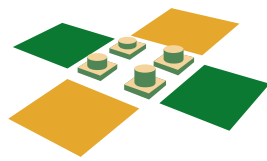


MISSA DE DULCISSIME
NOMINE IESU

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.

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
II
III
IV

Om - ne

I
II
III
IV

ne - ge - nu

10

I
II
III
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 et om - nis lin - - gua

II lin - - - gua con -

III - nis lin - - gua con - fi -

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

I con - fi - te - a - - - - -

II fi - te - a tur qui - a

III te - - - - a - - - tur qui -

IV - - - - - tur

I tur qui -

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

III a do - - - mi - - - nus

IV 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*

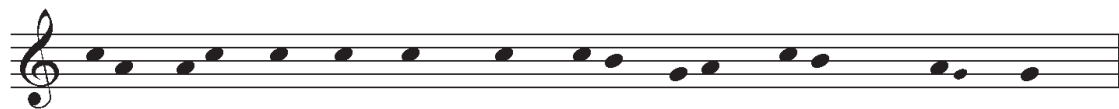


Gló - ri - a Pa - tri et Fí - li - o et Spi - rí - tu - i Sán - cto:

Choir *Stand upright, still facing east*



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

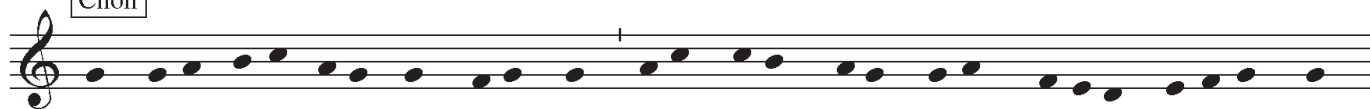


et in sé - cu - la se - cu - ló - rum. A - men.

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.

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

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

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

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

All now turn EAST for the Collect.

Collect of the Holy Name

Priest *Choir*

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

At 'Oremus,' BOW to end of the Collect.

Priest

O - re - mus

Deus, qui gloriosissimum nomen Dómini nostri Iesu Christi unigéniti Filii tui fecisti fide-libus tuis summo suavitátis affectu amábile; et malignis spirítibus treméndum atque terríbile; concéde propítius, ut omnes qui hoc nomen Iesu devóte venerántur in terris, sancte consolatiónis dulcédinem in presénti percípiant et in fúturo gaudium exsultatiónis et interminábilis jubilatiónis obtinéant. Per Dóminum nostrum Iesum Christum Fílium tuum: Qui tecum vivit et regnat, in unitáte Spíritus Sancti Deus,

Priest *Choir*

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

Turn back and sit for the Epistle.

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.

