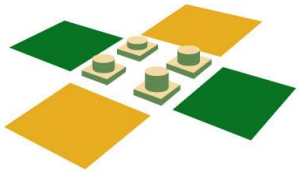


The Experience of Worship in Late Medieval Cathedral and Parish Church

Procession in Honour of The Holy Name of Jesus

Following the Order of the Procession on a Sunday which is also a Double Feast according to the Medieval Use of Salisbury

Salisbury Cathedral

Sunday, 9 October 2011

The priest and his assistants go to the Trinity Chapel to bless the salt and water. (See the separate service booklet for this rite.)

The choir enters the Quire through the west doorway. The choristers wear cloaks over their cassocks and surplices; the vicars, cantors and director of music wear copes over their cassocks and surplices. They sit until the procession of servers and clergy enter. As the procession enters, all stand and face east.

All continue to face EAST until the procession leaves the Quire.

The procession of servers and clergy enters the Quire through the South Choir doorway and proceeds to the Sanctuary. (For the formation of the procession, see page 19).

When the procession has entered the Sanctuary, the singing of the Asperges *antiphon and Psalm 51 begins.*

The priest, accompanied by the water boy, goes to the High Altar, and sprinkles it with holy water. He sprinkles the other clergy and servers in the Sanctuary, and then comes to stand with the water boy at the Quire step.

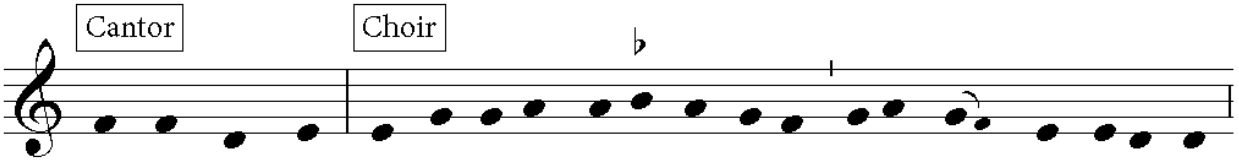
Led by a verger, the Dean, Chancellor and Treasurer make their way to the Quire step for aspersion. The choristers follow on, singing while they are aspersed, and the men of the choir follow them. The congregation in the stalls then go to be aspersed, as directed by the vergers. Each should bow at the Quire step, but not stop; instead they should turn back and go back to their places.

Thereafter, the priest turns and, without anyone leaving their place, sprinkles the congregation between the presbytery and sanctuary steps.

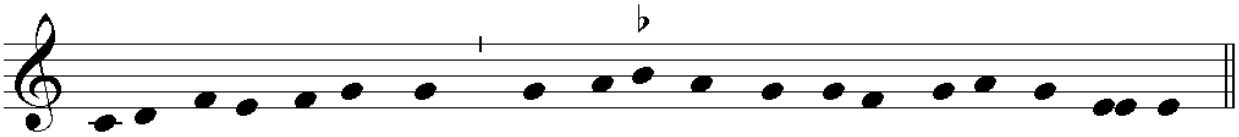
The singing of the Antiphon and Psalm continues until all who are in the Quire have been aspersed.

Asperges me

ANTIPHON

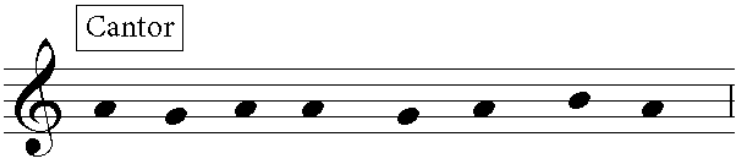


As-pér-ges me Dó-mi-ne y - só-po et mun-dá-bor.

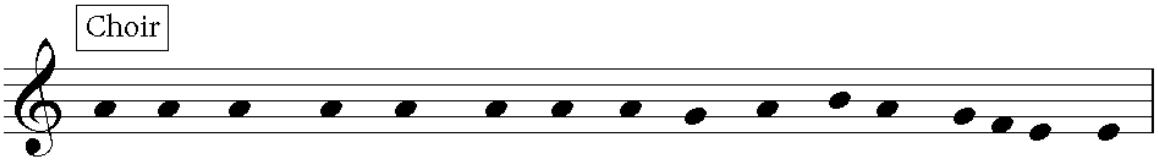


La - vá - bis me et su - per ní-vem de - al-bá-bor.

PSALM VERSE



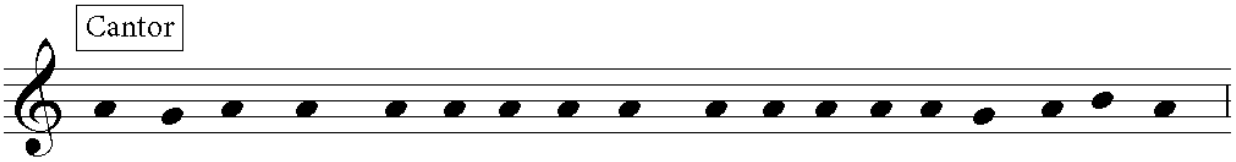
Mi - se - ré - re mé - i Dé - us:



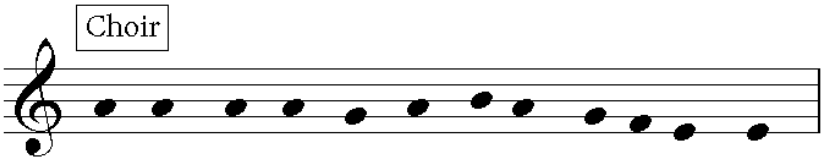
se-cún dum mág nam mi - se - ri - cór - di - am tú - am.

Repeat the ANTIPHON, as above, then sing the next PSALM VERSE

PSALM VERSE



Et se-cún-dum mul-ti - tú - di-nem mi-se-ra - ti - ó num tu - á - rum:



dé - le i - ni-qui-tá - tem mé - am.

