the Gradual return to their places and replace their copes.

(Two clerks of the second form, standing)

Al - le - lú - ya.

Choir (repeating, with addition of the neuma)

Al - le - lú - ya.

The two clerks now continue with the Alleluya verse, the Choir joining at the neuma.

Verse (*Two clerks of the second form*)

Post pár - - tum vír - go in - vi - o - lá - - ta
per - man - sis - ti dé - i gé - ni - trix
in - ter - - cé - - de pro nó -
Choir (joining for the neuma)
bis.
(*Two clerks of the second form*)
Al - le - lu - ya.

The Sequence

All members of the Choir now stand to sing the Sequence. The rulers acquire their notes as before. Bowing to the altar, they then sing the first phrase together, which is completed by the duty side. Subsequent verses are then sung alternatim, with concluding verses marked ‘U’ sung in unison.

Rulers, bowing to the altar

Side A

[A] Le - ta - bún - dus ex - úl - tet fi - dé - lis chó - rus al - le - lú - ya.

Side B

[B] Re - gem ré - gum in - tác - te pro - fú - dit tho - rus res mi - rán - da.

Side A

[A] An - ge - lus con - cí - li - i ná - tus est de vír - gi - ne sol de stél - la.

Side B

[B] Sol oc - cá - sum nés - ci - ens stel - la sém - per ru - tí - lans sem - per clá - ra.

Towards the end of the sequence, two of the ‘boys’ signal that the chant has nearly finished, so that the deacon knows to prepare for the Gospel reading. The thurifer, candle-bearers, subdeacon, and deacon, solemnly bearing the Gospel book, now move through the middle of the Choir in procession to the lectern in the pulpitum.

The Gospel (*announced and intoned by the deacon*)

The Choir bows to the altar as the Gospel is announced, all crossing themselves at ‘Gloria tibi domine’.

Before the Gospel *Deacon*

Choir

Deacon

Dó - mi - nus vo - bís - cum. Et cum spí - ri - tu tú - o. Se - quén - ti - a sanc - ti
e - van - gé - li se - cún - dum Lú - ☧ - cam. Gló - ri - a tí - bi dó - mi - ne.
Choir (all crossing themselves)

The Choir now turns to face the deacon as he intones the Gospel.

In illo tempore: Pastóres loquebántur ad ívicem: transeámus usque Béthleem, et videámus hoc verbum quod factum est, quod fecit Dóminus et osténdit nobis. Et venérunt festinátes: et invenérunt Maríam, et Joseph et infántem pósitum in presépio. Vidéntes autem, cognovérunt de verbo, quod dictum erat illis de púero hoc. Et omnes qui audiérant miráti sunt: et de his, que dicta erant a pastóribus ad ipsos. María autem conservábat ómnia verba hec, cónferens in corde suo. Et revérsi sunt pastóres glorificáentes, et laudántes Deum, in ómnibus que audiérant et vidérant: sicut dictum est ad illos. Beáti qui áudiunt verbum Dei, et custódiunt illud.

Credo

The Choir remains standing as the Gospel procession returns. Once the celebrant is ready to intone the Credo, they turn east, and stay facing east for the whole of this text.

Celebrant

Choir

Cré - do in ú - num dé - um. Pá - trem om - ni - po - téñ - tem. Fac - tó - rem cé -
 - li et tére vi - si - bí - li - um om - ni - um et in - vi - si - bí -
 - li - um. Et in ú - num dó - mi - num ié - sum chrís - tum fí - li - um dé - i
 u - ni - gé - ni - tum. Et ex pá - tre ná - tum an - te óm - ni - a sé -
 - cu - la. Dé - um de dé - o lú - men de lú - mi - ne dé - um vé - rum de dé - o
 vé - ro. Gé - ni - tum non fá - tum con - sub - stan - ci - á - lem pá - tri per quem
 óm - ni - a fá - ta sunt. Qui prop - ter nos hó - mi - nes et prop - ter nóst - ram sa - lú -
 (Bowing as far as 'ex maria virgine')
 - tem des - cén - dit de cé - lis. Et in - car - ná - tus est de spi - ri - tu sáncto ex
 (Bowing) (Bowing as far as 'et sepultus est')
 ma - rí - a vír - gi - ne. Et ho - mo fá - tus est. Cru - ci - fí - xus é - ti - am
 pro nó - bis sub pón - ti - o pi - lá - to pás - sus et se - púl - tus est.

