

# PROCESSIO IN FESTO NOMINIS IESU

PROCESSION FOR THE FEAST OF  
THE HOLY NAME OF JESUS  
ACCORDING TO THE  
USE OF SALISBURY

FULL TEXT



THE  
EXPERIENCE  
OF WORSHIP

ST TEILO'S CHURCH  
13-15 SEPTEMBER, 2011

*Before the Procession, the following items are prepared*

Holy Water Bucket with holy water and sprinkler

Processional cross

Two portable candles

Thurible with incense boat

Missal

*Participants and robes*

Sexton (or assistant) with Virge

Crucifer with cross

Water Boy with bucket

Two Taperers with candles

Thurifer with thurible

Clerk (bearing the Missal)

Priest

Singers

Cassock and surplice

Cassock and surplice

Cassock and surplice

Cassocks and surplices

Alb and amice

Alb, amice, tunicle

Alb, amice and cope

Cassocks and surplices

*The singers assemble in the chancel*

*The clergy and assistants assemble in the Gronow chapel, and enter the chancel in the order above, moving to the western end, near the singers. They turn to the east and face the altar.*

*The thurifer goes to the priest, who stokes the thurible, and blesses the incense.*

*The thurifer then resumes his place in the procession.*

*The singers face east, and begin the polyphonic refrain of the processional prose.*

*All remain facing east until the polyphony is finished.*

# Salve Festa Dies (Ritson MS, f.122 )

Anon.

First system of the musical score. It consists of three staves labeled I, II, and III. Staves I and II are in treble clef, and staff III is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/8. A large brace on the left groups the three staves. The lyrics are: Sal - - - - - ve, \_\_\_\_

Second system of the musical score. It consists of three staves labeled I, II, and III. The lyrics are: fe - sta \_\_\_\_\_ di - - - - - es, \_\_\_\_

Third system of the musical score. It consists of three staves labeled I, II, and III. A measure rest '10' is placed above the first staff. The lyrics are: to - - - to \_\_\_\_\_ ve - ne - ra -

I  
- bi - lis e - - - vo, —

II  
- ra - bi - lis \_\_\_\_\_ e - - - vo, —

III  
- bi - - - lis \_\_\_\_\_ e - - - vo, —

I  
Qua le - - sus \_\_\_\_\_ hoc - no - -

II  
Que le - - sus \_\_\_\_\_ hoc - no - -

III  
Que le - - sus \_\_\_\_\_ hoc - no - -

I  
men flec - te - - re \_\_\_\_\_ cunc - -

II  
- men \_\_\_\_\_ flec - te - re \_\_\_\_\_ cunc - -

III  
men flec - te - re \_\_\_\_\_ cunc - -

I  
- ta \_\_\_\_\_ fa - - - - cit.

II  
- ta \_\_\_\_\_ fa - - - - cit.

III  
- ta \_\_\_\_\_ fa - - - - cit.

*When the polyphony is finished, the plainchant melody of the prose is sung. This is the signal for the beginning of the procession.*

*All bow to the altar (except those with cross or candles), and turn to the west. The procession leaves the chancel, turns first into the south aisle, and then into the nave. The procession halts before the rood screen, until the prose is finished.*

### *Processional prose: refrain*

Sal - ve fe - sta di - es

to - to\_ ve - ne - rá - bi - lis\_ e - vo,

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

cunc-ta fa- cit.

## STANZA 1 - Solo



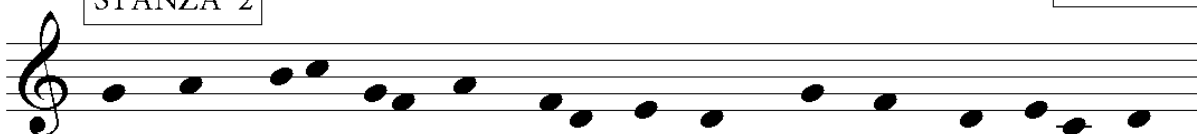
Cé - li - ca nam-que pa-vent ter-ré-stri-a quo-que ve - rén - tur,



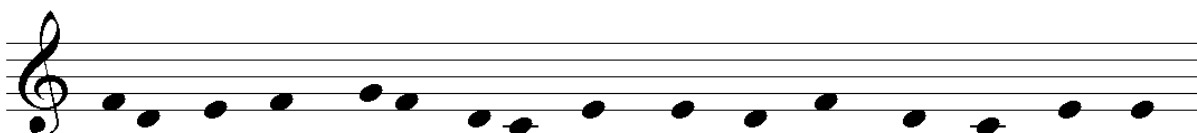
Et\_ ba - rá - tri\_ pro - pe con - sí - ste - re te - tra ve - tat.