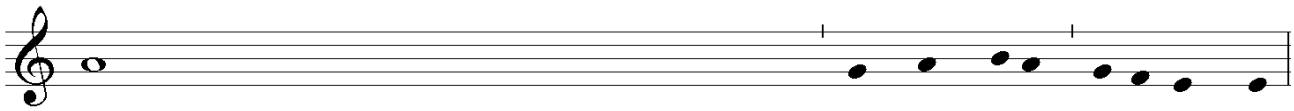
Repeat the ANTIPHON, as above, then sing the next PSALM VERSE

Additional psalm verses, used as necessary:

Cantor

3. Ám-pli - us lá - va me ab i - ni - qui- | tá - te mé-o: →
4. Quó-ni - am i-ni-qui-tá-tem mé-am ér-| go cog-nós-co: →
5. Tí - bi só-li pec-cá-vi et má-lum có-| ram te fé - ci: →
6. Éc - ce é - nim in i-ni-qui - tá-ti - | bus con-cép-tus sum:→
7. Éc - ce é - nim ve – ri – tá - tem | di - le - xí – sti: →
8. Au – dí - tu-i mé-o dá-bis gáu-di-am | et le - tí - ti- am: →
9. A – vér - te fá-ci-em tú-am a pec- | cá-tis mé-is: →
10. Cor mún - dum → cré - a | in me Dé-us: →

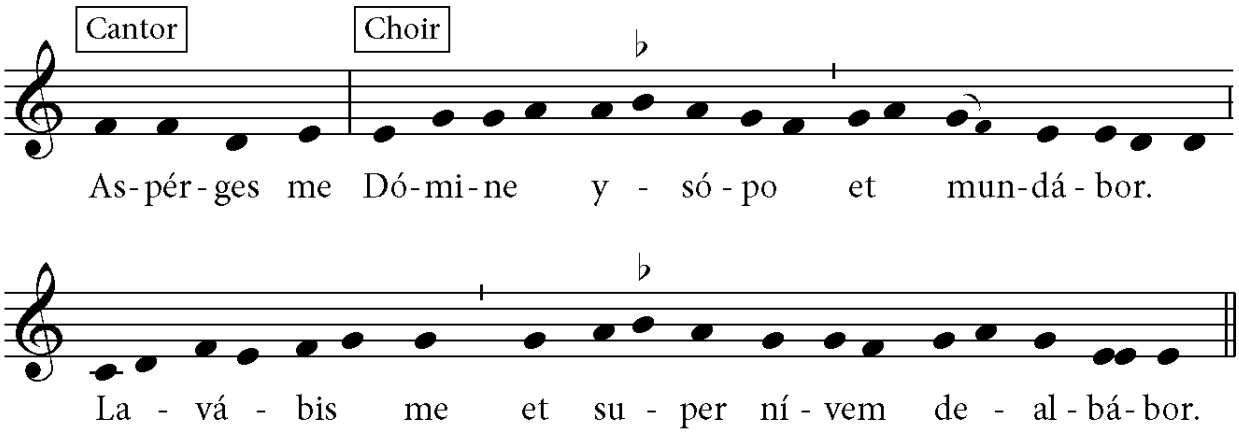
Choir



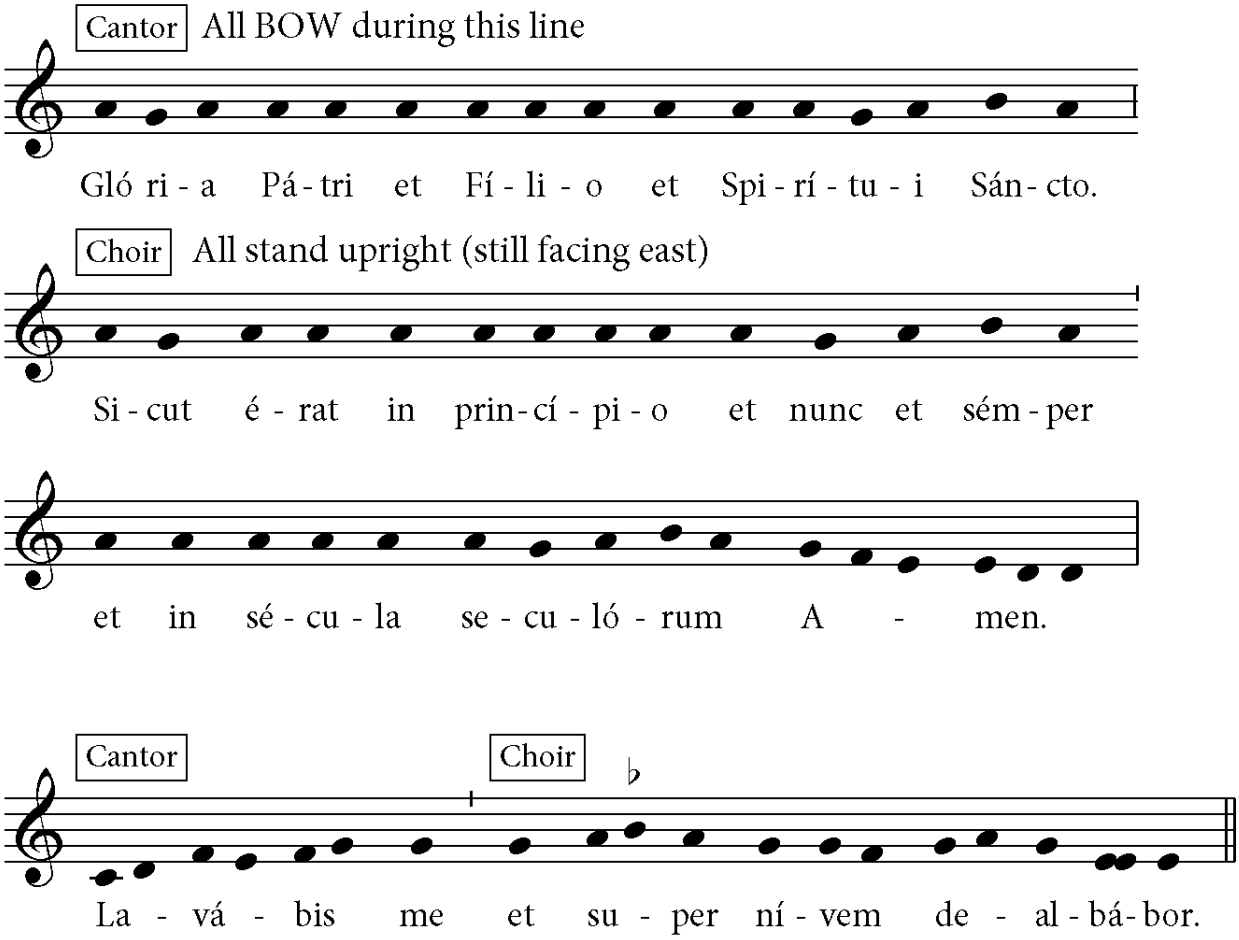
3. → et a pec- ca -| to me - o | mun-da me.
4. → et pec-ca-tum me-um con- | tra me est | sem - per.
5. ut iu-sti-fi-ce-ris in ser-mo-ni-bus tu-is, *
   et vin - cas | cum ju - di - | ca - ris.
6. → et in pec-ca-ta con-ce- pit | me ma - ter | me - - a.
7. in-cer-ta et oc-cul-ta sa-pi-en-ti-em tu-e
   ma - ni- | fe - sta - sti | mi - - hi.
8. → et ex-sul-ta-bunt os- sa | hu – mi – li - | a - - - ta.
9. → et om-nes i-ni-qui- ta - | tes me - as | de - - le.
10. → et spi-ri-tus rec-tum in-no-va vi - | sce - ri – bus | me - - is.

