

SALISBURY CATHEDRAL

PROCESSION
IN HONOUR OF
THE HOLY NAME OF JESUS

ACCORDING TO THE LATE MEDIEVAL
USE OF SALISBURY



SUNDAY 9 OCTOBER 2011

IN ASSOCIATION WITH
THE EXPERIENCE OF WORSHIP IN LATE MEDIEVAL CATHEDRAL
AND PARISH CHURCH
A RESEARCH PROJECT AT BANGOR UNIVERSITY

ORDER OF THE PROCESSION

AS ON A MAJOR FEAST DAY FALLING ON SUNDAY

THE BLESSING OF SALT AND WATER IN THE TRINITY CHAPEL

On Sundays which were also major feast days, the Blessing of Salt and Water took place at another altar in the cathedral, rather than in the Quire, because of the singing of Terce.

HYMN FOR THE HOLY NAME OF JESUS: JESU AUCTOR CLEMENTIE

As a representation of the Office sung in Quire, one of the hymns for the feast of the Holy Name of Jesus is played and sung. As was typical of late medieval practice on Sundays and feast days, the verses are alternately played on the organ and sung to the plainchant melody.

During this hymn, the cathedral choir enters from the west end of the Quire. Thereafter, the procession of clergy and their assistants enters through the south door of the Quire. Both the priest and the choir wear copes as a mark of a major feast day. The deacon and subdeacon are vested in readiness for the Eucharist which follows.

When the choir enters, please stand.

When the clergy procession enters, please turn and face East towards the altar until the beginning of the Procession.

THE ASPERSION

Each Sunday the church is symbolically purified by the sprinkling of the blessed water. Usually this includes all the altars; however, on Sundays which are also major feast days, only the high altar is sprinkled. Thereafter the clergy, assistants, all in Quire, and the laity between the Quire and the Presbytery are sprinkled.

When the priest has sprinkled those in the sanctuary, he moves to the Quire step, where all those in Quire come up in a continuous flow to be sprinkled.

Please follow the directions of the vergers.

After this, those between Quire and Presbytery are sprinkled: they remain in their places, but turn in to face the priest.

During the Aspersions, the great penitential psalm Miserere (Psalm 51) is sung by the cantors and choir. All are invited to sing the antiphon at the beginning of the psalm and after each verse: 'Thou shalt purge me with hyssop, and I shall be clean: thou shalt wash me. and I shall be whiter than snow.'

ANTIPHON (after each psalm verse)

Cantor All

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.

GLORIA PATRI AND CONCLUSION

Cantor All BOW during this line

Gló ri - a Pá - tri et Fí - li - o et Spi - rí - tu - i Sán - cto.

Choir All stand upright (still facing east)

Si - cut é - rat in prin - cí - pi - o et nunc et sé m - per

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

Cantor All

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

After the psalm, the priest sings the versicle, to which all respond, and offers prayer.

V. Ostende nobis, Domine, misericordiam tuam.

R. Et salutare tuum da no-bis.

[O Lord, show thy mercy upon us. And grant us thy salvation.]

Oremus.

Exaudi nos, Domine sancte ...

[Hear us, O holy Lord, almighty Father, everlasting God, and vouchsafe to send thy holy angel from heaven, to guard, cherish, protect, visit and defend all that are assembled in this place. Through Christ our Lord.]

... per Christum Dominum nostrum.

Amen.

THE PROCESSION

The procession follows the extended route for major feast days. Although the other altars are not sprinkled on a major feast day, the boy bearing the holy water pail walks symbolically at the head of the procession, led by the vergers.

On such a high day the rubrics specify three crosses, two tapers and two thuribles. The deacon and subdeacon each bear the word of God in Texts.

The procession leaves the Quire by the west doorway, turns right and moves around the North Quire Aisle, the Trinity Chapel and the South Quire Aisle. Then passing through the Great South Transept, it moves into the Cloisters, going clockwise round three sides. From the Cloisters the procession goes through the Consistory Court, and re-enters the cathedral at the west end of the Nave; it moves past the font, and makes its way to the Cross (which stood above the pulpitum in the medieval cathedral).

