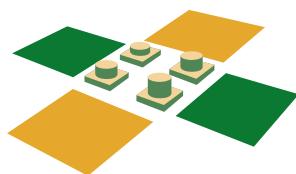


MISSA DE DULCISSIME NOMINE IESU

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

CHOIR BOOKLET



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

13–15 SEPTEMBER 2011
ST TEILO'S CHURCH: ST FAGANS

*Singers enter individually through the chancel.
Bow to the main altar, then turn left to the Jesus altar.
Bow to the Jesus altar.*

Introit

ANTIPHON

Beginner Choir

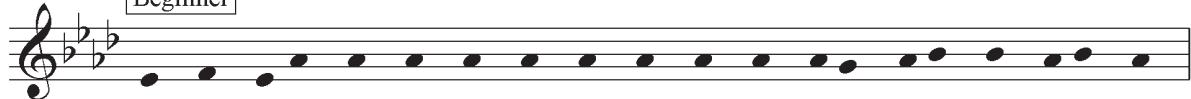
In nō - mi - ne Ie - su om - ne ge - nu flec - tā - tur
ce - lé - sti - um ter - ré - sti - um et in - fer - nō - rum:
et om - nis lin - gua con - fi - te - á - tur qui - a
Dó - mi - nus Ie - sus Chri - stus in gló - ri - a est De - i
Pa - - - - tris.

PSALM VERSE

Beginner Choir

Lau - dá - te Dó - mi - num quó - ni - am bo - nus Dó - mi - nus:
Psál - li - te nō - mi - ni ei - us quó - ni - am su - á - ve.

GLORIA PATRI All turn east. Bow.
Beginner

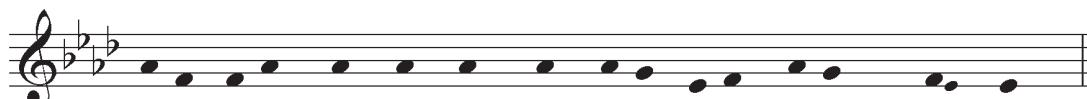


Gló - ri - a Pa - tri et Fí - li - o et Spi - rí - tu - i Sán - cto:

Choir All turn back.



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.

Kyrie Eleison

Each petition three times, either alternate sides, or in alternation with organ

The musical score consists of three staves of music. The first staff is in 6/8 time, G clef, and has a tempo of $\text{♩} = 60$. It contains the lyrics "Ky - ri - e e - lei - - - - son.". The second staff is in 3/4 time, G clef, and has a tempo of $\text{♩} = 60$. It contains the lyrics "Chri - ste_____ e - - - lei - - - - son.". The third staff is in 4/4 time, G clef, and has a tempo of $\text{♩} = 60$. It contains the lyrics "Ky - ri - e_____ e - - - lei - - - - son.". Each staff features vertical bar lines and horizontal bar lines connecting specific notes, likely indicating performance techniques like sustained notes or specific rhythmic patterns.

Version at organ pitch

The musical score consists of three staves of music. The first staff is in 6/8 time, G clef, and has a tempo of $\text{♩} = 60$. It contains the lyrics "Ky - ri - e e - lei - - - - son.". The second staff is in 3/4 time, G clef, and has a tempo of $\text{♩} = 60$. It contains the lyrics "Chri - ste_____ e - - - lei - - - - son.". The third staff is in 4/4 time, G clef, and has a tempo of $\text{♩} = 60$. It contains the lyrics "Ky - ri - e_____ e - - - lei - - - - son.". These staves represent the organ pitch version of the Kyrie Eleison, maintaining the same structure and timing as the vocal version above.

Collects

Priest *Choir*

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

Collect of the Holy Name (intoned by Celebrant)

At ‘Oremus’, bow to end of both Collects.

Priest

O - re - mus

Deus, qui gloriosíssimum nomen Dómini nostri Iesu Christi unigéniti Filii tui
fecísti fidélibus tuis summo suavitátis affectu amáble;
et malígnis 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.

Collect for benefactors

Miserere, quesumus Domine, animabus Thome ap Rhys
et omnium benefactorum nostrorum defunctorum;
et pro beneficiis que nobis largiti sunt in terris,
premia eterna consequantur in celis.
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.

Epistle

The Epistle (Acts 4: 8–12) is intoned by the Parish Clerk from the reading desk.

Léctio Áctuum Apostolórum.

In diébus illis, Petrus replétus Spíritu Sáncto dixit; príncipes pópuli et seniores, 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.

Gradual

Beginner Choir

Con - stí - tu - it Con - stí - tu - it De - us Pa - ter
 ad déx - te - ram su - am Ié - sum Chrí - 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 fú - tu - ro, et óm - ni - a

VS

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 - pi - ci - us

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

[Choir]

tu

um.

Alleluya follows straight on.

Alleluya

[Beginner] [Choir]

Al - le - lu - - - ya. Al - le - lu - - - ya.
(a..)

VERSE

[Beginner]

Dul - ce nō - men nos - tri Ie - su, me - los au - ri, mel in
e - su cor ver - tit in iú - bi - lum et fu -
gat mun - di sí - bi - - - lum.

[Choir]

lum.

[Beginner]

Al - le - lu - - - ya.

Sequence follows straight on.