Repeat the Antiphon after each psalm verse.
When the Cantors begin the Gloria Patri, respond, and then sing the conclusion.

ANTIPHON (after each psalm verse)



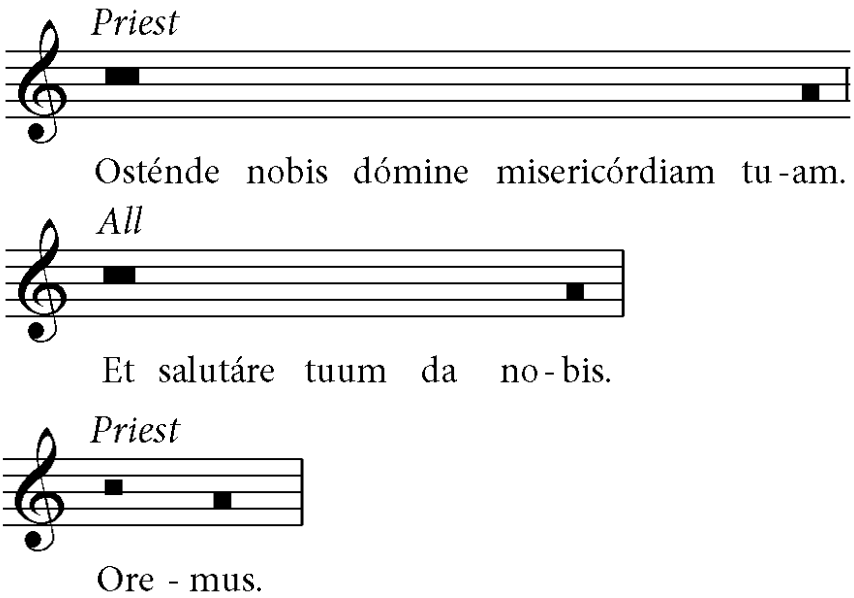
GLORIA PATRI AND CONCLUSION



When the priest sprinkles the congregation near the Sanctuary, the book boy goes to the Quire step and waits to one side.

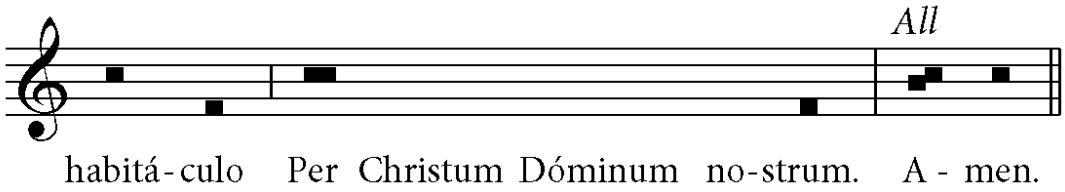
When the aspersion is complete, the water boy returns to the sanctuary.

The book boy now stands before the priest who sings as follows:



All bow for the prayer.

Exáudi nos, Dómine sancte, Pater omnípotens, etérne Deus,
et míttere dignéris sanctum ángelum tuum de celis:
qui custódiat, fóveat, prótegat, vísitet atque deféndat omnes habitántes in hoc



All stand upright. All in Quire remain facing east.

The priest, led by the book boy, returns to the Sanctuary.

The procession leaves the sanctuary: verger, water boy, three crucifers, two taperers, two thurifers, book boy, Subdeacon, Deacon, Priest. For the formation, see page 19. The procession makes its way to the west end of the Quire.

As the procession moves off, the Processional Prose begins (see facing page).

When the servers and clergy have passed, the choir follows on, then the congregation, as directed by the verger, and finally any other robed clergy in Quire, the Treasurer, Chancellor and Dean, who will be led by a verger.

The choristers process FOUR abreast, the cantors and vicars THREE abreast.