Standing upright

Et re - sur - ré - xit té - ri - a di - e se - cún-dum scrip - tú - ras. Et as - cén - dit

in cé - lum sé - det ad déx - te - ram pá - tris. Et í - te - rum ven - tú - rus est cum

gló - ri - a iu - di - cá - re ví - vos et mó - tu - os. Cú - ius rég - ni non

é - rit fí - nis. Et in spí - ri - tum sanc-tum dó - mi - num et vi - vi - fi -

- cán - tem. Qui ex pá - tre fi - li - ó - que pro - cé - dit. Qui cum pá - tre et fi - li - o

si - mul a - do - rá - tur et con - glo - ri - fi - cá - tur. Qui lo - cú - tus est per

pro - phé - tas. Et ú - nam sán - tam ca - thó - li - cam et a - pos -

- tó - li - cam ec - clé - si - am. Con - fi - te - or ú - num bap - tís - ma in re - mis - si -

- ó - nem pec - ca - tó - rum. Et ex - péc - to re - sur - rec - ti - ó - nem mor - tu - ó - rum.

Bowing to 'Amen'

Et vi - tam ven - tú - ri sé - cu - li. A - men.

The Offertory

Once the Credo has ended, the Choir turns inwards again. The celebrant now turns west to face the people and sings ‘Dominus vobiscum’, the Choir responding in the usual way:

Musical notation for the verse 'V. Dó - mi - nus vo - bís - cum. R. Et cum spí - ri - tu tú - o. V. O - ré - mus.' The notation consists of a treble clef, a common time signature, and a single measure of music followed by a double bar line and repeat dots.

The Offertory chant follows on straight away, the rulers acquiring their notes as before and bowing to the altar as they begin the chant. Meanwhile, the celebrant and his assistants continue their preparations at the altar.

Rulers, bowing to the altar

Choir

Off - fe - rén - tur ré - gi vír - - -

- gi - - - nes post é - am pro - xi - - -

- me é - - - ius of - fe - rén - - -

- - tur tí - bi.

After the Offertory, the Choir turns to face east again until the end of the Mass.

Censing of the altar (*celebrant and deacon*)

The ministers continue their preparations, the celebrant next taking the censer from the deacon to cense the sacrifice nine times:

C: Dirigátur, Dómine, ad te orálio mea, sicut incénsu in conspéctu maiestatis tue.

Censing of the celebrant and kissing of the Gospel book (*celebrant, deacon, subdeacon*)

The celebrant hands the censer to the deacon and is censed by him. He then kisses the Gospel book, brought to him by the subdeacon.

Censing of the Choir and kissing of the Gospel book by the Choir

The censer is then taken by the acolyte who comes down into the quire to cense each Choir member in order of seniority. The acolyte begins with the rulers; then the upper row on the Decani side, beginning with the Dean (or the stall next to him if he is absent); then the upper row on Cantoris; then the second form on each side beginning with Decani; then the lowest rows, beginning with Decani. The acolyte bows to each person as he censes him.

The subdeacon follows behind the acolyte with the Gospel book for each member of the Choir to kiss.

Washing of hands and censing of the relics (*celebrant and thurifer*)

Once the censing of the Choir is complete, the celebrant returns to the right side of the altar and washes his hands. Meanwhile the deacon censes the altar and the relics.

Munda me, Dómine, ab omni iniquinaménto córdis et corpóris mei; ut possim mundus implére ópus sanctum Dómini.

Preparatory prayers (*celebrant*)

The celebrant now returns to stand before the middle of the altar. He prays:

In spíitu humilitáti et in ánimo contrító suscipiámur, Dómine, a te:
et sic fiat sacrificium nostrum in conspéctu tuo,
ut a te suscipiátur hódie, et pláceat tibi, Dómine Deus.

Then raising himself, he kisses the altar on the right of the sacrifice. Having blessed the sacrifice, he then crosses himself, saying:

✚ In nómine Pátris et Fílli et Spíritus Sáncti. Amen.

The celebrant now turns westwards to face the people (the deacon and subdeacon turning with him as before) and prays silently:

Oráte, fratres et soróres pro me,
ut meum paritérque vestrum accéptum sit Dómino Deo nostro sacrificíum.

