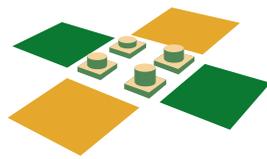


MISSA DE DULCISSIME  
NOMINE IESU

MASS IN HONOUR OF THE  
HOLY NAME OF JESUS  
ACCORDING TO THE  
MEDIEVAL USE OF SALISBURY

CHOIR BOOK



THE  
EXPERIENCE  
OF WORSHIP  
IN LATE MEDIEVAL  
CATHEDRAL AND  
PARISH CHURCH

6 OCTOBER 2011

SALISBURY CATHEDRAL

The Mass in honour of the Holy Name of Jesus, commonly referred to at the time as Jesus Mass, became popular in Britain in the later fifteenth and earlier sixteenth centuries. The popularity of this Mass reflected the increasing Christological emphasis of devotions at the time. Outstanding musical examples of this devotion can be observed in the large-scale polyphonic settings of the text 'O bone Jesu' by both Robert Fayrfax and Robert Carver.

Jesus Mass was usually celebrated every Friday. It was either a Mass of the Holy Name or of the Five Wounds of Jesus. In some cathedrals and monasteries this weekly celebration was undertaken by the choristers and with their master as organist. However, there are instances of Jesus Mass sung by men's voices. In Lent, Jesus Mass was celebrated with some solemnity each Friday at St Thomas's Church, Salisbury, and payments were made to the vicars choral of the cathedral for their services.

Mass in honour of the Holy Name was often celebrated in a designated chapel in the nave of a large monastic or cathedral church, offering ready access to the laity. In the absence of such a space in the present form of Salisbury Cathedral, this Mass is celebrated in the Trinity Chapel, where Lady Mass was sung each day (except Saturday when it was sung in Quire). Mass in honour of the Holy Name would only have been sung in Quire on the feastday itself, 7 August.

This celebration of Mass for the Holy Name of Jesus has been devised as part of the research project *The Experience of Worship in late Medieval Cathedral and Parish Church*. The project is part of the UK-wide research programme, Religion and Society, funded jointly by the Arts and Humanities Research Council and the Economic and Social Research Council. The project is led by Professor John Harper, director of the International Centre for Sacred Music Studies, Bangor University. The other core members of the research team are Dr Sally Harper and Judith Aveling (of Bangor University), Dr Paul Barnwell (Oxford University), and Dr Magnus Williamson (Newcastle University). The partner organisations in the research project are Salisbury Cathedral and St Fagans National History Museum Wales, near Cardiff.

The Experience of Worship project team wish to express their warmest thanks to the Dean and Chapter of Salisbury Cathedral, the choir and their director, the vergers, and all the members of the Department of Liturgy and Music, for their support and collaboration in this venture.

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## AT THE BEGINNING OF THE SERVICE

*Singers enter individually.*

*Bow to the altar and remain standing, facing EAST.*

*When all are assembled, turn in to sing the Introit and Kyrie.*

# Introit: In nomine Iesu

Anonymous (Gyffard Partbooks)

Beginner or Rulers

In no - mi - ne Ie - su

I Om -

II Om - - ne ge - - - - -

III Om - -

IV Om - - ne - - - - ge - - -

I - ne - - - ge - nu - - - #

II - - - nu - - - - - flec - ta - - - - -

III - ne - - - ge - - - - - nu - - - - - flec - - - -

IV - nu - - - - -

10

I flec - ta - - tur

II - - - - - tur ce - les - ti - um ter -

III - ta - - - - - tur ce - - - -

IV flec - ta - - - - tur - - - -

I  
II  
III  
IV

ce - les - ti - um ter -  
res - tri - um, ter - res - tri - um,  
- les - ti - um ter - res -  
ce - les - ti - um ter - res - tri - um,

20

I  
II  
III  
IV

res - tri um et in - fer - no  
ce - les - ti - um ter - res - tri - um et in - fer - no - rum  
tri - um et in - fer -  
ce - les - ti - um ter - res - tri um et in - fer - no -