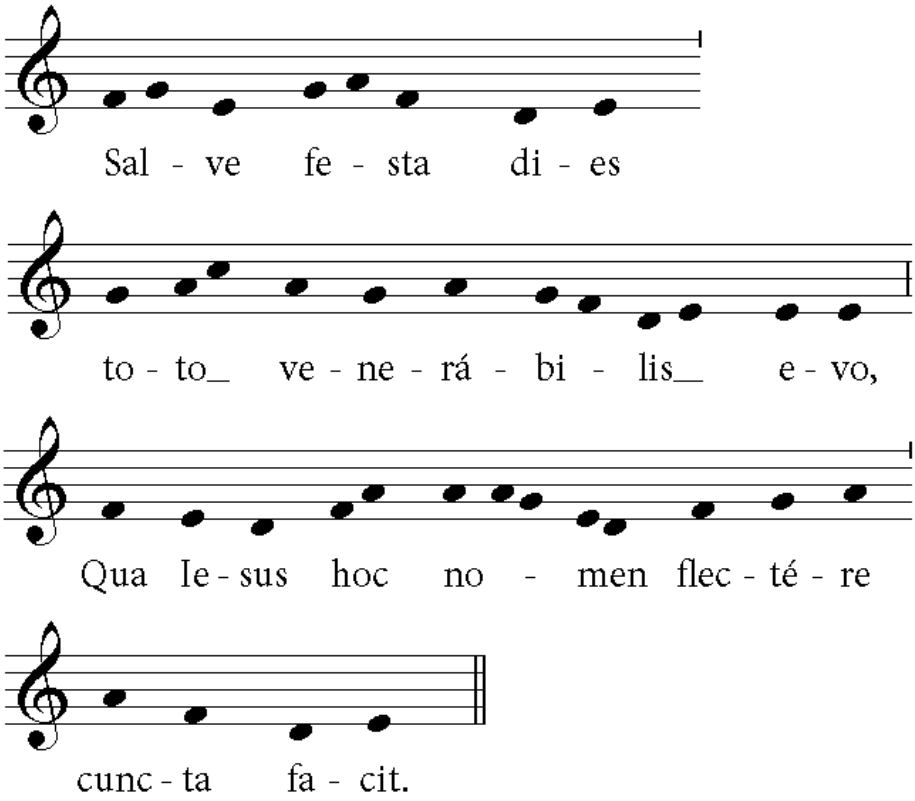
The procession leaves by the west door of the Quire, turns right round the ambulatory, then goes to the great South Transept, turns left on entering the cloister, re-enters at the south-west door from the cloisters, and stops before the site of the Rood at the great crossing in the nave.

Processional Prose: Salve festa dies

At the beginning, the cantors intone the first phrase, then all continue.

Thereafter the refrain is sung by all throughout.

Refrain



The stanzas are sung by three cantors alone.

STANZA 1 - Solo

Cé - li - ca nam-que pa-vet ter-ré-stri-a quo-que ve - rén - ter,

Et_ ba - rá - tri_ pro - pe con - si - sté - re te - tra ve - tet.

REFRAIN

STANZA 2

No-men sub-lí - mis vir - tú - tis, no-men ho - nó - ris,

Om - ni - a trans - cén - dit nó - mi - na sum-ma vi - rum.

REFRAIN

STANZA 3

At-que re - os ser - vat, te - git hos in - súl - ti - bus a - stat.

Ho - stes im - pé - di - at di - rí - mit at - que fu - git.

REFRAIN

STANZA 4

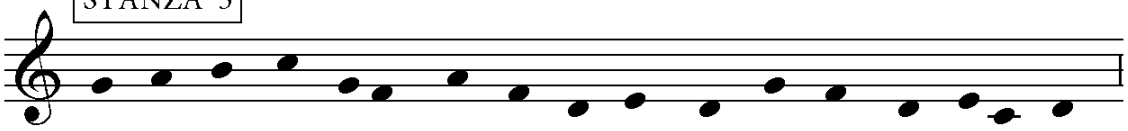
No-men e - nim mit - te por - tans pre - cór - di - a vi - te

Nil sa - num gra - tum in - tu - e - á - tur e - o.

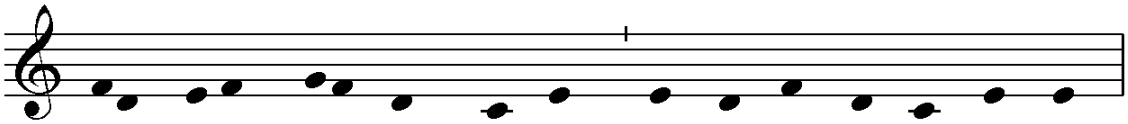
REFRAIN

2

STANZA 5



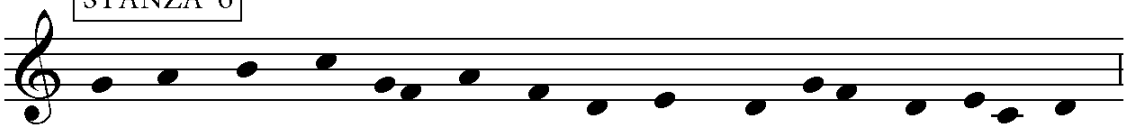
Sal - vá - tor Ihe - sus_ est pó - pu - lo red - dén - do sa - lú - tem



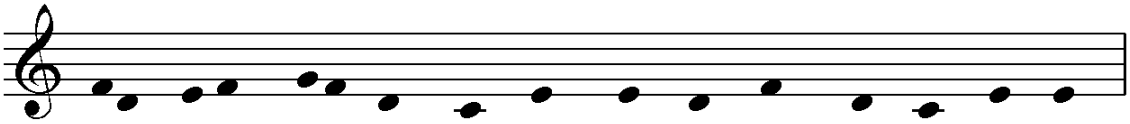
Et_ pro gre - ge su - o per - tú - lit ip - se ne - cem.

REFRAIN

STANZA 6



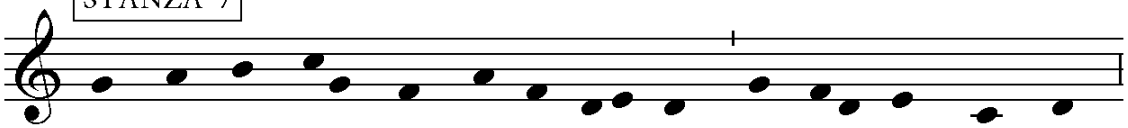
In - scríp - tum lé - gi - tur cu - iús - dem cor - de_ sa - crá - ti,



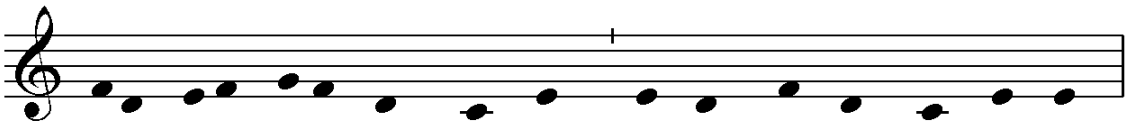
Tan - tus_ e - i fer - vor nó - mi - nis hu - ius e - rat,

