

### THE ORDERING OF SPACE

In a medieval cathedral most communal acts of worship happened in the quire (the area occupied by the choir) and presbytery (the adjoining area housing the high altar); at Salisbury these comprise a rectangle about 145 by 40 feet situated just east of the central north-south axis of the building. In medieval times this space was screened off by a solid wall which made most of what went on within invisible but not inaudible to outsiders; only the double doorway in the middle of the screen between the quire and the nave, and the openings between the quire and the north and south aisles below the steps up into the presbytery, allowed access and limited visibility. This seclusion gave the choir some protection against draughts and distraction; it also stressed their special status and the esoteric nature of the rituals that they performed in seclusion for the benefit of mankind. To most lay people much of the liturgy must have seemed mysterious if not incomprehensible. None of it required their participation except in the most passive sense. Ceremonies intended for public observation, such as lavishly equipped processions in spectacular vestments, were calculated to make a powerful impact upon an impressionable population.

It would be astonishing if the mental image of the late medieval quire and presbytery at Salisbury evoked by contemporary accounts of the liturgy corresponded perfectly with a reconstruction based on architectural and archaeological investigation. Interpretation of the surviving evidence, both textual and material, is rarely a straightforward task. The extant liturgical reference works and service books, which span a period of more than three hundred years, may not always be a reliable guide to what happened at the existing cathedral: some relate to Old Sarum, not to Salisbury, while others may have been adapted to suit a different destination; they vary in emphasis, degree of precision and detail, and scribal accuracy. Remodelling of the building, particularly in those areas most significant liturgically, means that evidence of original floor levels, steps, openings, fixed furniture and moveable items may today be ambiguous, misleading, inaccessible or non-existent. There is nevertheless a reassuringly high degree of correlation between the layout that the documents would lead one to imagine and that shown in Mr Tatton-Brown's reconstruction (see Illustration 1 on p. 3).

The two rows of mid-thirteenth-century choir stalls remain in their original position along the side walls of the quire with a return at the west end; although restored in the 1870s they appear not to have been much altered, unless their height relative to each other was adjusted. Every member of the choir had a designated place here:<sup>4</sup> dignitaries, senior canons, priest vicars and a few senior deacons were in the rear row of stalls (the *gradus superior* or highest position, hereafter rendered as 'highest form') on each side; in front of them the junior canons, deacons and other clergy took the lower stalls (the *forma secunda* or second form); in front of them stood the boy canons and other boys in order of age, supplied with benches (*formulae*, whence *forma prima* or first form) on which they sat when the rules permitted it. The four chief dignitaries—the dean, precentor, chancellor and treasurer—sat at the south-west, north-west, south-east and north-east ends of the highest form; two of the archdeacons sat to the dean's right; the other two sat to the precentor's left; the sub-dean and succentor occupied the return stalls at the south-east and north-west corners. The bishop's throne stood east of the stalls on the south side of the quire.

On double and simple feasts (including Sundays) and a few other occasions the choir was ruled or directed at the more elaborate services (vespers, matins, lauds and the mass of the day) by two or four canons and/or vicars: a ritual distinction that had symbolic and practical utility. The rulers stood in the middle of the quire (*in medio chori*) between the two sets of stalls, probably towards their western end, in order to be within earshot of the precentor and to be able to see the majority of the clergy while keeping in view whatever was happening at the altar. They would probably have needed desks or a double-sided lectern on which to place chant books during the service, but no documentary reference to or physical trace of these seems to have survived; perhaps they were moveable and brought in only when required. Above the doorway between the quire and the nave, facing east on the *pulpitum* or rood-loft above the quire screen, stood a lectern at which readings were recited and the solo portions of

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<sup>4</sup> The stalls provide 106 seats for 104 clergy (52 canons and their vicars). This may reflect the provision of extra seats conveniently placed on each side of the quire to prevent officiants at the canonical hours having to clamber back into their own stalls during the service: after censuring the altar at vespers the officiant returned to the stall 'set aside for this office' ('huic officio in stallo deputato se recipiat', OC 25.4).

## THE ORDERING OF TIME

### FEASTS, OCTAVES, SUNDAYS, FERIAS AND THEIR GRADING

The liturgical life of a medieval cathedral, collegiate church or monastery was both busy and complex. It involved the deployment of numerous and disparate individuals, from dignitaries through rank-and-file clergy and brethren to adolescents and boys, in the performance of services and ceremonies which grew more numerous and more elaborate over time, particularly after the adoption by secular foundations of a full monastic divine office. In order to fulfil its obligations reliably, consistently and decently a church needed not only service books but also directories describing the content and conduct of the liturgy, and a calendar setting out the course of the liturgical year.