Response (by deacon and subdeacon, also made silently)

Spíritus Sancti grátia illúminet cor túum et labia tua,
et accipiat Dóminus digne hoc sacrificum laudis de mánibus tuis
pro peccátis et offensiónibus nostris.

The Secret (celebrant)

Turning back to the altar, the celebrant now says the Secret in a low voice. The deacon and subdeacon return to their steps behind him as before.

Orémus. Oblatis, Dómine, munéribus, supplíciter deprecámur,
Ut qui veram Verbi tui incarnatióne fidéliter venerámur,
Veram eiúsdem substántiam carnis ac sanguinis
Quam per Spíritum Sanctum Virgo Mater edídit,
In hoc presénti mistério salúbriter percipiámus.
Per eúndem Dóminum nostrum, Jesum Christum Fílium tuum:
Qui tecum vivit et regnat, in unitáte Spíritus Sancti Deus,

(intoned more loudly, Choir responding with 'Amen')



V. Per óm - ni - a sé - cu - la se - cu - ló - rum. R. A - men.

Sursum Corda and Preface

The celebrant now raises his hands to sing the Sursum Corda, facing the altar throughout:

Celebrant *Choir*

The celebrant now intones the Preface, as the Choir prepares to sing the Sanctus:

Vere dignum et iustum est, équum et salutáre,
 nos tibi semper et ubíque grátias ágere: Dómine sancte,
 Pater omnípotens, etérne Deus:
 Quia per incárnati Verbi mystérium:
 nova mentis nostre óculis lux tue claritatis infúlsit.
 Ut dum visibíliter Deum cognoscímus:
 per hunc in invisibílum amórem rapiámur.

Et ideo cum ángelis et archángelis, cum thronis et dominatióibus,
cumqüe omni militia celéstis exércitus, hymnum gló-ri-e
tu-e cá-ni-mus, si-ne si-ne di-cén-tes:

The celebrant raises his arms slightly and joins his hands to say the Sanctus. The Choir begins the Sanctus simultaneously (the 'precentor' passing the notes to the rulers in the usual way, who bow to the altar as they begin the chant).

Sanctus

Rulers, bowing to the altar *Choir*

Sánctus Sánctus Sánctus Sánctus

Dó - mi - nus dé - us sá - ba - oth. Plé - ni sunt cé - li et té - ra gló - ri - a

tú - a o - sán - na in ex - cé - sis. Be - ne - díc - tus qui vé -

(All cross themselves)

- nit in nó - mi - ne dó - mi - ni o - sán - na in ex - cé - sis.

The Canon (*celebrant*)

As soon as the celebrant has finished saying the Sanctus, with hands joined and eyes raised, he continues the Canon.

Te ígitur, clementíssime Pater, ... et ómnibus orthodóxis atque cathólice et apostólice fidei cultóribus.

The celebrant now prays five times: for himself; for his father and mother; for his parishioners and others; for all persons present; and for all Christian people.

Meménto, Dómine, famulórum famularúmque tuárum N. et N.
et ómnium circumstántium quorum tibi fides cógnita est et nota devótio; ...
etérno Deo vivo et vero.

Communicántes et et memóriam venerántes, Inprimis glóriose semper Vírginis (*inclining a little*) Maríe, ...
et ómnium sanctórum tuórum, quorum méritis precibúsque concédas,
ut in ómnibus protectiónis tue muniámur auxílio.
Per eúndem Christum Dóminum nostrum. Amen.

Regarding the host with great devotion

Hanc ígitur oblationem servitutis nostre, sed et cuncte familię tue, quęsumus, Dómine, ut placatus accipias, diésque nostros in tua pace dispónas, atque ab etérna damnatione nos eripi, et in electorum tuorum iúbeas grege numerári.

Per Christum Dóminum nostrum. Amen.

Again regarding the host

Quam oblationem tu, Deus omnipotens, in omnibus, quęsumus,

Here the celebrant makes three crosses over each oblation, as he says:

bene+dictam, ascri+ptam, ra+tam, rationabilem, acceptabilēmque facere digneris,

Here he makes a cross over the body: ut nobis cor+pus

And here over the chalice: et san+guis

Joining his hands, he says: fiat dilectissimi Filii tui Dómini nostri Jesu Christi.