REFRAIN

STANZA 7



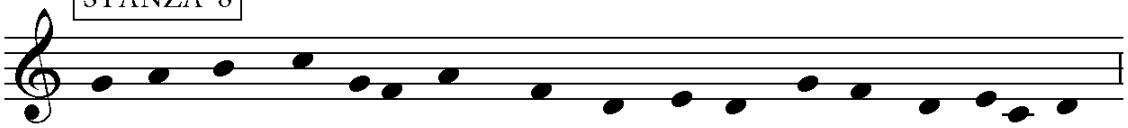
Hoc no - men men - tis le - tí - ti - a, trí - sti - bus am - plum



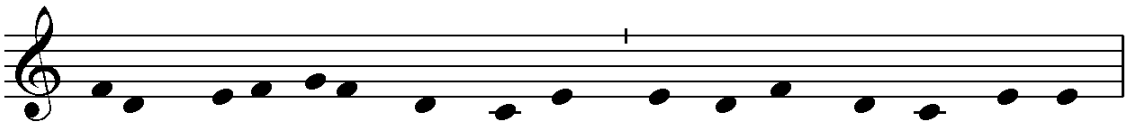
Pre - sé - di - um con - fert, bel - la ne - cat trú - ci - a.

REFRAIN

STANZA 8

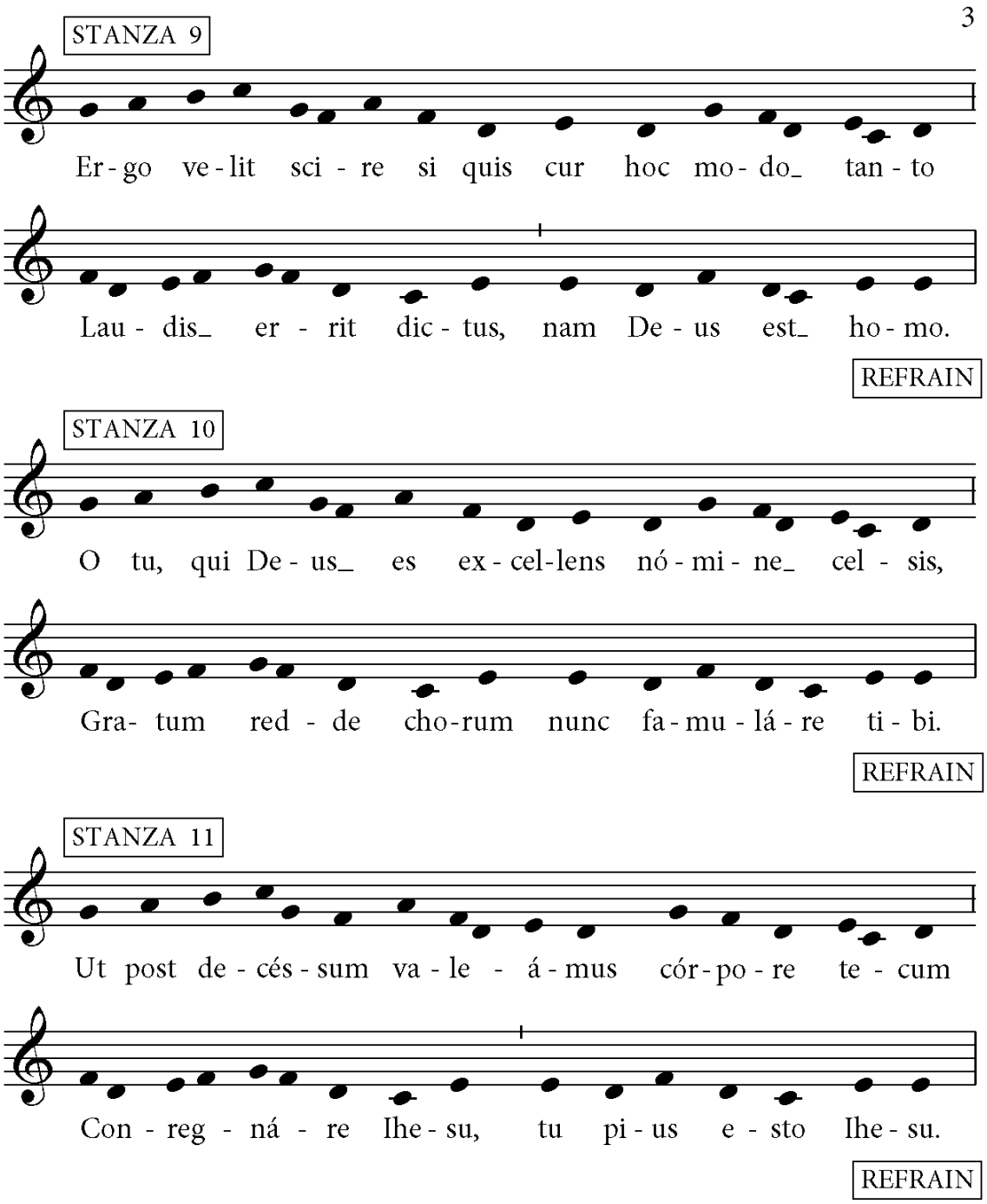


O Ihe - sus, O pul - cher sum - me bo nus ip - se va - ló - re;



Quam pi - us_ et le - nis dúl - ci - a dan - do fo - ves.

REFRAIN

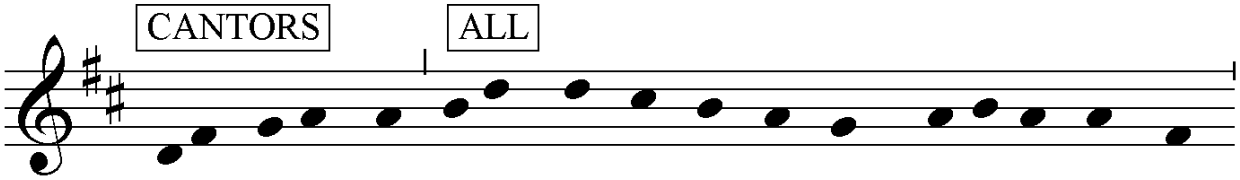


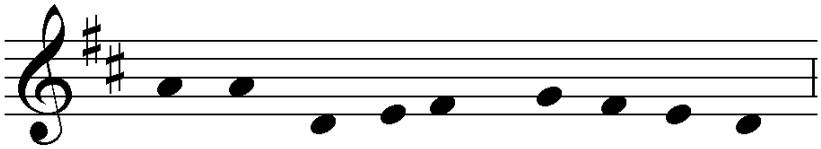
If the procession has not reached the station before the cross in the nave, begin the Prose verses again.