Ecclesiastical calendars usually do more than simply list the feast days, vigils and liturgical seasons of the year: they include computational, astronomical and meteorological data, mention details of ceremonial, and signal days when an element of a supplanted feast is to be incorporated into the observance of its successor. They also bear witness to the introduction of new feasts, the upgrading, downgrading, transference (but seldom the outright suppression) of older feasts, and changes in ceremonial practice.

The Sarum calendar classifies the days of the year as feast days or ferias (ordinary days); Sundays are classed as feasts. Both feasts and ferias are divided into categories, and these categories are subdivided into several levels of sub-category. Other criteria frequently cited in liturgical directories and calendars because they strongly influence ceremonial include the number of lessons read at matins (nine or three), and the number of soloists (four, three, two or one) singing the verses of the invitatory at matins.<sup>10</sup> For various reasons we tend today to focus upon particular ceremonial aspects of this classification: how something was done, by whom and in what place, on a particular occasion. Medieval ecclesiastics, who spent their professional lives carrying out the formalised worship that was believed to contribute to the wellbeing of society, perhaps tended to find that concentration upon such minutiae helped to give shape and articulation to an existence which could otherwise have seemed monotonous, arbitrary or chaotic. The table on p. xix shows in outline how this typically scholastic scheme of classification works. Such a contrivance may not appeal to our ways of thinking and our ideas about worship, but it is typical of the medieval concept of liturgy and deserves our attention.

#### Feasts

Feasts are divided into three main categories according to the number of rulers (see pp. xxxvi–xxxvii) directing the choir from their position *in medio chori* at the main services of the day: double feasts (when there are four rulers, nine lessons at matins and four soloists in the invitatory at matins); simple feasts (when there are two rulers, nine lessons at matins and two or three soloists in the invitatory); and feasts without rulers (when the precentor or his deputy presides over the service from his stall, there are three lessons at matins, and one soloist in the invitatory).<sup>11</sup> Each of these categories is subdivided according to the ceremonial that feasts receive and how they interrelate when they fall on adjacent days.<sup>12</sup>

The scheme described below represents the later Sarum practice as set out for the first time in the New Customary of c.1330; the provisions of the early-thirteenth-century Old Customary are considerably simpler, dividing feasts into two classes called *duplex* and *simplex*. Later-thirteenth-century revisions of and additions to the Old Customary make adjustments to the earlier practice (see pp. xx–xxi).

Feasts with rulers generally have nine lessons at matins; when feasts usually having nine lessons fall in Eastertide they have only three lessons, but are still ruled.<sup>13</sup> Feasts without rulers have three lessons at matins. On double feasts the invitatory is sung by the four rulers, joined on feasts of classes A and B by

<sup>10</sup> The bearing of matins upon ceremonial may reflect its origin as a vigil setting the tone for the following day.

<sup>11</sup> The terms ‘simple feast(s) without rulers’ and ‘feast(s) of three lessons without rulers’ are sometimes found, as though the contrary were possible, but the basic position is simple and clear: all ruled feasts have nine lessons and all nine-lesson feasts have rulers; nine-lesson feasts reduced to three lessons when falling in Eastertide are still ruled because of their normal status; three-lesson feasts are ruled only if they occur as octave days or days within octaves. On rulers, see pp. xxxvi–xxxvii.

<sup>12</sup> Since these considerations are more relevant to feasts of saints and to the divine office, they are not pursued here.

<sup>13</sup> See the exceptions noted in the graded lists of feasts that follow, and in the calendar printed on pp. xxiv–xxxv.

## GRADUALS AND ALLELUIAS

When a gradual or Alleluia requires three soloists to sing together, one from the secondary side of the choir stands between two from the principal side. When two soloists sing one should come from the principal side of the choir and the other should be his opposite number. From the Saturday after Easter to the Saturday after Whitsun, in masses of the temporale and of the sanctorale, the gradual is replaced by an Alleluia. The soloists in graduals and Alleluias are as follows.

*On double feasts throughout the year (except in the mass at dawn on Christmas Day):*

Gradual: three of the second form, in silken copes, in the pulpitum.