The Consecration and Elevation

The celebrant now raises and joins his hands. Then he wipes his fingers and elevates the host a little, saying:

Qui pridie quam patéretur, accépit panem in sanctas ac venerabiles manus suas,
et elevatis oculis in celum (*raising his eyes*) ad te Deum Patrem suum omnipoténtem,

(*he bows and then stands a little more upright:*) tibi grátias agens, bene+díxit, fregit,
(*touching the host*) deditque discípulis suis, dicens, Accípite et manducáte ex hoc omnes.
Hoc est enim corpus meum.

The celebrant now bows to the host and then elevates it above his forehead so that it can be seen by the people. He then replaces the host reverently before taking the chalice:

Símili modo postquam cenátum est, accípiens et hunc preclárum cálicem in sanctas ac venerabiles manus suas, item tibi (*bowing*) grátias agens, bene+díxit, deditque discípulis suis, dicens: Accípite, et bíbite ex eo omnes.

Here the celebrant elevates the chalice a little, saying:

Hic est enim calix sanguinis mei novi et eterni testaménti: mystérium fidei:
qui pro vobis et pro multis effundetur in remissiónem peccatórum.

Here he elevates the chalice as high as his chest or even above his head:

Hec quotiescúmque feceritis, in mei memóriam faciéatis.

He now replaces the chalice, and covers it. He then raises his arms in the form of a cross

Unde et mémores, Dómine, nos servi tui, sed et plebs tua sancta,
eiúsdem Christi, filii tui, Dómini Dei nostri,
tam beáte passiónis, necnon et ab ínferis resurrectiōnis; sed et in celos glorióse ascensiōnis:
offérimus precláre maiestáti tue de tuis donis ac datis
hóstiam pu+ram, hóstiam san+ctam, hóstiam et immacu+látam, pa+nem sanctum
vite etérne, et cá+licem salútis perpétue.

Supra que propício ac seréno vultu respícere dignérис: et accépta habére,
sicut accépta habére dignátus es múnera púeri tui iusti Ábel, et sacrificiūm patriárche
nostri Ábrahe, et quod tibi óbtulit summus sacérdos tuus Melchísedech,
sanctum sacrificiūm, immaculátam hóstiam.

Here he bows:

Súpplices te rogámus, omnípotens Deus, iube hec perférri per manus sancti ángeli tui in
sublíme altáre tuum, in conspéctu divíne maiestáris tue; ut quotquot

Here he raises himself and kisses the altar on the right of the sacrifice:

ex hac altáris participatiōne sacrosánctum Filii tui

Making the sign of the cross over the host: cor+pus

And over the chalice: et sán+guinem sumpsérimus,

Here he signs himself on his face, saying: omni bene+dictiōne celésti et grátia repleámur.

Per eundem Christum Dóminum nostrum. Amen.

He now prays for the dead:

Meménto étiam, Dómine, animárum famulórum famularúmque tuárum N. et N.,
qui nos precessérunt cum signo fidei et dórmiant in somno pacis. Ipsí, Dómine,
et ómnibus in Christo quiescéntibus, locum refrigérii, lucis et pacis, ut indúlgeas,
deprecámur. Per Christum Dóminum nostrum. Amen.

Here he strikes his breast once, saying:

Nobis quoque peccatóribus, fámulis tuis, de multitúdine miseratiónum tuárum
sperántibus, partem áliquam et societátem donáre dignérис, cum tuis sanctis apóstolis et
martýribus: cum Johánne, Stéphano, Matthía, Bárhaba, Ignátio, Alexándro, Marcellíno,

Petro, Felicitáte, Perpétua, Ágatha, Lúcia, Agnéte, Cecília, Anastásia, et ómnibus sanctis tuis: intra quorum nos consórtium, non estimátor mériti, sed vénie, quésumus, largítor admítte. Per Christum Dóminum nostrum. (*No Amen is said here.*)

Per quem hec ómnia, Dómine, semper bona creas,

Here the celebrant makes the sign of the cross three times over the covered chalice:
santí+licas, viví+licas, bene+dícis, et prestas nobis.

He now uncovers the chalice and makes the sign of the cross over it with the host five times:
Per ip+sum, et cum ip+so, et in ip+so, est tibi Deo Patri omnipo+ténti,
in unitáte Spíritus + Sancti, omnis honor et glória.

As he sings the final ‘Per omnia’, the Choir prepares to respond with ‘Amen’.