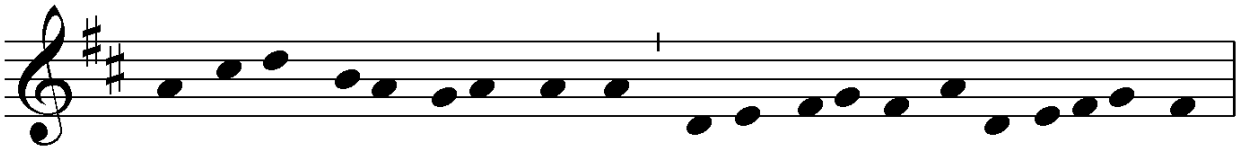
Just before the procession goes through the cloister doors (into the vestibule), all ***the singers change sides****, so that Decani is on the right, and Cantoris on the left.*

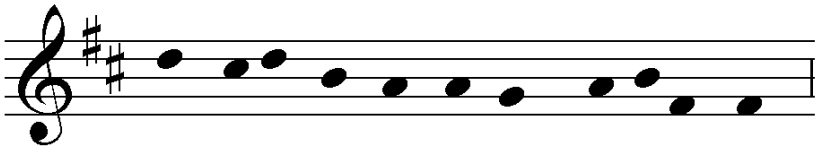
The procession halts briefly before the site of the Rood (the nave altar platform). The prose is concluded. Then the procession moves back to Quire, and the singing of the Antiphon in honour of the Blessed Virgin Mary begins.