I  
II  
III  
IV

rum et om - nis  
no - rum et om -  
rum et om - nis lin - gua

I  
II  
III  
IV

et om - nis lin - - gua

lin - - - gua con -

- nis lin - - gua con - fi -

et om - nis lin - gua con - fi - te - a - -

I  
II  
III  
IV

con - fi - te - a - -

fi - te - a tur qui - a

te - - - a - - - tur qui -

- - - - - tur

I  
II  
III  
IV

tur qui -

do - mi - nus le - sus chris - - - -

a do - - - mi - - - nus

qui - a do - mi - nus Ie - su chris - - - -

40

I  
a do - mi - nus Ie - su chris - - tus

II

III  
Ie - sus chris - - tus in

IV

I

II  
tus in glo - ria a est de -

III  
glo - - ri - a est de -

IV  
-tus in glo - ri - a est de - i pa - -

50

I  
in glo - ri - a est de - i pa - -

II  
i pa - -

III  
- i pa - -

IV

I  
II  
III  
IV

I tris.  
II tris.  
III tris.  
IV tris.

PSALM VERSE

Beginner

Lau - dá - te\_ Dó - mi - num quó - ni - am\_ bo - nus Dó - mi - nus:

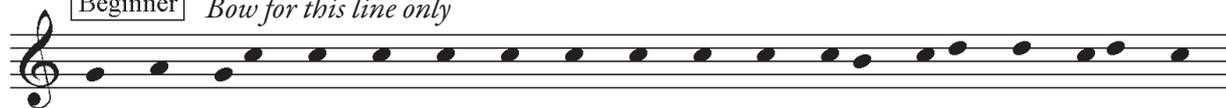
Choir

Psál - li - te nó - mi - ni ei - us quó - ni - am su - á - ve.

*VS for Gloria Patri. Turn EAST and BOW.*

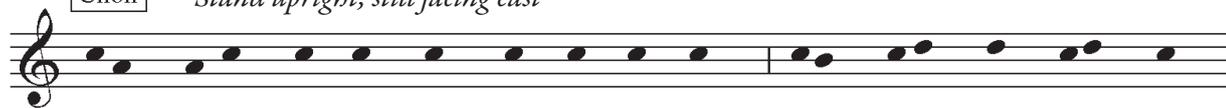
GLORIA PATRI

**Beginner** *Bow for this line only*



Gló - ri - a Pa - tri et Fí - li - o et Spi - rí - tu - i Sán - cto:

**Choir** *Stand upright, still facing east*



Si - cut é - rat in prin - cí - pi - o, et nunc, et sem - per;



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

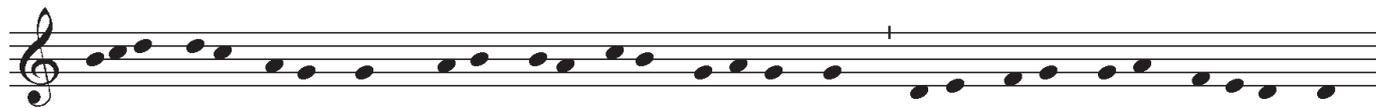
*Turn inwards for antiphon*

ANTIPHON

**Choir**



In nó - mi - ne Ie - su om - ne ge - nu flec - tá - tur



ce - lé - sti - um ter - ré - stri - um et in - fer - nó - rum:



et om - nis lin - gua con - fí - te - á - tur qui - a



Dó - mi - nus Ie - sus Chri - stus in gló - ri - a est De - i



Pa - - - - - tris.

*The Kyrie follows immediately.*

# Kyrie (Mass upon the square II)

William Mundy

$\text{♩} = 60$  ( $\text{♩} = 120$ )

Alto  
Tenor  
Bass

Ky - ri - e - ley - - - -  
Ky - ri - e - ley - - - - son, ky - ri - e - ley -  
Ky - ri - e - ley - - - - son, ky -

- son, ky - ri - e - ley - son, ky - ri - e - ley - son.  
- - - son, ky - ri - e - ley - - - - son.  
ri - e - ley - - - - son, ky - ri - e - ley - son.