Alleluia: three of the highest form, in silken copes, in the pulpitum.

*On All Souls' Day:*

Gradual: three of the second form, in choir-copes, in the pulpitum.

Instead of an Alleluia a tract is sung by four of the highest form, in choir-copes, at the quire step.

*On simple feasts throughout the year; on Sundays when the service is of the Sunday and no double feast occurs; on Maundy Thursday (the gradual only); in the mass at dawn on Christmas Day; on Thursday and Friday of Easter week and Thursday of Whit week; within octaves and on octave days when the service is of the octave and the choir is ruled:*

Gradual: two boys, in surplices, in the pulpitum.

Alleluia: two of the highest form, in silken copes, in the pulpitum (but on ferias within octaves with rulers, when the service is of the octave, the rulers in their usual copes sing the Alleluia in the pulpitum).

*On double-invitory feasts without rulers; on all feasts without rulers falling in Eastertide or between Trinity and the octave of Corpus Christi; on full commemorations of the Virgin throughout the year; within octaves and on octave days without rulers throughout the year when the service is of the octave:*

Gradual (or first Alleluia in Eastertide): two boys, in surplices, at the quire step.

Alleluia (or second Alleluia in Eastertide): two of the second form, in surplices, at the quire step (but whenever *Alleluia Laudate pueri* is sung—for example on Saturday in Easter week—it is sung by two boys, in surplices, at the quire step).

*On single-invitory feasts outside Eastertide; on ferias:*<sup>35</sup>

Gradual: a boy, in a surplice, at the quire step.

Alleluia: another boy, in a surplice, at the quire step.

*On ferias in Eastertide:*<sup>36</sup>

First Alleluia: a boy, in a surplice, at the quire step (Old Customary); two boys, in surplices, at the quire step (New Customary).

Second Alleluia: another boy, in a surplice, at the quire step (Old Customary); two other boys, in surplices, at the quire step (New Customary).

*Ember Days:*

Gradual: on Ember Days in Advent, Lent and September the graduals are sung at the quire step by boys wearing surplices.

Alleluias are sung on Ember Days only in the week of Whitsun. On Ember Wednesday in Whit week the first Alleluia is sung by three of the second form and the second is sung by three of the highest form, all in silken copes, in the pulpitum. On Ember Friday the two Alleluias are sung by different pairs of

<sup>35</sup> The inclusion of days within octaves and octave days without rulers under this heading in some sources appears to be erroneous, because such days have a double invitory. The specification in one copy of the New Customary of a boy taperer from the leading side of the choir, in an alb, to sing the gradual and another boy from the other side of the choir, in a surplice, to sing the Alleluia, is supported by none of the other sources consulted.

<sup>36</sup> The Old and New Customaries differ in their provision for the singing of the Alleluias on ferias in Eastertide. The earliest copy of the Old Customary says that two boys sing the Alleluias on the ferias of weeks in Eastertide, just as they sing the ferial gradual and Alleluia at other times of the year; the revised version of the Old Customary confirms that each sings by himself ('quisque per se'). The New Customary and Ordinal, however, say that each Alleluia is sung by a different pair of boys: an elaboration perhaps connected with the move to the new cathedral.

...’ and blessing ‘*Benedictio dei patris omnipotentis ...*’, and sometimes more than one set is given for a particular day. The benediction for the first Sunday of Advent in the Westminster missal, almost identical with its counterpart in the benedictional of St Aethelwold written some four hundred years before, illustrates the character of these episcopal blessings:

Omnipotens deus cuius unigeniti adventum et preteritum creditis et futurum expectatis, eiusdem adventus vos illustracione sanctificet et sua benedictione locupletet. Amen.

Et in presentis vite stadio vos ab omni adversitate defendat, ac se vobis in iudicio placabilem ostendat. Amen.

Quo a cunctis peccatorum contagiis liberari, in presentis vite curriculo cum sanctis animabus tanta sessore inveniimini digni, et illius tremendi examinis diem expectetis interriti. Amen.

Quod ipse prestare dignetur cuius regnum et imperium sine fine permanet in secula seculorum. Amen.

Benediccion dei pa † tris omnipotentis et fi † lii et spiritus † sancti super vos descendat et maneat semper. Amen.<sup>54</sup>

### COMMUNION

Absence of any mention of the communion of the laity implies that this rarely occurred. One assumes that when it did take place, the celebrant (having made his own communion) offered communion to members of the laity at a convenient place in the presbytery such as the altar step, as is shown in some contemporary depictions, and then proceeded with the ablutions.