Choir

V. Per óm - ni - a sé - cu - la se - cu - ló - rum. R. A - men.

The Pater Noster and elevation of the paten (celebrant and deacon)

The celebrant continues:

O - ré - mus. Pre-cép - tis sa - lu - tá - ri - bus mó - ni - ti, et di - ví - na in - sti - tu - ti - ó - ne
for - má - ti: au - dé - mus dí - ce - re

Here the deacon receives the paten and holds it up uncovered, with his arm extended on high, on the right-hand side of the celebrant, until the words ‘Da propicius pacem in diebus nostris’ (which follow the Pater Noster and ‘Libera nos’)

The celebrant now raises his hands and sings the Pater noster, the Choir responding with the last phrase:

Pa - ter nóst - ter qui es in cé - lis sanc - ti - fi - cé - tur nó - men tú - um, ad - vé - ni - at

rég - num tú - um, fí - at vo - lún - tas tú - a sic - ut in cé - lo et in térra,

pá - nem nós - trum quo - ti - di - á - num da nó - bis hó - di - e, et di - mít - te nó - bis

dé - bi - ta nós - tra sic - ut et nos di - mít - ti - mus de - bi - tó - ri - bus nós - tris:

Choir

et ne nos in - dú - cas in temp - ta - ti - ó - nem, R. sed lí - be - ra nos a má - lo.

The celebrant adds 'Amen' privately, and continues:

Líbera nos, quésumus, Dómine, ab ómnibus malis: pretéritis, preséntibus, et futúris;
et intercedénte beáta et gloriósa semper vírgine Dei genitríce María
et beátis apóstolis tuis Petro et Paulo atque Andréa, cum ómnibus sanctis.

The deacon now gives the paten to the celebrant, kissing his hand. The celebrant kisses the paten, then raises it before first his left eye and then his right, makes the sign of the cross with it above his head, and then replaces it in front of the chalice, saying:

Da propícius pacem in diébus nostris, ut ope misericórdie tue adiuti,
et a peccáto simus semper líberi, et ab omni perturbatióne secúri.

The Fraction

The celebrant now uncovers the chalice, and bowing, takes the host, placing it over the bowl of the chalice. He holds it up between his thumbs and forefingers and breaks it into three parts.

At the first fraction he says:

Per eúndem Dóminum nostrum Jesum Christum Fílium tuum,

At the second fraction:

Qui tecum vivit et regnat in unitáte Spíritus Sancti, Deus.

Holding two of the broken portions in his left hand and the third in his right hand above the chalice, he sings (the Choir responding 'Amen'):

Choir

V. Per óm - ni - a sé - cu - la se - cu - ló - rum. R. A - men.

Using the third part of the host, the celebrant makes signs the cross three times inside the chalice, singing (and the Choir responding):

Choir

V. Pax dó- ☧ mi - ni sit sem- ☧ per vo - ☧ bíscum. R. Et cum spí - ri - tu tú - o.

The Agnus Dei

The celebrant now says the Agnus Dei privately with the deacon and subdeacon, who both come to stand on his right (the deacon nearer to him). Meanwhile the Choir begins the Agnus Dei chant simultaneously. Notes are passed from precentor to rulers in the usual way, and the rulers begin the chant together, bowing to the altar as they do so.

Agnus dei

Rulers, bowing to the altar

Choir

Ag - nus dé - i qui tól - lis pec - cá - ta mún - di

mi - se - ré - - - - re nó - bis.

Ag - nus dé - i qui tól - lis pec - cá - ta mún - di

mi - se - ré - - - - re nó - bis.

Ag - nus dé - i qui tól - lis pec - cá - ta mún - di

dó - na nó - - - - - bis pá - cem.

The celebrant now makes the sign of the cross with the third part of the host and puts it in the sacrament of the blood within the chalice, as he says:

Hoc sacro+sáncta commíxtio córporis et ságuinis Dómini nostri Jesu Christi,
 fiat mihi omnibúsque suméntibus salus mentis et córporis:
 et ad vitam etérnam promeréndam et capescéndam prepáratio salutáris.
 Per eúndem Christum Dóminum nostrum. Amen.

Before the pax is shared, the celebrant continues:

Dómine, sancte Pater, omnípotens etérne Deus,
 Da mihi hoc sacrosánctum corpus et ságuinem Fílli tui
 Dómini nostri Jesu Christi ita digne súmere:

ut merear per hoc remissiónem ómnium peccatórum meórum accípere,
et tuo Sancto Spíritu repléri; et pacem tuam habére;
quia tu es Deus solus et preter te non est álius,
cuius regnum et impérium gloriósum sine fine permánet in séculórum. Amen.