$\text{♩} = \text{♩}$   
Ky - ri - e - - - - ley - - - - son.

Alto  
Tenor  
Bass

Ky - ri - e - ley - - - - son,  
Ky - ri - e - ley - - - - son, ky - ri - e -  
Ky - ri - e - ley - - - - son, ky - ri - e - ley -

ky - ri - e - ley - - - - son, ky - ri - e - ley - son.  
ley - - - - son, ky - ri - e - ley - son.  
- - - son, ky - ri - e - ley - - - - son.

♩ = 80

Alto I  
Chris-te e - ley - son, *chris-te e - ley* - son, *chris-te e - ley* - son.

Alto II  
Chris-te e - ley - son, *chris - te e - ley* - - son.

Bass  
Chris - te e - ley - - - son, *chris-te e - ley* - - - son.

Chris - - te \_\_\_\_\_ e - ley - son.

Alto  
Chris - te e - ley - - - son, *chris - te e - ley* - son.

Tenor  
Chris-te e - ley - son, *chris-te e - ley* - son, *chris te e - ley* - son.

Bass  
Chris - te e - ley - - - son, *chris - te e - ley* - - - son.

Alto  
Ky-ri-e - ley - - - son, *ky-ri - e - ley* - son.

Tenor  
Ky-ri - e - ley - son, *ky-ri - e - ley* - son, *ky-ri-e - ley* - son.

Bass  
Ky - ri - e - ley - son, *ky ri - e - ley* - son, *ky - ri-e - ley* - son.

(♩ = 120)

Ky - ri - e - - - ley - son.



## *Epistle*

*The Epistle (Acts 4: 8–12)*

Lectio Actuum Apostolorum.

In diebus illis, Petrus replétus Spíritu Sánto dixit; príncipes pópuli et senióres, audíte: Si nos hódie diiudicámur in benefácto hóminis infírmi, in quo iste salvus factus est, notum sit ómnibus vobis, et omni plebi Israél: quia in nómine Dómini nostri Iesu Christi Nazaréni, quem vos crucifixístis, quem Deus suscitávit a mórtuis, in hoc iste astat coram vobis sanus. Hic est lapis, qui reprobátus est a vobis edificántibus, qui factus est in caput ánguli: et non est in áliquo alio salus. Nec enim áliud nomen est sub celo datum homínibus, in quo opórteat nos salvos fieri.

*Remain seated to sing the Gradual and Alleluya.*







# Sequence

CANTOR SIDE A

Ie-sus pul-cher in de-có-re sum-me bo-nus in va-ló-re mi-tis le-nis cum dul-có-re

4 SIDE B

pro-nus ad cle-mén-ci-am. Ie-sus est rex ge-ne-ró-sus Ie-sus for-ma spe-ci-ó-sus

7 SIDE A

Ie-su lin-gua glo-ri-ó-sus et mi-rán-dus ó-pe-re. Ie-sus for-tis a-ni-mó-sus

10

Ie-sus pu-gil vi-go-ró-sus Ie-sus do-nis co-pi-ó-sus et gau-det tri-bú-e-re.

13 SIDE B

Ie-sus pi-e vis-ce-ró-sus Ie-sus duc-tor lu-mi-nó-sus Ie-sus est de-li-ci-ó-sus

16 SIDE A

et sa-pit dul-cís-si-me. Ie-sus fa-ma glo-ri-ó-sus Ie-sus cunc-tis fruc-tu-ó-sus

19 SIDE B

Ie-sus to-tus vir-tu-ó-sus fo-vet su-os\_ óp-ti-me. Sum me po-tens in vi-gó-re

22 (b)

sum-me cel-sus in ho-nó-re sum-me gra-tus in a-mó-re om-nem lau-dem ób-ti-net.





# Offertory

Beginner                      Choir

In nó - mi - ne me - o de - mó - ni - a e - jí - ci - ent,  
lin - guis lo - quén - tur no - vis: ser - pén - tes tol - lent  
et si mor - tí - fe - rum quid bí - be - rint  
non e - is no - cé - bit; su - per e - - - per gros  
ma - nus im - pó - nent et be - -  
ne ha - - - - bé - bunt.