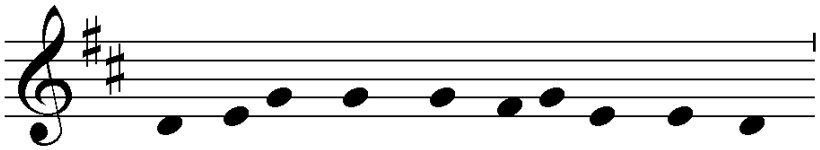
Alma Redemptoris Mater

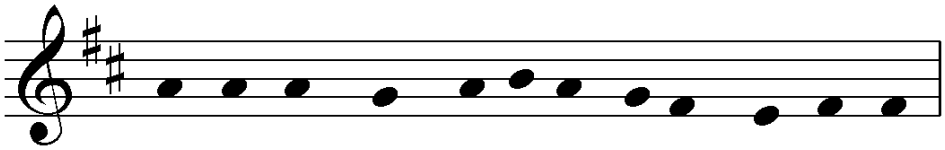


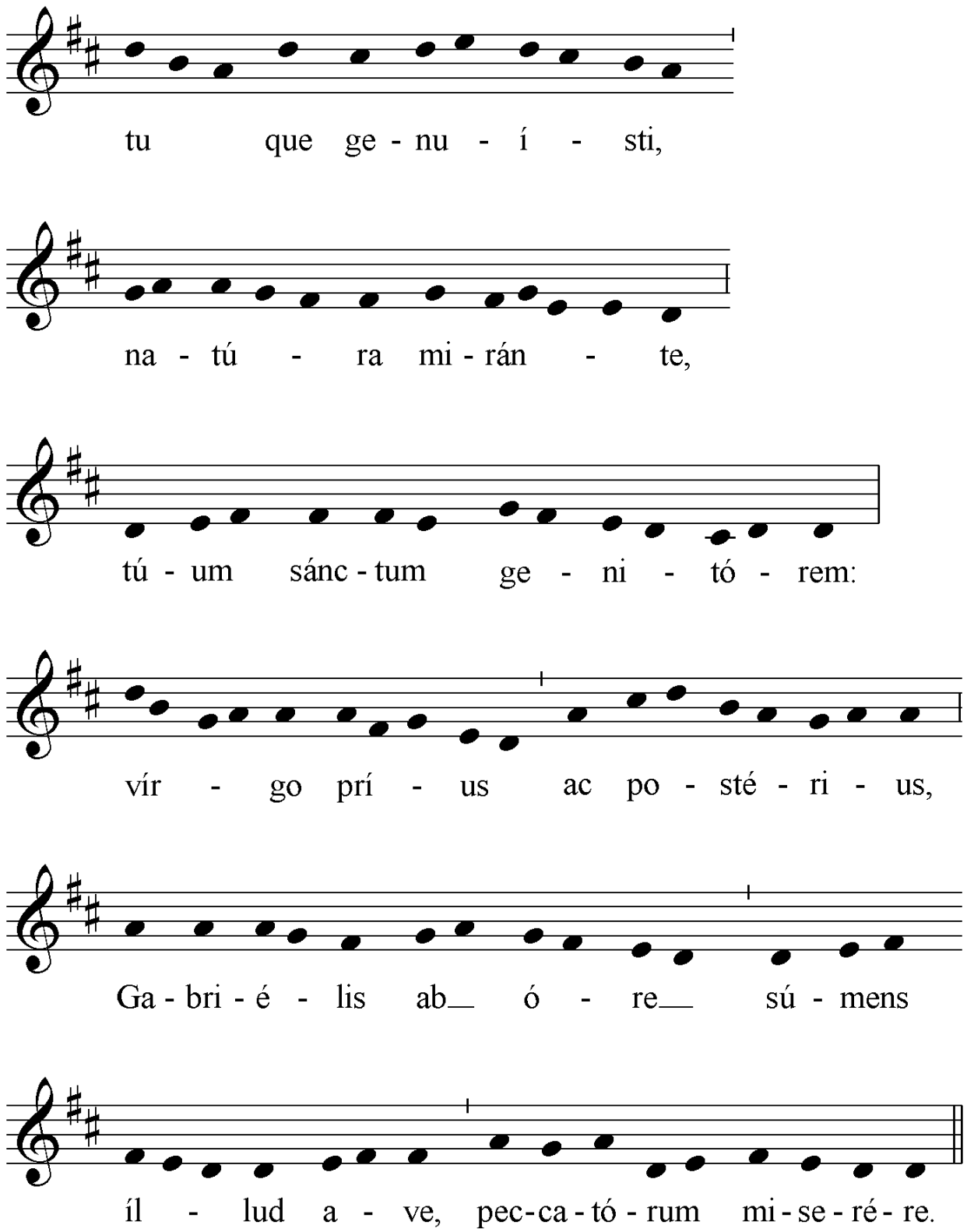












During the antiphon the procession re-enters the Quire. The servers and clergy continue to the eastern side of the Quire step. (For the formation, see page 20.) The choir enters the stalls from the western end. ***All remain facing EAST.***

When all are in place, and the antiphon is ended, the choir ***turns inwards*** *to sing the polyphonic versicle and plainsong response:*

Ave Maria

Anonymous, Gyffard Partbooks

[Not hurried 𝅗𝅥 = 70]

TREBLE

A - - - - - -

ALTO

A - ve. (e)

TENOR

A - - - - - -

BASS

A - - - - - -

3

- ve. A - ve Ma -

A - ve Ma - ri -

- ve. A - ve Ma - ri -

- ve. A - ve Ma - ri -

6

ri - - - - a. A - ve

- - - - a. A -

- - - - a. A - ve

- a. A - ve

9

Ma - ri - - - - - -

ve Ma - ri - - - -

Ma - ri - - - - - -

Ma - ri - - - - -

11

- - (i) - - - -

- - - - - - - -

- - - - - - -

- - - - a,

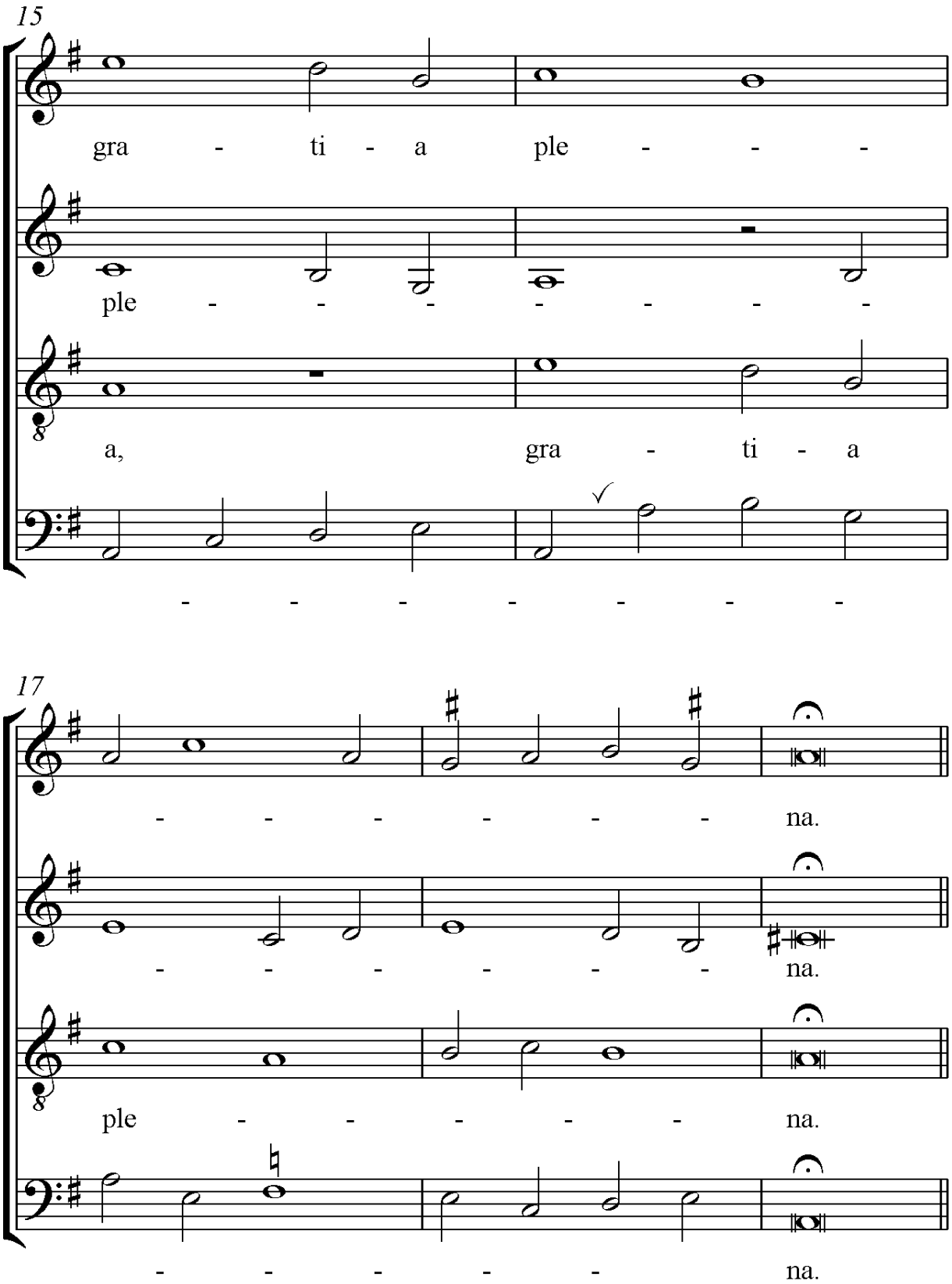
13

- - - a,

- a, gra - ti - a

- - - - - -

gra - ti - a ple - - -


15
gra - ti - a ple - - -
ple - - - - - - -
a, gra - ti - a
- - - - - - -
17
- - - - - - na.
- - - - - - na.
ple - - - - - na.
- - - - - na.

20

Do-mi-us te-cum. Be-ne-dic-ta tu in mu-li - e-ri-bus.