## STANZA 2

## REFRAIN



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



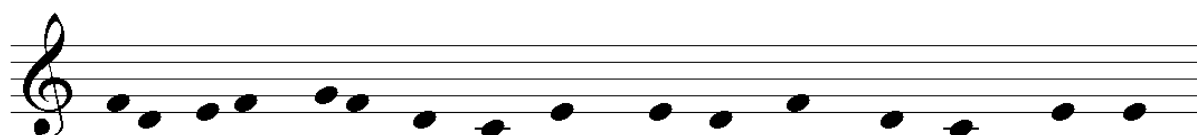
Óm - ni - a trans - cén - dit nó - mi - na sum-ma vi - rum.

## REFRAIN

## STANZA 3



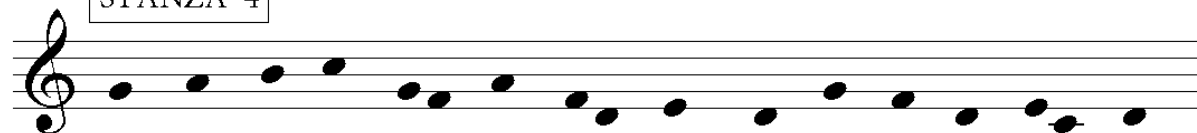
At que re-os ser - vat, te-git hos in-súl - ti-bus a - stat.



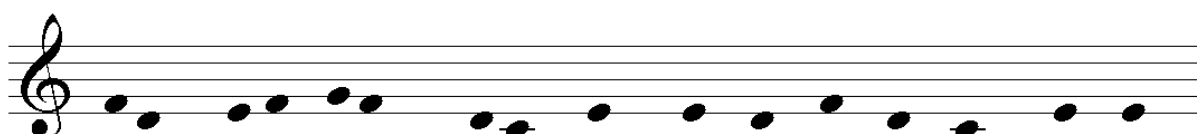
Ho - stes im - pé - di - at dí - ri - mit at-que fu - git.

## 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 Ie - sus est pó-pu-lum red-dén-do sa - lú - ti



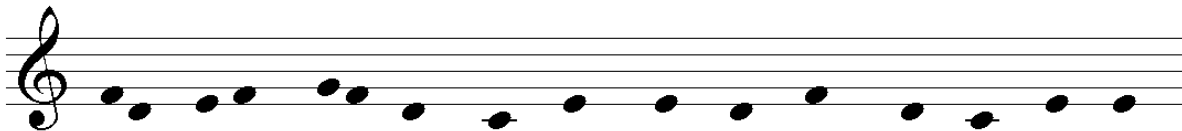
Et\_ pro gre - ge su - o per - tú - lit ip - se ne - cem.

REFRAIN

## STANZA 6



In - scríp - tum lé - gi - to cu - iús - dam cor - de\_ sa - crá - ti,



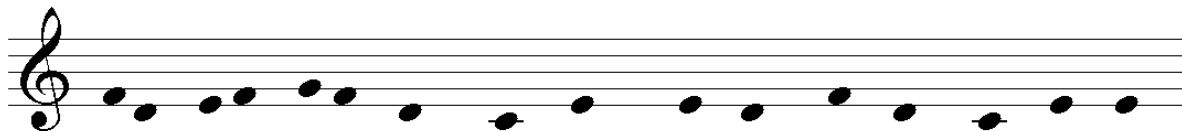
Tan - tus\_ e - i fer - vor nó - mi - nis hu - ius e - rat.

REFRAIN

## STANZA 7



Hoc no - men me - stis le - ti - fi - cat trí - sti - bus am - plum



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

REFRAIN

## STANZA 8



O Ie - su, 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

## STANZA 9



Er-go ve-lit sci - re si quis cur hoc mo-do\_ tan - te



Lau - dis\_ er - rit dic - tus, nam De - us est et ho-mo.

REFRAIN

## STANZA 10



O tu qui De - us\_ es éx - cel - lens nó - mi - ne\_ cel - sis,



Gra - tum\_ red - de cho - rum nunc fa - mu - lá - re ti - bi.

REFRAIN

## STANZA 11



Ut post de - cés - sum va - le - á - mus cór - po - re te - cum



Con - reg - ná - re Ie - su, tu pi - us e - sto Ie - su.

REFRAIN



*After the prose, the singers begin the Antiphon in honour of the patron saint of the church, St Teilo. As it is sung, the procession moves into the chancel.*

## *Antiphon in honour of St Teilo*

The musical score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The first staff is divided into two sections: 'Beginner' and 'All'. The lyrics are: 'Thé - li - e pre - sul\_ ex - í - mi - ne'. The second staff continues the lyrics: 'Pa - stor gre - gis\_ doc - tor e - gré - gi - e'. The third staff continues: 'Fun - da\_\_ pre - ces ad re - gem\_\_ gló - ri - e\_\_'. The fourth staff concludes the antiphon: 'Pro\_ sa - lú - te tu - e\_\_ fa - mí - li - e.'.