*Turn to face EAST after Offertory antiphon, and remain facing EAST.*

## Preparatory prayers and Secret

*Celebrant says a series of short prayers sotto voce, ending with the Secret of the Holy Name, Celebrant prays silently until last phrase:*

Priest                      Choir

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

## *Sursum Corda and Preface*

*Priest* *Choir*



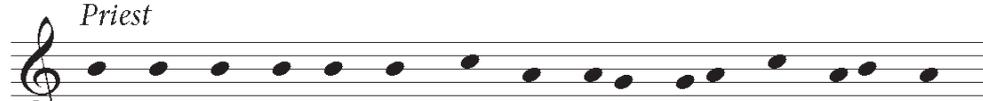
Dó - mi - nus vo - bís - cum. Et cum spí - ri - tu\_\_ tu - o.

*Priest* *Choir*



Sur - sum cor - da.\_\_ Ha - bé - mus in Dó - mi - no.

*Priest*



Grá - ci - as a - gá - mus Dó - mi - no\_\_ De - o no - stro.

*Choir*



Dig - num et iu - stum est..

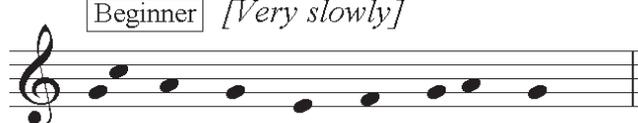
*Celebrant continues with the Preface, ending:*



cum - que om - ni mi - lí - ti - a ce - lés - tis ex - ér - cit - us hym - num  
gló - ri - e tu - e cá - ni - mus: si - ne fi - ne di - cén - tes.

## *Sanctus and Benedictus*

Beginner *[Very slowly]*



Sán - - - ctus

Organ [*Sanctus*]

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

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

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

Organ [*Osanna*]

*Make sign of cross when singing 'In Nomine.'*

I  
Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

II  
Be - ne - dic - tus, qui ve - nit in no mi - ne Do - mi - ni.

III  
Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Organ [*Osanna*]

*All now kneel facing east until the Communion antiphon.*

*The Celebrant continues with the Canon of the Mass. This is signalled by the ringing of the bell three times.*

*At the Elevation of the Host, the bell again rings three times, and all bow low.*

*At the elevation of the chalice, the bell also rings three times. Then kneel up normally.*

*Celebrant continues the Canon of the Mass privately. He ends:*

Per ip̄sum, et cum ip̄so, et in ip̄so,  
est tibi Deo Patri omnipōtenti,  
in unitate Sp̄iritus + Sancti, omnis honor et gl̄oria.

Priest Choir

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

## *Pater Noster*

Priest

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:

Priest

Pa - ter nós - ter qui es in cé - lis

sanc - ti - fi - cé - tur nó - men tú - um,

ad - vé - ni - at rég - num tú - um,

fi - at vo - lún - tas tú - a

si - cut in cé - lo et in tér - ra,

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

si - cut et nos di - mít - ti - mus de - bi - tó - ri - bus nó - stris

et ne nos in - dú - cas in temp - ta - ti - ó - nem,

*Choir*

R. sed lí - be - ra nos a má - lo.

*Celebrant continues with short prayers and the fraction, ending:*

*Priest* *Choir*

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

*Priest*

Pax Do+ - mi - ni sit sem+ - per vo+ - bis - cum.

*Choir*

Et cum spí - ri - tu tu - o.

*Agnus Dei follows, sung kneeling.*

## *Agnus Dei*

Beginner [*Very slowly*]

Á - gnus Dé - i

Organ [*Qui tollis*]

I  
II  
III

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\_ mi - se - re - re\_ no - bis.  
 Ag - nus\_ De - i, qui tol - lis pec - ca - ta mun - di\_ mi - se - re - re\_ no - bis.