### THE ABLUTIONS

The rubric for the ablutions in the Old Customary is very brief: ‘After the taking of the sacrament, the priest coming to wash his hands, let the deacon fold the corporals and replace them in the burse. Afterwards let him place upon the chalice the corporals themselves with the offertory veil, and while the postcommunion is said let him give the chalice itself to the acolyte himself, who while ‘*Per omnia*’ is said after the prayer shall take them away with the same ceremony with which he brought them.’<sup>55</sup>

The New Customary’s rubric is much more detailed, but in striving to coordinate clearly the actions of the celebrant and ministers it repeats itself and becomes confusing. Comparison with the rubrics of earlier, contemporary and later Sarum service books makes it possible to reconstruct a coherent scenario, and to distinguish two different procedures that appear to have existed concurrently. To summarise: in the first procedure, the celebrant does not say a prayer after receiving the blood but begins the ablutions at once, during the course of which he says *Gratias tibi ago* after drinking the third infusion (the infusion of water); in the second procedure, he says *Gratias tibi ago* immediately after receiving the blood and then begins the ablutions which proceed as in the first practice, with the prayers in the same order, except that *Adoremus crucis signaculum* replaces *Gratias tibi ago* after the third infusion.

The New Customary appears to envisage the first practice, as does the ordinal in Salisbury MS 175. Some service books of the later fourteenth century—for example the missal British Library MS Add. 3866—clearly intend the second, which becomes widespread in sources of the fifteenth and sixteenth centuries. Another missal of the later fourteenth century, Bodleian Library MS Barlow 5, illustrates the transition from one practice to the other: in the main text the order of prayers follows the first practice, but in the margin opposite *Gratias tibi ago* the text of *Adoremus crucis signaculum* is written in a late fifteenth- or early sixteenth-century hand, implying that *Gratias tibi ago* would now be said before the ablutions. It would, however, be rash to conclude that the first practice predates the second: one of the oldest extant Sarum missals, the Crawford missal of c.1270, already puts *Gratias tibi ago* before the ablutions. A cursory survey of the English rites suggests that the conduct of the ablutions was subject to considerable variation.

<sup>54</sup> Legg, *op.cit.*, column 533.

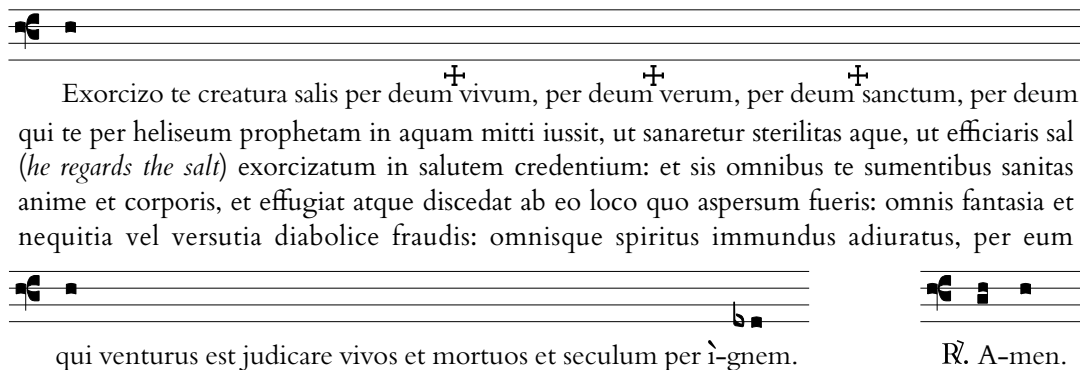
<sup>55</sup> 92.34 ‘Post perceptionem sacramenti sacerdote ad manus abluendas veniente diaconus corporalia complicit [OCR ‘complicet’] et in loculo reponat. Postea vero ipsa corporalia calici cum offertorio superponat ipsumque calicem dum postcommunio dicitur ipsi acolyto committat [OCR ‘dimittat’] qui dum *Per omnia* dicitur post orationem ea solempnitate qua eum apportavit [OCR ‘portavit’] reportet’ (OCO 92.34, OCR 39.34).