The Sharing of the Pax by ministers and Choir

The celebrant now kisses the spread corporal to the right of the host and then the top of the chalice. Next he kisses the deacon (still on his right) [and gives him the pax board], saying:

V. Pax tibi et Ecclésie Dei.

R. Et cum spíritu tuo.

Meanwhile the rulers come up to the quire step, ready to receive the Pax from the deacon, who comes down to meet them. The rulers then carry the Pax back to the Choir, each to his own side, beginning with the seniors. [The suggested order moves from west to east; beginning with the Dean or stall nearest to him, along the top row towards the altar, along the second form towards the altar; along the first form towards the altar. The rulers will then return the pax to the deacon.]

Reception of the consecrated elements by the celebrant

As the pax moves through the Choir, the celebrant, holding the host in both hands, says the following prayers privately, prior to receiving the consecrated elements himself:

Deus Pater, fons et órigo totíus bonitátis,
qui ductus misericórdia Unigénitum tuum pro nobis
ad infíma mundi descéndere et carnem súmere voluísti,
quam ego indígnus hic in mánibus meis téneo:

He bows towards the host:

Te adóro, te glorífico, te tota cordis intentióne laudo et precor;
ut nos fámulos tuos non déseras, sed peccáta nostra dimítas,
quátenus tibi soli vivo ac vero Deo,
puro corde et casto córpore, servíre valeámus.
Per eúndem Christum Dóminum nostrum. Amen.

Dómine Jesu Christe, Fili Dei vivi, qui ex voluntáte Patris, cooperánte Spíritu Sancto,
per mortem tuam mundum vivificásti,
Líbera me, queso, per hoc sacrosánctum corpus et hanc ságuinem tuum
a cunctis iniquitátibus meis et ab univérsis malis;
Et fac me tuis semper obedíre mandátis,
Et a te nunquam in perpétuum separári permítta, Salvátor mundi.
Qui cum Deo Patre et eódem Spíritu Sancto vivis et regnas Deus,
Per ómnia sécula seculórum. Amen.

Córporis et ságuinis tui, Dómine Jesu Christe, sacraméntum, quod licet indígnus
accípio, non sit mihi iudício et condemnátiōni;
sed tua proxit pietáte córporis mei et ánime saluti. Amen.

Addressing the host humbly, before receiving it:

Ave in etérnum, sanctíssima caro Christi, mihi ante ómnia et super ómnia summa dulcédo.
Corpus Dómini nostri Jesu Christi sit mihi peccatóri via et vita.
In nómine ✚ Pátris et Fílii et Spíritus Sáncti. Amen.

He now receives the host, first making the sign of the cross with it before his mouth.

He now addresses the blood with great devotion:

Ave in etérnum, celéstis potus, mihi ante ómnia et super ómnia summa dulcédo.
Corpus et ságuis Dómini nostri Jesu Christi prosint mihi peccatóri ad remédium
sempitérnum in vitam etérnam. Amen.
In nómine ✚ Pátris et Fílii et Spíritus Sáncti. Amen.

The celebrant now receives the blood. Then he bows and says devoutly:

Grátias tibi ago, Dómine, sancte Pater, omnípotens etérne Deus,
qui me refecísti de sacratíssimo córpore et ságuine Fílii tui Dómini nostri Jesu Christi:
Et precor, ut hoc sacraméntum salútis nostre, quod sumpsi indígnus peccátor,
non veniat mihi ad iudícium neque ad condemnátiōnem pro méritis meis;
sed ad proféctum córporis mei et ánime salúti in vitam etérnam. Amen.

[Communion of the Faithful

After the communion of the priest, the deacon and subdeacon, bowing, make the confession on behalf of the people:

Confíteor Déo, Beáte Maríe, ómnibus sánctis, et vobis;
Quia peccávi nimis cogitatióne, locutióne, et ópere:
Méa culpa: précor Sanctam Maríam, omnes sánctos Dei, et vos,
Oráre pro me.

Stepping toward the Gospel side, and facing only half-way toward the people., the celebrant says audibly:

Misereátur véstri omnípotens Déus, et dimíttat vobis ómnia peccáta véstra; Líberet vos ab omni málo;
Consérvet et confírmet in bono;
Et ad vitam perdúcet etérnam. [D, SD] Amen.