*On entering the chancel,  
the vergers and the water boy go to the left side, near the altar step;  
the crucifer goes to the right side, near the altar step;  
the taperers stand one on each side, behind and inside those above;  
the thurifer goes to the left side, behind the taperer on that side;  
the clerk takes the Missal to the altar, sets it down on the right side,  
and opens it at this page, then steps back and stands on the right side.*

*The priest goes to the right side of the altar to sing the versicle and collect.*

*The singers go to their places, as before.*

*When the antiphon is finished, and all are in their places, the priest continues:*


## *Versicle and Response*

*Priest*



A - má - vit e - um Dó - mi - nus et or - ná - vit e - um.

*Choir*

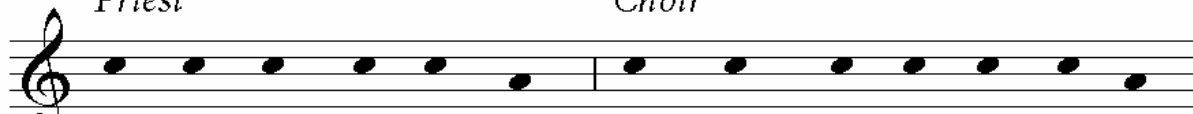


Sto - lam gló - ri - e ín - du - it e - um.

## *Collect*

*The priest turns to the people and sings:*

*Priest* *Choir*



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

*The priest turns back to face east for the collect.*

*Priest*



O - ré - mus. [Collect]

Deus, qui beátum Théliam confessórem tuum precípuum,  
cathóliceque fidei predicatórem elígere dignátus es:

presta quésumus

ut ipso pro nobis intercedénte

peccatórum nostrórum malis mereámus éxui

et tibi Dómino sincéris méntibus →

fa - mu - lá - ri. Per Dó - mi - num no - strum Ie - sum Chri - stum

fi - li - um tu - um, qui te - cum vi - vit et reg - nat

in u - ni - tá - te Spí - ri - tus Sanc - ti

De - us per óm - ni - a sé - cu - la se - cu - ló - rum. A - men. *Choir*

*The priest closes the Missal, moves to the centre of the altar, and all bow with him.*

*The verger and water boy lead the way back into the Gronow chapel, followed by crucifer, taperers, thurifer, clerk and priest.*

*The clerk and the priest prepare for the Mass.*

*The other assistants put away the bucket, cross, candles and thurible, and remove their robes in readiness for the Mass.*

*The singers remove their robes and prepare for the Mass.*

## *About the Procession*

This procession for the Feast of the Holy Name follows the order set down for double feasts falling on a weekday in the Use of Salisbury. There is therefore no blessing of salt and water, no aspersion of the altars or the people, and no bidding prayers before the rood: these are all rites for Sunday. As in so many churches it is impossible either to staff the procession as it would have been at Salisbury or to follow the original route around the church and cloisters. This procession at St Teilo's is therefore simpler on both counts.

Although the Use of Salisbury specifies an antiphon of the Blessed Virgin Mary at the end of the procession, such an antiphon should properly be of the patron saint of the church (and Salisbury Cathedral is dedicated to St Mary). Here, therefore, the antiphon, versicle and collect are those of St Teilo.

The words of the antiphon 'Thelie presul eximine', versicle 'Amavit' and collect 'Deus qui beatum Theliam' are found in John of Tynemouth's fourteenth-century *Sanctilogium Angliae, Walliae, Scotiae, et Hiberniae* (earliest copy, British Library, MS Cotton Tiberius E.1). The collect appears to be closely related to that for St Basil (for comparison, see Procter and Wordsworth, *Breviarum ad Usum Sarum*, vol 2, Cambridge, 1886, cols. 321-322).

No melody for the antiphon for St Teilo survives. This is therefore adapted (and abbreviated) from 'Salve Thoma virga iustitie', the Magnificat antiphon at Vespers in the Office of St Thomas of Canterbury, as found in the fourteenth-century Penpont Antiphonal (Aberystwyth, National Library of Wales, MS 20541 E). Comparable adaptations from this Office were made for St David in the same manuscript, and for St Thomas Cantilupe in the Use of Hereford.

This edition of the processional prose 'Salve festa dies' is based on the reading in *Processionale ad Usum Sarum* printed in Paris by Wolfgang Hopyl, and sold in London by Francis Byrckman, 1519. The polyphonic setting of the refrain comes from the Ritson MS (British Library, Add. MS 5665), probably compiled in Devon, and containing repertory from the second half of the fifteenth century to the early sixteenth century.