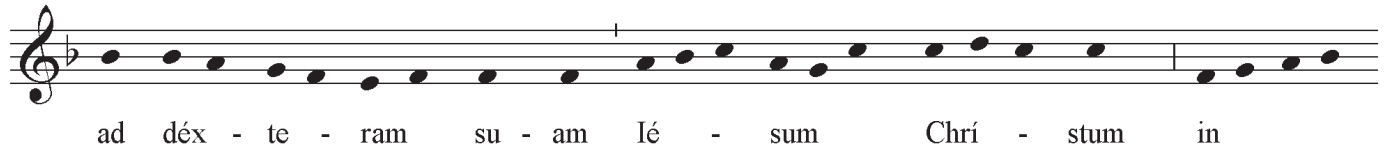
Gradual

Beginner

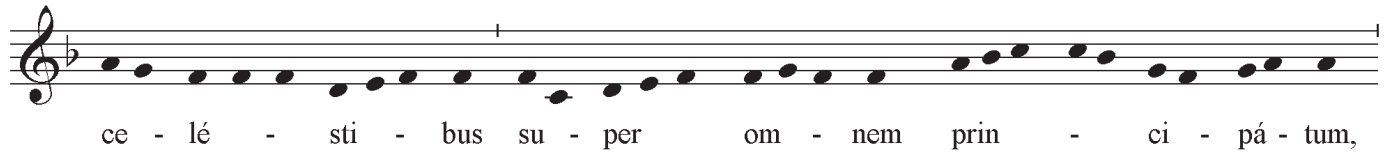
Choir



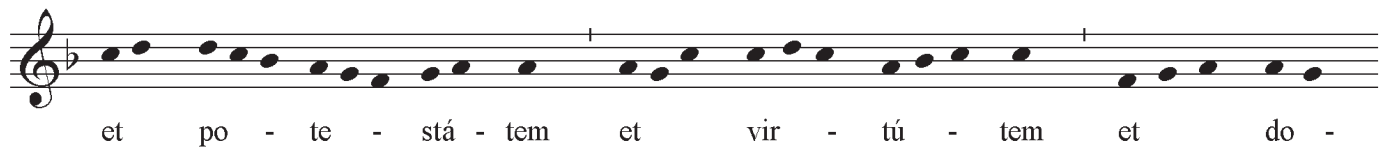
Con - stí - tu - it Con - stí - tu - it De - us Pa - ter



ad dex - te - ram su - am Ie - sum Chri - stum in



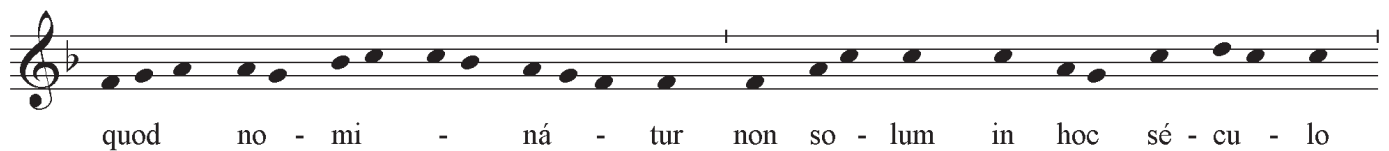
ce - lé - sti - bus su - per om - nem prin - ci - pá - tum,



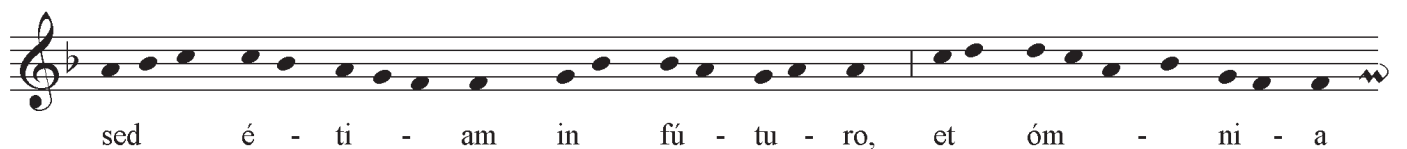
et po - te - stá - tem et vir - tú - tem et do -




- mi - na - ti - ó - nem: et om - ne no - men



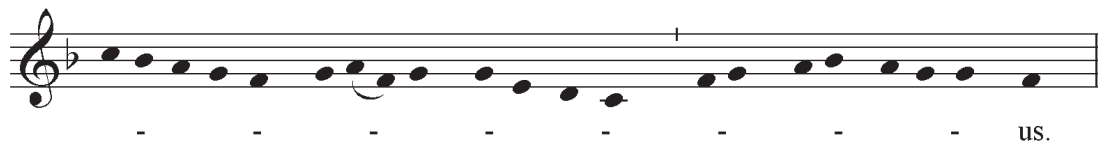
quod no - mi - ná - tur non so - lum in hoc sé - cu - lo



sed é - ti - am in fû - tu - ro, et óm - ni - a



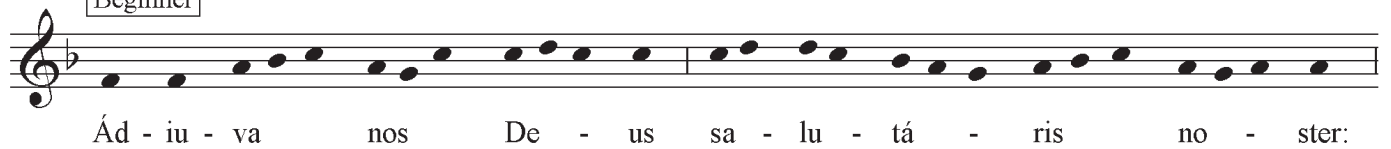
sub - ie - cit sub pé - di - bus ei - - -