The Absolution is said by the celebrant:

Absolutiónem **+** et remissiónem ómnium peccatórum vestrórum,
spatium vere peniténzie, et emendatióne vite,
grátiam et consolatióne Sancti Spíritus,
tríbuat vóbis omnípotens et miséricors Dóminus. [D, SD]: Amen.

The deacon and subdeacon stand upright from the confession, and then kneel. The celebrant turns back to the altar, and taking the host over the ciborium, turns to the people and says:

Ecce Agnus Dei, ecce qui tollit peccáta mundi.

[D, SD]: Dómine, non sum dignus, ut intres sub tectum meum: sed tantum dic verbo, et sanábitur áнима mea.

The deacon and subdeacon accompany the celebrant to the nave for the distribution of communion, according to the following formula:

Corpus Dómini nostri Jesu Christi custódiat ánimam tuam in vitam eternam. Amen.]

The Ablutions (celebrant, subdeacon, deacon)

The celebrant now moves to the right side of the altar, holding the chalice. The subdeacon comes to pour wine and water into the chalice and the celebrant rinses his hands:
Quod ore súmpsimus, Dómine, pura mente capiámus;
et de múnere temporáli fiat nobis remédium sempítérnum.

The celebrant now washes his fingers in the bowl of the chalice and drinks what remains:
Hec nos commúnio, Dómine, purget a crímine,
et celéstis remédii fáciat esse consórtes.

Having drunk the ablution, the celebrant [returns to the middle of the altar and] lays the chalice on the paten. Bowing, he then says:
Adorémus crucis signáculum: per quod salútis súmpsímus sacraméntum.

The celebrant now washes his hands, assisted by the subdeacon, while the deacon folds the corporals. He then returns to the right side of the altar.

The communion chant

The ministers say the Communion privately as the Choir begin the chant. Notes are passed from precentor to rulers in the usual way, and then the rulers begin the chant together, bowing to the altar as before.

Communion

The Postcommunion (*intoned by celebrant, all responding ‘Amen’*)

Once the Choir has finished the Communion chant, the celebrant returns to the altar, signs his face with the cross, turns to the people (the deacon and subdeacon turning with him as before), and slightly raising his arms, and joining his hands, sings:

Choir

V. Dó - mi - nus vo - bís - cum. R. Et cum spí - ri - tu tú - o. V. O - ré - mus.

Turning back to the altar, the celebrant intones the Postcommunion:

Da, quésumus, misericors Deus

Eius nos continua intercessióne vegetari,
Cuius íntegra virginítate suscépimus auctórem nostre salútis Dóminum nostrum Jesum
Christum Fílium tuum.

Qui tecum vivit et regnat, in unitáte eiúsdem Spíritus Sancti Deus,

Per ómnia sécula se- cu- ló- rum. (Choir) A- men.

The Dismissal (*celebrant, deacon, Choir*)

The celebrant now signs himself on the forehead, turns (with deacon and subdeacon) to face the people, and sings:

Choir

V. Dó - mi - nus vo - bís - cum. R. Et cum spí - ri - tu tú - o. V. O - ré - mus.

Then the deacon sings:

A musical score in G clef, common time. The lyrics are: I - te mísa - sa est. The music consists of a series of eighth notes followed by a fermata over the last note.

The Choir responding:

A musical score in G clef, common time. The lyrics are: Dé - o grá - ci - as. The music consists of a series of eighth notes followed by a fermata over the last note.

Turning to face the middle of the altar again, the celebrant, inclining his body and joining his hands, now says this Collect, silently.

Pláceat tibi, sancta Trínitas, obséquium servitúris mee:
et presta, ut hoc sacrificium quod óculis tue maiestátis indígnus óbtuli,
tibi sit acceptábile, mihiqüe et ómnibus pro quibus illud óbtuli,
sit, te miseránte, propitiábile.
Qui vivis et regnas Deus per ómnia sécula seculórum. Amen.

The celebrant now rises, makes the sign of the cross before his face, and says

✚ In nómine Pátris et Fílli et Spíritus Sáncti. Amen.

The celebrant bows to the altar. He and his assistants now leave in the same order as at the beginning of Mass. As he departs, the celebrant recites John 1, vv.1-14.

Choir members now leave in the same order as they entered: if from the east, bowing to the altar at the quire step; if from the west, bowing to the altar, then to the Dean.



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

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