## THE BLESSING, ASPERSION AND PROCESSION

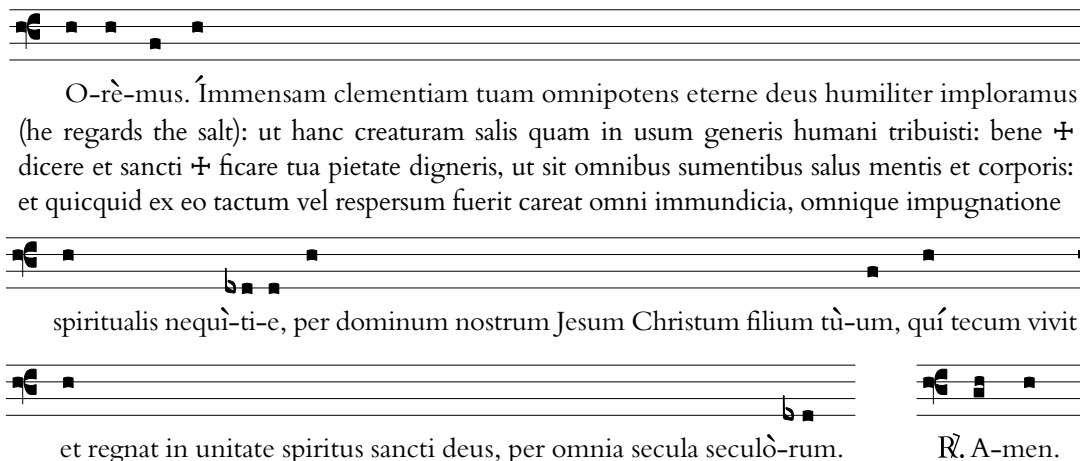
*Salt and water are blessed, mixed and sprinkled before mass every Sunday. Mass is preceded by a procession on Sundays, on principal and major double feasts and on the feasts of the Conception and the Annunciation. On ordinary Sundays salt and water are blessed in quire after prime and chapter. The aspersion and procession follow at once, and during the procession the officiant sprinkles the other altars as he comes to them. Terce (and, from the New Ordinal onwards, also sext) intervene between the procession and mass. During terce (and sext) the officiant and his assistants visit the canons' cemetery and pray for the dead; then they go to the vestry to vest for mass. On Palm Sunday and on double feasts falling on Sundays salt and water are blessed out of quire at another altar while terce (or sext) is being sung in quire. The aspersion is performed in quire after terce (or sext); it is immediately followed by the procession, during which the other altars are not sprinkled. As soon as the procession is over the introit is begun and the officiant and his assistants retire to vest for mass.*

### THE BLESSING

*The officiant, wearing an alb and a silken cope, stands centrally on the quire step facing the altar. The water-boy stands on his right bearing salt and water; the book-boy stands before him holding the book for him to read from; both boys wear surplices. The other assistants (an acolyte carrying a processional cross, two taperers, a thurifer, a verger, a subdeacon carrying a gospel-book, and a deacon) stand facing the altar in a line between it and the officiant, the acolyte being nearest to the altar; they all wear albs with amices. The officiant chants the following prayers on a monotone; the inflexions shown for the first two prayers are made at the analogous places in all the other pre-mass prayers that are chanted and not spoken.*



Exorcizo te creatura salis per deum vivum, per deum verum, per deum sanctum, per deum  
qui te per heliseum prophetam in aquam mitti iussit, ut sanaretur sterilitas aque, ut efficiaris sal  
(*he regards the salt*) exorcizatum in salutem credentium: et sis omnibus te sumentibus sanitas  
anime et corporis, et effugiat atque discedat ab eo loco quo aspersum fueris: omnis fantasia et  
nequitia vel versutia diabolice fraudis: omnisque spiritus immundus adiuratus, per eum  
qui venturus est judicare vivos et mortuos et seculum per ignem. R. A-men.



O-rè-mus. Immensam clementiam tuam omnipotens eterne deus humiliter imploramus  
(*he regards the salt*): ut hanc creaturam salis quam in usum generis humani tribuisti: bene  
dicere et sancti ficare tua pietate digneris, ut sit omnibus sumentibus salus mentis et corporis:  
et quicquid ex eo tactum vel respersum fuerit careat omni immundicia, omnique impugnatione  
spiritualis nequiti-e, per dominum nostrum Jesum Christum filium tuum, qui tecum vivit  
et regnat in unitate spiritus sancti deus, per omnia secula seculorum. R. A-men.