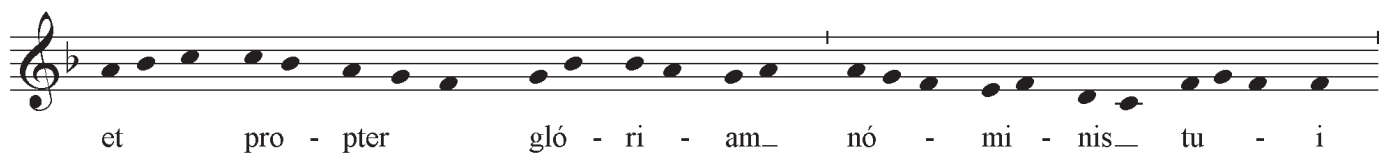
- - - - - us.

VERSE

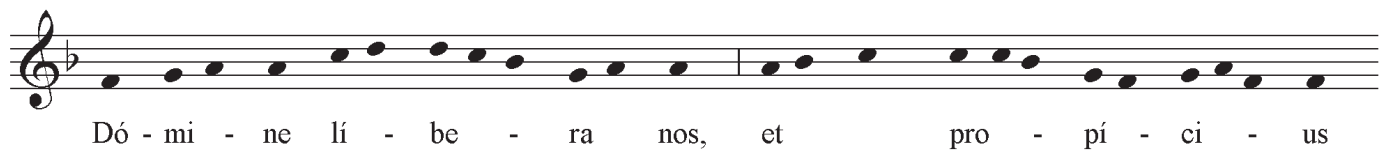
Beginner



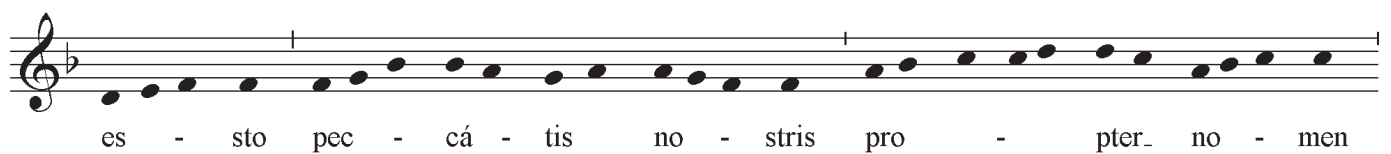
Ád - iu - va nos De - us sa - lu - tá - ris no - ster:



et pro - pter gló - ri - am_ nó - mi - nis_ tu - i

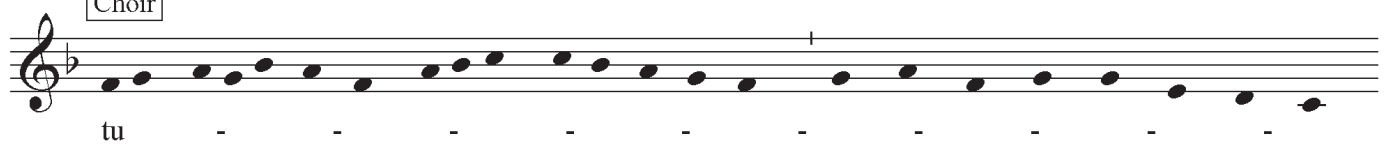


Dó - mi - ne lí - be - ra nos, et pro - pí - ci - us

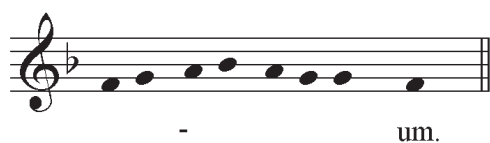


es - sto pec - cá - tis no - stris pro - pter_ no - men

Choir



tu - - - - -



- um.

Alleluya follows straight on.

Alleluia

Beginner

Choir

Al - le - lu - - - ya. Al - le - lu - - - ya.

(b)

VERSE

Beginner

Dul - ce nó - men nos - tri Ie - su, me - los au - ri, mel in

e - su cor ver - tit in iú - bi - lum et fu -

Choir

gat mun - di sí - bi - - - lum.