The processional prose Salve, festa dies is sung. This melody was used on several feasts, but the text varied. The text used today is that provided for the feast of the Holy Name of Jesus.

If you are intending to join the procession, please follow the directions of the vergers.

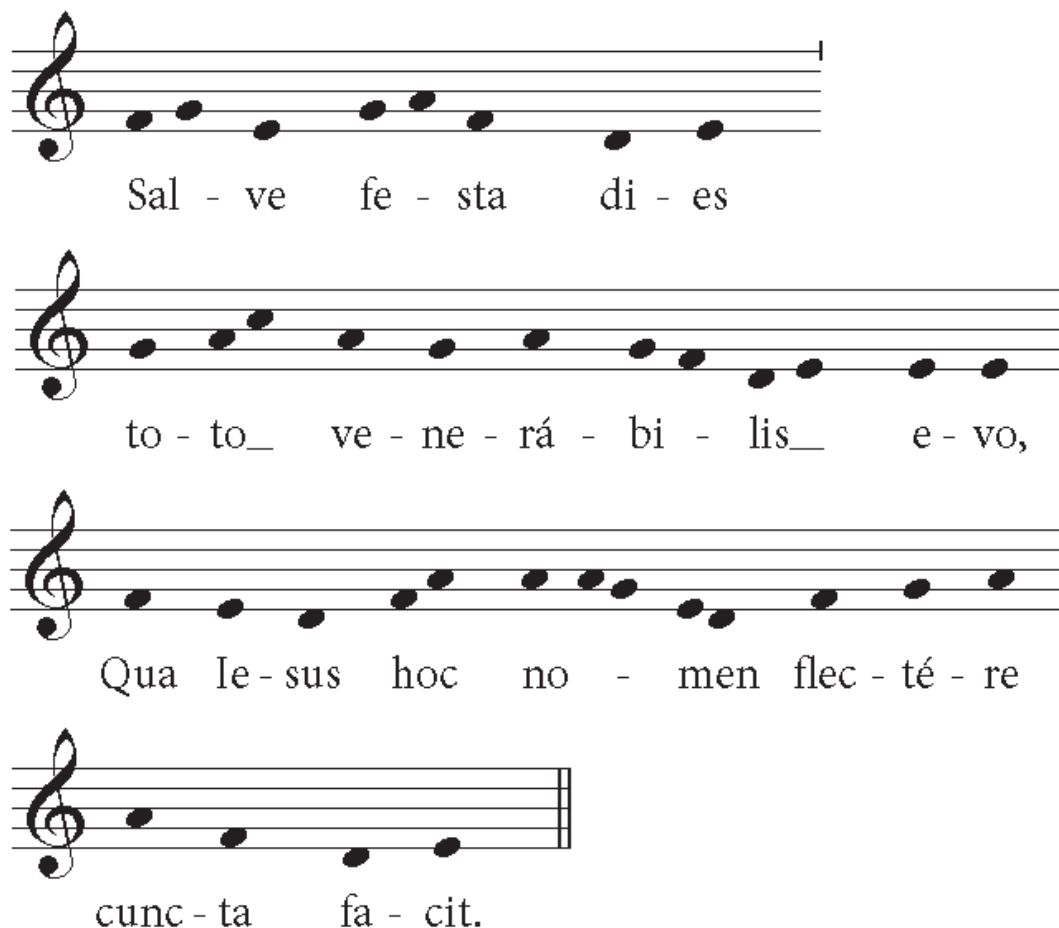
Once you have entered the North Quire Aisle, please walk at least four abreast, to ensure the procession does not straggle!

All sing the refrain of the processional prose, while three clerks sing the verses.

At the beginning of the prose, the refrain is sung by the choir, then by all.

Thereafter it is sung by all after each verse.

REFRAIN



Sal - ve fe - sta di - es

to - to_ ve - ne - rá - bi - lis_ e - vo,

Qua Ie - sus hoc no - men flec - té - re

cunc - ta fa - cit.

[Hail, festival day, worthy of veneration in every age; day on which this Name, Jesus, makes all bow down.]

The singing of the processional prose ends in the Nave, as all stand before the Cross. After the final refrain, all bow to the Cross.