Exorcizo te creatura aque in nomine dei patris omnipotentis et in nomine Jesu Christi filii eius domini nostri: et in virtute spiritus sancti: ut fias aqua exorcizata, ad effugandam omnem potestatem inimici, et ipsum inimicum eradicare et explantare valeas cum angelis suis apostaticis per virtutem eiusdem domini nostri Jesu Christi qui venturus est judicare vivos et mortuos et seculum per ignem. R. Amen.

## MASS

## INTROIT

*Throughout the year, both on Sundays and on feasts of the sanctorale with rulers, and also within octaves and on octave days with rulers, and in all masses of the Virgin and of the patron saint, the introit or officium is sung in its most extended form: antiphon; psalm verse; first repetition of antiphon; Gloria patri (lesser doxology); second repetition of antiphon. In masses of the temporale from Passion Sunday to Maundy Thursday, except in an episcopal mass on Maundy Thursday itself, the doxology and the second repetition of the antiphon are omitted. On ferias and feasts without rulers and in masses for the dead the antiphon is not repeated between the psalm verse and the doxology. [Although the mass rubrics do not direct the choir and rulers to turn to the altar for the doxology, it seems probable that the instruction ‘quando dicitur Gloria patri omnes clerici stent conversi’ given among the rubrics for the divine office should apply to mass too.]*

*When the choir is ruled the principal ruler seeks the introit antiphon from the precentor or his deputy and imparts it to the other rulers (as is done whenever the rulers begin a chant); then the rulers begin it together and the choir takes it up. The rulers also sing the first clause of the psalm verse and of the doxology, and the choir sings the second clause of each. All repetitions of the antiphon are sung in their entirety by the choir.*

*During the introit the ministers and servers enter the presbytery and approach the altar, usually in this order: two taperers side by side [bearing lighted candles]; thurifer [with thurible and incense-boat]; subdeacon carrying a Text [a fine copy of the gospels used ceremonially] on a cushion; deacon (also carrying a Text on double feasts); celebrant. On days when the choir is ruled they make their entry as the doxology of the introit is begun; on days when the choir is not ruled they make their entry at the very beginning of the introit. The celebrant, deacon and subdeacon say the opening dialogue, confession, Misereatur and absolution before the highest altar step, on the right-hand side,<sup>5</sup> the deacon standing to the celebrant’s right and the subdeacon to his left. If the bishop is present, however, whether or not he celebrates, he himself says the confession, Misereatur and absolution at the altar step.<sup>6</sup> [The thurifer stands on the left in front of the lowest step, and the taperers stand to each side below this step.]*

(Celebrant) V. Et ne nos inducas in temptationem.

(Deacon and subdeacon) R. Sed libera nos a malo.

V. Confitemini domino quoniam bonus.

R. Quoniam in seculum misericordia ejus.

V. Confiteor deo beate Marie et omnibus sanctis ejus et vobis: peccavi nimis cogitatione, locutione, et opere, mea culpa, precor sanctam Mariam, omnes sanctos dei, et vos orare pro me.

R. Misereatur tui omnipotens deus et dimittat tibi omnia peccata tua, liberet te ab omni malo: conservet et confirmet in bono: et ad vitam perducatur eternam.

V. Amen.

R. Confiteor deo beate Marie et omnibus sanctis ejus et tibi: peccavi nimis cogitatione, locutione, et opere, mea culpa, precor sanctam Mariam, omnes sanctos dei, et te orare pro me.

V. Misereatur vestri omnipotens deus et dimittat vobis omnia peccata vestra, liberet vos ab omni malo: conservet et confirmet in bono: et ad vitam perducatur eternam.

R. Amen.

V. Absolutionem et remissionem omnium peccatorum vestrorum: spatium vere penitentiae et emendationem vite gratiam et consolationem sancti spiritus tribuat vobis omnipotens et misericors dominus.

R. Amen.

<sup>5</sup> All versions of the customary say that everything spoken by the celebrant before the epistle and after taking the sacrament is done at the right-hand side or horn of the altar, and everything else happens at the middle of the altar. The recitation of the prayer *Aufer a nobis* at the middle of the altar does not contradict this because it is silent.

<sup>6</sup> Several of early printed Sarum missals say ‘at the quire step’ but the customaries unanimously say ‘altar step’.

# I (Kyrie) Deus creator

*Rulers* *Choir*

De-us cre-a-tor om-ni-um ★ tu the-os y-mon no-stri pi-e e-ley-son.