Beginner

Al - le - lu - - - ya.

Stand now to sing Sequence.

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.

25 SIDE A



In sci-én-do sum-me sa-pit am-bi-én-do cunc-ta ca-pit di-li-gén-do cor-da ra-pit

Detailed description: A single musical staff in G-clef with a treble clef. It contains measures 25, 26, and 27. Measure 25 is marked 'SIDE A'. The melody consists of quarter and eighth notes, mostly moving in a stepwise fashion.

28 SIDE B



et il-lá - ta dé-ti-net. E-ya no-men no-bis gra-tum dul-cis Ie-sus ap-pel-lá-tum

Detailed description: A single musical staff in G-clef with a treble clef. It contains measures 28, 29, and 30. Measure 28 is marked 'SIDE B'. There is a double bar line between measures 28 and 29. The melody continues with quarter and eighth notes.

31 SIDE A



sit in cor-dis sic fir-má-tum quod non pos-sit é-ru-i. Hoc re-á-tum pec-ca-tó-rum

Detailed description: A single musical staff in G-clef with a treble clef. It contains measures 31, 32, and 33. Measure 31 is marked 'SIDE A'. There is a double bar line between measures 31 and 32. The melody consists of quarter and eighth notes.

34



tol-lat pre-stet iu-bi-ló-rum o-das se-de be - a - tó-rum do-net no-bis pér-fru-i.

Detailed description: A single musical staff in G-clef with a treble clef. It contains measures 34, 35, and 36. The melody consists of quarter and eighth notes.

Gospel


All turn to face EAST.

Priest Choir



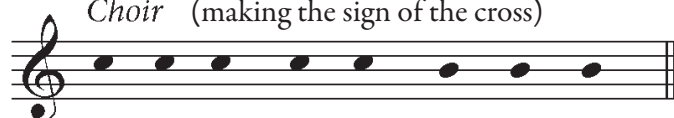
Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o.

Priest



Se - quén - ti - a sanc - ti e - van - gé - li - i se - cún - dum Mat - thé - um.

Choir (making the sign of the cross)



Gló - ri - a ti - bi Dó - mi - ne.

Bow to altar,

then turn to face the Celebrant, who intones from the north side of the altar.

In illo témpore: Ángelus Dómini appáruit in somnis Ioseph dicens; Ioseph fili David, noli timére accíperere Mariám cóniugem tuam: quod enim in ea natum est, de Spíritu Sancto est. Páriet autem fílium: et vocábis nomen eius Iesum: ipse enim salvum fáciat pópulum suum a peccátis eórum. Hoc autem totum factum est, ut adimplerétur quod dictum est a Dómino per prophétam dicéntem: Ecce virgo concípíet in útero et páriet fílium: et vocábitur nomen eius Emmánuel, quod interpretátur nobíscum Deus.

Remain facing east.

The priest returns to the south end of the altar, and begins the Offertory by singing:

Priest Choir



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

Priest

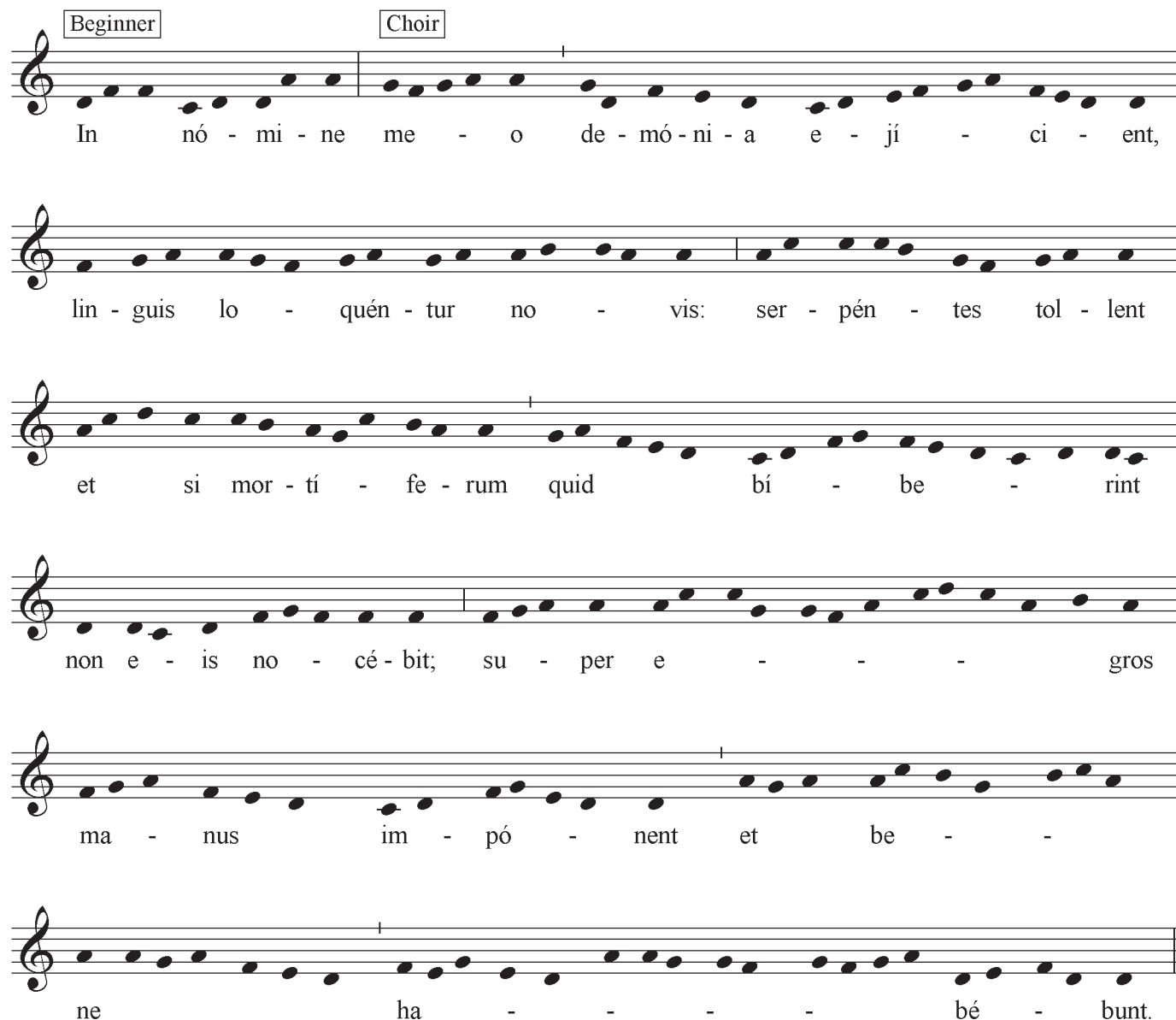


O - re - mus

Turn inwards to sing Offertory antiphon.

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:



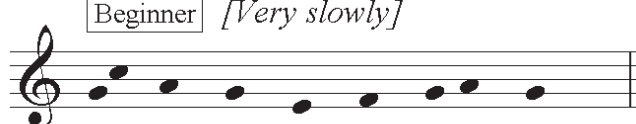
cum - que om - ni mi - lí - ti - a ce - lés - tis ex - ér - cit - us hym - num



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*]

27

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*]

20

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*]

19

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 - cíp - 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.

Sharing of the Pax

*Celebrant kisses Pax Board and then offers it to Clerk to kiss.
Clerk takes Pax Board to server, singers and people.*

Kiss the pax board when the Server offers it to you

The priest continues to pray, both before and after receiving the Communion.

The Communion antiphon is begun when the Celebrant begins the ablutions.

Stand, and face inwards to sing the chant.

Communion Chant

The musical score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The first staff is divided into two sections: 'Beginner' and 'Choir'. The lyrics are: Vin - cén - ti da - bo man - na ab - scón - di - tum: et da - bo il - li cál - cu - lum cán - di - dum, et in cál - cu - lo no - men no - vum scri - ptum quod ne - mo scit ni - si qui ác - ce - pit. The melody is a simple, stepwise line.

After the antiphon, kneel down, 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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