Organ [*Agnus*]

*Finis.*

*Continue to kneel facing east.*



## Postcommunion Prayer

*Priest* *Choir*



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

*Priest*



O - re - mus

*Bow the head during the prayer.*

Sacrosancta mysteria quae sumpsimus, Domine,  
ad honorem complacentissimi nominis Filii tui Domini nostri Iesu Christi devotis  
precordiis recolentes;  
quesumus, ut incrementa spiritualis exultationis nobis accumulent,  
et affectum nostrum ad hoc salutiferum nomen Iesu iugiter imprimendum accendant,  
et ad iubilandum in Iesu salvatore nostro dulcissimo,  
tota mentis intentione promoveant.

Per Dominum nostrum Iesum Christum Filium tuum  
qui tecum vivit et regnat in unitate Spiritus Sancti Deus,

*Priest* *Choir*



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

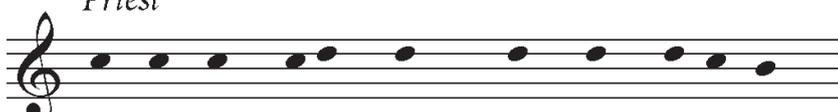
## *Dismissal*

*Priest* *Choir*



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

*Priest*



Be - ne - di - cá - mus Dó - mi - no. \_\_\_\_\_

*Choir*



De - o grá - ti - as. \_\_\_\_\_

*Celebrant turns east for short prayer and final Gospel - the opening of St John's Gospel. This is recited silently until the words 'Et Verbum caro factus est'. As these words are sung, bow and kiss the ground. At the end of the Gospel kneel upright.*

*Celebrant and server bow to altar, leave, and return to sacristy.*

*When the celebrant has left, the choir stands, and leave one by one, bowing to altar as before, and return to vestry.*

## SOURCES

Chant Propers are taken from *Graduale Sarisburiense* (1532), printed in Paris by Nickolaus Prevost and Francis Regnault, and sold in Paris by Regnault and in London by Robert Redman (*STC*, 2nd edn, 15865). The propers appear within the Sanctorale for the Feast of the Holy Name of Jesus on 7 August (n.f.; EEBO images 240–5).

Introit 'In nomine Iesu' from the Mass *De nomine Iesu* (Anon), from the Gyffard Partbooks (GB-Lbl Add. MS 17802-5), ed. David Mateer, *The Gyffard Partbooks*, II (EECM, 51), pp.1-9. The Introit antiphon alone is transcribed here, though the original also sets sections of the verse and Gloria Patri. The chant is supplied from *Graduale Sarisburiense* (1532). Polyphony and chant all at pitch; note values halved; conventional barring substituted.

Kyrie Eleison from *Mass upon the Square*, II, William Mundy, from the Gyffard Partbooks (GB-Lbl Add. MS 17802-5), ed. David Mateer, *The Gyffard Partbooks*, II (EECM, 51), pp. 99-101. Transposed down a minor third from the original; note values halved; conventional barring substituted.

There is no Gloria or Credo in a votive celebration of the Jesus Mass.

Organ settings of Sanctus and Agnus Dei are by Philip ap Rhys (d.1566) in *Lbl* MS Add. 29996 (EECM 10, ed. Denis Stevens (1969), 12–16). The vocal faburden has been devised for this celebration.

Other items and directions for the ritual are taken principally from *Missale ad vsum ecclesie Sarisburiensis* of 1532, again printed by Regnault (*STC*, 2nd edn, 16212.5), but are supplemented by additional details found in other printed Missals and in the manuscript Customaries compiled between the early thirteenth and later fourteenth centuries.

The chant has been set in stemless notes on five-line staves, but the groupings represent the original plainsong notation. Some chants have been transposed, as follows:

Alleluia: down a tone.

Sequence: second part up a fifth, following contemporary precedent for chants of this kind that have a concluding section in a low range.

Communion: down a fourth.

All prayers and dialogues shown with *c* reciting note are to be intoned at an appropriate pitch set by the celebrant.

This booklet has been prepared as part of The Experience of Worship Project, working in collaboration with Salisbury Cathedral.

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For further details of the project, see [www.experienceofworship.org.uk](http://www.experienceofworship.org.uk)