Then all follow the clergy and choir back into the Quire as the choir sings the antiphon in honour of the patron saint of the cathedral, the Blessed Virgin Mary.

Alma redemptoris mater .. [O loving Mother of our Redeemer, gate of heaven, star of the sea, hasten to aid thy fallen people who strive to rise once more. Thou who brought forth thine own holy Creator, all creation wondering, yet remainest ever Virgin, taking from Gabriel's lips that joyful 'Hail!', be merciful to us sinners.]

Once in your place, please remain facing East towards the altar for the versicle and response, and the collect.

The versicle Ave Maria gratia plena is sung in a polyphonic setting from the mid sixteenth century. It is found in the Gyffard partbooks, and may have been sung at Magdalen College, Oxford. The response, Dominus tecum. Benedicta tu in mulieribus, is sung to the plainsong melody.

[V. Hail Mary, full of grace.

R. The Lord is with thee. Blessed art thou amongst women. Alleluya.]

The collect in honour of the Blessed Virgin Mary follows.

All are invited to respond to the greeting, and sing Amen.

V. Dominus vobiscum.

R. **Et cum spiritu tu-o.**

Oremus.

Omnipotens sempiterne Deus qui gloriose Vírginis ...

[Almighty and everlasting God, who by the cooperation of the Holy Spirit, didst prepare the body and soul of the glorious Virgin-Mother Mary to become a worthy dwelling for Thy Son; grant that we who rejoice in her commemoration, by her loving intercession, be delivered from present evils and from the everlasting death. Through the same Christ our Lord, who liveth and reigneth with Thee in the unity of the Holy Spirit, God for ever and ever.]

... per omnia secula seculorum.

Amen.

The procession ends with this collect. The priest and his assistants leave to prepare for the Eucharist. Originally the choir would remain in their places to begin the Introit to the Mass: on this occasion they leave before returning for the Eucharist.

THE VESTMENTS

The experience of worship in the Middle Ages was sensory, emotional and physical. After the Reformation, greater emphasis was placed on hearing and understanding the text in the everyday language of the people. This research project has been exploring the sensory, emotional and physical aspects of medieval worship alongside the texts. Part of the physical exploration has been the researching, commissioning and making of vestments and ritual objects. Some of the vestments are used in the Procession and Eucharist today.

The cope, chasuble, dalmatic and tunicle, and the matching stoles and maniples were made by hand in Salisbury Cathedral by Mary White. Most medieval vestments that survived the Reformation have been altered or adapted. The design of these vestments has therefore been based principally on the study of English images of priests in their Mass vestments from the late Middle Ages, and especially on those represented on memorial brasses. The silk damask is derived from a Tudor design with the familiar emblems of rose and crown.

THE LATE MEDIEVAL ORGAN

Organs were numerous in Britain in the later Middle Ages, and large churches often had several, to serve the liturgy in different parts of the building. There may have been as many as 10,000 organs in Britain before the Reformation, but only three partial survivals are now known: two wind-chests found in Suffolk, and an organ case at Old Radnor, Powys. This organ has been made especially for this research project. Designed by Dominic Gwynn to a specification drawn up by John Harper, the organ was built by Goetze and Gwynn in 2010, and richly painted and decorated by Fleur Kelly (with Lois Raine) in 2011. It is based on the historical evidence available, and is typical of its period, but scaled for installation and use in a small parish church. It is in residence here until late November.

The organ has a keyboard compass $C-a^2$, but the Principal ranks sound $F-d^2$ — a fourth higher. Such ‘transposing’ organs were the norm in Britain until about 1680. The six ranks of pipes are Diapason, Principal I, Principal II (from tenor c), Octave I, Octave II, Fifteenth. The diapason is wood; other pipes are metal.



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH



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The Mass for the Holy Name of Jesus forms part of the research project *The Experience of Worship in late medieval Cathedral and Parish Church*. This seeks better to understand the nature and practice of past worship in medieval churches, which represent the greater part of the built heritage of the Church of England and the Church in Wales. 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 (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 of the project, its events and other activities, see www.experienceofworship.org.uk

The Experience of Worship project team wishes to express warmest thanks to the clergy, choir, vergers and Liturgy and Music staff of Salisbury Cathedral for their support and collaboration in this venture.