Ti-bi lau-des con-ju-bi-lan-tes re-gum rex Chri-ste o-ra-mus te e-ley-son.

Laus vir-tus pax et im-pe-ri-um cu-i est sem-per si-ne fi-ne e-ley-son.

Chri-ste rex u-ni-ce pa-tris al-mi-na-te co-e-ter-ne e-ley-son.

Qui per-di-tum ho-mi-nem sal-va-sti de mor-te red-dens vi-te e-ley-son.

Ne pe-re-ant pa-scu-e o-ves tu-e Je-su pa-stor bo-ne e-ley-son.

Con-so-la-tor spi-ri-tus sup-pli-ces y-mas te ex-o-ra-mus e-ley-son.

Vir-tus no-stra do-mi-ne at-que sa-lus no-stra in e-ter-num e-ley-son.

Sum-me de-us et u-ne vi-te do-na no-bis tri-bu-e mi-ser-tus no-stri-que  
tu di-gne-ris e-ley-son.

## IV

## Gloria in excelsis

*Celebrant* *Choir*

Glo-ri - a in ex-cel-sis de - o. \* Et in ter - ra pax ho - mi - ni - bus bo-ne vo-lun-ta - tis.

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

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri - am tu - am. Do-mi-ne de - us

rex ce-le-stis de - us pa - ter om - ni - po-tens. Do-mi-ne fi - li u - ni - ge - ni - te

Je - su Chri - ste. Do-mi-ne de-us a-gnus de - i fi - li - us pa - tris. Qui tol-lis

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

su - sci - pe de-pre-ca - ti - o - nem no-stram. Qui se - des ad dex-te - ram pa - tris

mi - se - re - re no - bis. Quo-ni - am tu so - lus san-ctus tu so - lus do - mi - nus

tu so-lus al-tis - si-mus Je - su Chri - ste. Cum san - cto spi - ri - tu in glo-ri - a

de - i pa - tris. A - men.

## VII Agnus dei



1. A - gnus de - i \* qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

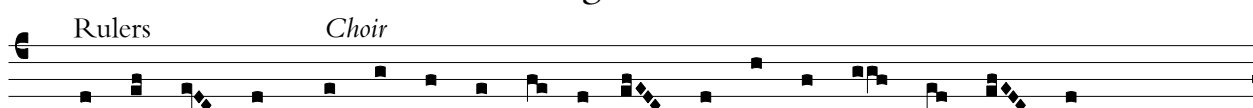


2. A - gnus de - i qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.



3. A - gnus de - i qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem.

## VIII Agnus dei



1. A - gnus de - i \* qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

3. A - gnus de - i qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem.



2. A - gnus de - i qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

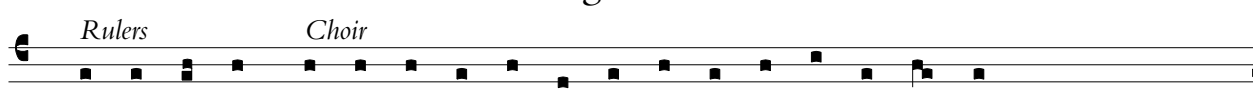
## IX Agnus dei



1,2. A - gnus de - i \* qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

3. A - gnus de - i qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem.

## X Agnus dei



1,2. A - gnus de - i \* qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

3. A - gnus de - i qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem.

## INSTRUCTIONS FOR CHOOSING THE ITE MISSA EST / BENEDICAMUS DOMINO

When Mass includes *Gloria in excelsis* it ends with *Ite missa est*. When it does not include *Gloria in excelsis* it ends with *Benedicamus Domino*. In either case the response is *Deo gratias*.

When Mass includes one of Kyrie I–IX, *Ite missa est* is sung to the melody of the first ‘Christe’ of the same chant, *Ite* I–IX.

On feasts of three lessons when *Ite missa est* is sung, one of *Ite* X–XIII.

On the vigils of Easter and Pentecost, *Ite* XIV.

On ferias throughout the year, on vigils (except on the vigils of Easter and Pentecost), on Ember Days (except in the week of Pentecost), in the Mass *Salus populi* and in Masses of the Holy Cross, and on all feasts of three lessons without *Te Deum* but with a nocturn, *Benedicamus* XV.

In Masses for the dead, *Benedicamus* XVI.

On other occasions, one of *Benedicamus* XVII–XXVI.