Do-mi-us te-cum. Be-ne-dic-ta tu in mu-li - e-ri-bus.

Do-mi-us te-cum. Be-ne-dic-ta tu in mu-li - e-ri-bus.
- - - - -

22

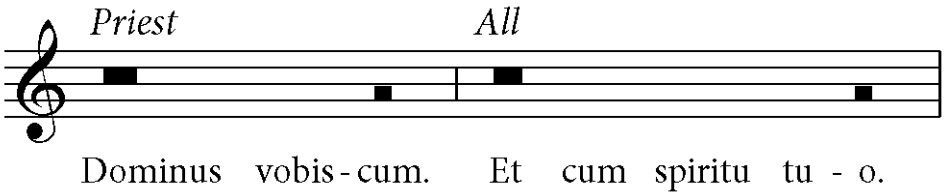
Al - le - lu - ya.

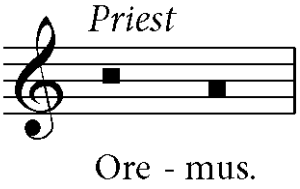
Al - le - lu - ya.

Al - le - lu - ya.

Collect

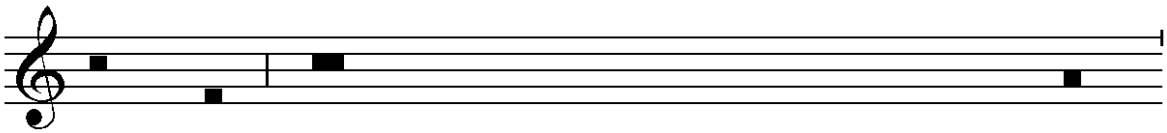
All turn east. The book boy holds the book before the priest.

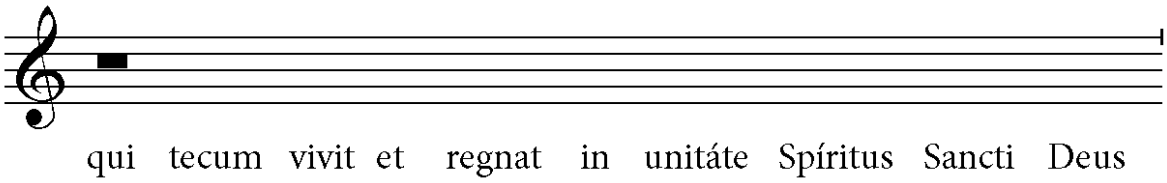


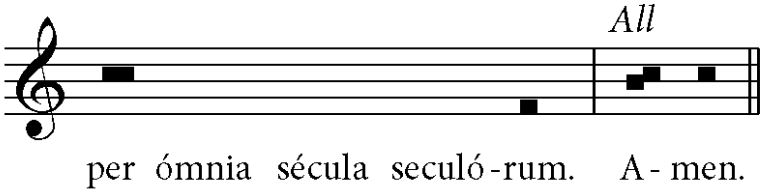


All bow during the collect.

Omnípotens sempitérne Deus
qui glorióse Vírginis et Matris Maríe corpus et ánimam
ut dignum fílium habitáculum éffici mererétur
Spíritu Sancto cooperánte mirabíliter preparásti:
da, ut cuius commemoratióne letámur,
eius pia intercessióne ab instántibus malis
et a subitánea morte







All stand upright, but remain facing east. The book boy turns east.
The procession of clergy and servers leaves, led by a verger through the south Quire door, and the choir and clergy in Quire follow on without bowing again.

Formation of the Servers and Clergy

Entry from South Quire door

Verger
Crucifer 1 Crucifer 2 Crucifer 3
Taperer 2 Taperer 1
Thurifer 2 Thurifer 1
Book Boy
Subdeacon Priest Deacon

On arrival in the Sanctuary (all facing east)

High Altar

Priest
Water boy

Thurifer 2
Thurifer 1
Taperer 2
Taperer 1

Deacon
Subdeacon
Book boy
Crucifer 3
Crucifer 2
Crucifer 1
[Water boy]
after aspersion
Verger

During the Procession (facing west)

Priest
Deacon
Subdeacon
Book boy
Thurifer 1 Thurifer 2
Taperer 1 Taperer 2
Crucifer1 Crucifer 2 Crucifer 3
Water boy
Verger

On the return to the Quire (facing east)

Presbytery step
Verger
Crucifer 3 Crucifer 2 Crucifer 1
Taperer 1 Taperer 2
Thurifer 1 Thurifer 2
Book Boy
Subdeacon Priest Deacon
Quire step

The Procession & its Sources

The Sunday Procession followed Terce and preceded the principal Mass of the Day. The order of this Procession is that for a Double Feast (here notionally the Holy Name of Jesus) falling on a Sunday. The order therefore begins with the weekly rite of purification (*Asperges*), but the salt and water are blessed at an altar other than the High Altar on such a day. The High Altar and all in Quire are first sprinkled in due order. The procession then leaves through the west end of the Quire, goes clockwise around the Ambulatory, enters the great South Transept, and proceeds clockwise around three sides of the Cloister. Returning to the Nave through the south-western doorway, it makes its way to the Great Cross (today the nave altar), then returns to the Quire. On Sundays which are Double Feasts the other altars are not sprinkled, and the Bidding of the Bedes (at the Cross) is not read.

The texts and chants of the Procession are derived principally from the reading in *Processionale ad Usum Sarum* printed in Paris by Wolfgang Hopyl, and sold in London by Francis Byrckman, 1519. Reference has also been made to editions of the printed Missal (Dickinson) and Processional (Wordsworth, Henderson), as well as to the first volume of Nick Sandon's practical edition of *The Use of Salisbury: The Ordinary of the Mass* (second edition, Newton Abbot, 1990).

The polyphonic setting of *Ave Maria*, perhaps sung at Magdalen College, Oxford during the mid-sixteenth century, comes from Lbl MSS Add. 17802–5, the Gyffard Partbooks. This version is derived from the edition made by David Mateer (*Early English Church Music*, volume 51, London, 2009). Note values are here halved, and the music transposed up a tone.