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 SIDE A

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

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

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

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

34

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

Gospel

All turn 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

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 accípere Maríam cóniugem tuam: quod enim in ea natum est, de Spíritu Sancto est. Páriet autem fílium: et vocábis nomen eius Iesum: ipse enim salvum fáciet pótum suum a peccátis eórum. Hoc autem totum factum est, ut adimplerétur quod dictum est a Dómino per prophétam dicéntem: Ecce virgo concípiet in útero et páriet fílium: et vocábitur nomen eius Emmánuel, quod interpretátur nobíscum Deus.

Offertory

Priest *Choir*

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

Priest

O - re - mus

Beginner *Choir*

In nō - mi - ne me - o de - mó - ni - a e - í - 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 - - - gros

ma - nus im - pó - nent et be - - -

ne ha - - - - bé - bunt.

Turn east after Offertory.

Preparatory prayers and Secret

Celebrant says a series of short prayers sotto voce, ending with two Secrets, the first of the Holy Name, the second of benefactors.

Celebrant (praying silently until last phrase):

Priest

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

Sursum Corda and Preface

Priest

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

Priest

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 follows at once.

Sanctus and Benedictus

Beginner *[Very slowly]*

Sán - - - etus

Organ [Sanctus]

27

27

Choir

Plé - ni sunt cé - li et té - ra gló - ri - a tú - a

Organ [Osanna]

20

20

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

Be - ne - dí - etus qui vé - nit in nó-mi-ne Dó - - mi - ni

Organ [Osanna]

19

19

Finis.

Kneel to end of Mass. Bow low when Celebrant raises host above his head.

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

Per ip+sum, et cum ip+so, et in ip+so,
est tibi Deo Patri omnipo+tenti,
in unitate Spíritus + Sancti, omnis honor et glória.

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,

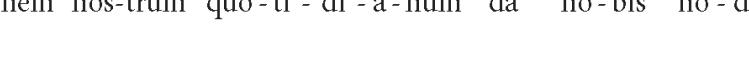
ad - vé - ni - at rég - num tú - um,


 fi - at vo - lún - tas tú - a


 si - cut in cé - lo et in térra,


 pá - nem nós - trum quo - ti - di - á - num da nóbis hó - di - e,


 et di - mít - te nóbis dé - bi - ta nós - tra


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


 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

[Beginner] *Very slowly*

Á - gnu s Dé - i

[Organ *Qui tollis*]

9

9

11

[Beginner] [Choir]

Á - gnu s Dé - i, qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no- bis.

[Organ *Agnus*]

11

12

Finis.

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
Stay facing east until end of service.

Communion Chant

[Beginner] [Choir]

Vin - cén - ti da - bo man - na ab - scón - di - tum: et da -
- bo il - li cá - cu - lum cán - di - dum, et in cá - cu - lo
no - men no - vum scri - ptum quod ne - mo scit
ni - si qui ác - ce - pit.

Postcommunion Prayers

Priest *Choir*

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

Priest

O - re - mus

Postcommunion of the Holy Name

Sacrosancta mysteria quae sumpsimus, Domine,
ad honorem complacentissimi nominis Filii tui Domini nostri Iesu Christi devotis
precordiis recolentes;
quesumus, ut incrementa spiritualis exsultationis 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 eundem Dominum nostrum Iesum Christum Fílium tuum:
Qui tecum vivit et regnat, in unitate Spíritus Sancti Deus,

Postcommunion of benefactors

Oremus. Sumpta sacramenta, Domine, nos absolvant a vinculis peccatorum,
et animabus Thome ap Rhys et omnium benefactorum nostrorum defunctorum
consortia obtineant spirituum beatorum.
Per Dominum nostrum Iesum Christum Fílium 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

The image shows musical notation on a single staff. The first half of the staff, labeled "Priest", consists of a treble clef followed by a series of six eighth notes. The second half, labeled "Choir", consists of a vertical bar line followed by another series of six eighth notes. Below the staff, the lyrics are written in a cursive font: "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.
Celebrant and server bow to altar, leave, and return to sacristy.
Choir leave one by one, bowing to altar as before, and return to*

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).

The Kyrie is the Square melody for feria vi (Friday) from the cycle of daily Lady Masses by Nicholas Ludford in *Lbl MSS Roy. App.* 45–48. The transcription of the Square is adapted from Hugh Baillie, ‘Squares’, *Acta Musicologica*, 32 (1960), 179–93, K6.

Polyphonic settings of Sanctus and Agnus Dei are from the Organ Mass by Philip ap Rhys (d.1566) in *Lbl MS Add. 29996* (EECM 10, ed. Denis Stevens (1969), 12–16). Vocal faburden by John Harper.

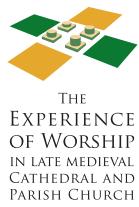
Gloria in Excelsis Deo and Credo are omitted from this celebration of Low Mass.

Other items and directions for the ritual are taken principally from *Missale ad usum 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.

Transpositions

Introit, Communion: down a fourth
Gradual, Sequence, Offertory: down a tone
Alleluya: down a third

All prayers and dialogues shown with c reciting note, to be relative pitch set by celebrant.



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PARISH CHURCH



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.

For further details see www.experienceofworship.org.uk

The Experience of Worship project team wish to express their warmest thanks to the curators and staff of St Fagans: National History Museum, Wales, for their support and collaboration in this venture.