



ICEL CHANTS

*Music for the English Language
Roman Missal*

accompaniment by Anthony Ruff, OSB

INTRODUCTORY RITES

LITURGY OF THE WORD

LITURGY OF THE EUCHARIST

COMMUNION RITE

CONCLUDING RITES

For congregation, cantor, organ

ICEL Chants: Music for the English Language Roman Missal

accompaniment by Anthony Ruff, OSB

This mass setting is included in the resource *Lift Up Your Hearts: Music for the Order of Mass*, a collection of **ten** mass settings published by Liturgical Press. Information about this resource is available on our web site: www.TheRomanMissal.org

The people's edition of *Lift Up Your Hearts* contains the Order of Mass—including the ICEL chants—plus the ten mass settings. The people's edition is small (104 pages at 4¼ x 6¾) and sold in packs of 10 books. An affordable resource, bulk pricing is as low as \$1.49 per copy when you order 210 or more copies.

The accompaniment edition of *Lift Up Your Hearts* (8½ x 11, spiral bound) includes the ten mass settings **plus** Fr. Anthony Ruff's accompaniment for the ICEL chants.

Lift Up Your Hearts contains everything an assembly needs to transition from the current Roman Missal to the third edition.

Each of the mass settings in *Lift Up Your Hearts*, plus the accompaniment for the ICEL chants, will also be sold individually as PDF documents that can be download and copied. A link to each mass setting is provided online at: www.TheRomanMissal.org

Please feel free to forward this electronic PDF review copy to other musicians and pastoral ministers in your diocese. If you have any questions, please contact me:

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Review copy

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The Introductory Rites

Sign of the Cross – option A

Priest:



In the name of the Father, and of the Son, and of the Ho - ly Spir - it.

All:

Musical notation for the Sign of the Cross – option A, All's part. It consists of a vocal line and a piano accompaniment. The vocal line is a single treble clef staff with a key signature of one flat and a common time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The bass line is: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The treble line is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

A - men.

Greeting – option A

Priest:



The grace of our Lord Jesus Christ, and the love of God, and the communion of the



Ho-ly Spir-it be with you all.

Priest:



Grace to you and peace from God our Fa - ther and the Lord Je - sus Christ.

Priest:



The Lord be with you.

Bishop:



Peace be with you.

All:

Musical notation for the Greeting – option A, All's part. It consists of a vocal line and a piano accompaniment. The vocal line is a single treble clef staff with a key signature of one flat and a common time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The bass line is: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The treble line is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

And with your spir - it.

Sign of the Cross – option B

Priest:

In the name of the Father, and of the Son, and of the Holy Spir - it.

All:

A - men.

Greeting – option B

Priest:

I

The grace of our Lord Jesus Christ, and the love of God,

and the communion of the Holy Spirit be with you all.

Priest:

II

Grace to you and peace from God our Fa - ther and the Lord Jesus Christ.

Priest:

III

The Lord be with you.

Bishop:

IV

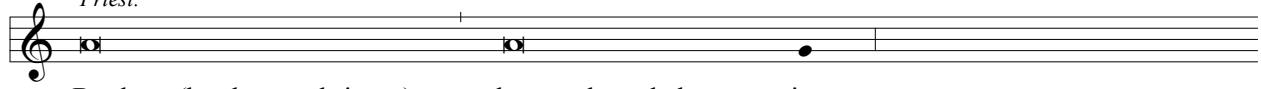
Peace be with you.

All:

And with your spir - it.

Penitential Act II – option A

Priest:



Brethren (brothers and sisters), let us acknowledge our sins,



and so prepare ourselves to celebrate the sac - red mys - ter - ies.

Priest / Deacon / Cantor:

All:

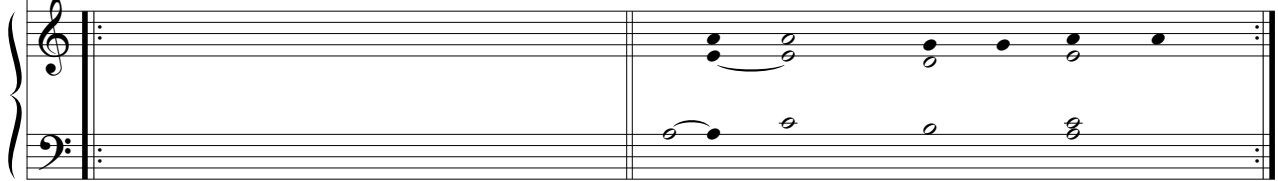


Have mercy on us, O Lord.

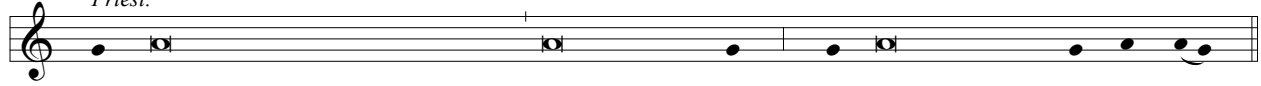
For we have sinned a - gainst you.

Show us, O Lord, your mer - cy.

And grant us your sal - va - tion.

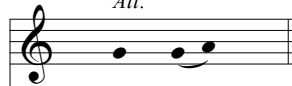


Priest:

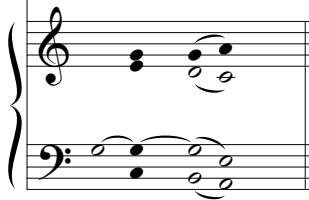


May almighty God have mercy on us, forgive us our sins, and bring us to ever-last-ing life.

All:



A - men.



Penitential Act II – option B

Priest:

Brethren (brothers and sisters), let us acknowl - edge our sins,
and so prepare ourselves to celebrate the sacred mys - ter - ies.

<i>Priest / Deacon / Cantor:</i>	<i>All:</i>
<p>Have mercy on us, O Lord. Show us, O Lord, your mer - cy.</p>	<p>For we have sinned a - gainst you. And grant us your sal - va - tion.</p>

Priest:

May almighty God have mercy on us, for-give us our sins, and bring us to everlasting life.

All:

A - men.

Penitential Act III – option A

Priest:

Brethren (brothers and sisters), let us acknowledge our sins,

and so prepare ourselves to celebrate the sac - red mys - ter - ies.

Priest / Deacon / Cantor:

Or:

Priest:

May almighty God have mercy on us, forgive us our sins, and bring us to ever-last-ing life.

All:

Penitential Act III – option B

Priest:

Brethren (brothers and sisters), let us acknowl - edge our sins,
and so prepare ourselves to celebrate the sacred mys - ter - ies.

Priest / Deacon / Cantor:

You were sent to heal the con - trite of heart:
You came to call sin - ners:
You are seated at the right hand of the Father to in - ter - cede for us:

Or:

All: Lord, have mer - cy. Lord, have mer - cy. Kýrie, e - lé - ison. Kýrie, e - lé - ison.
Christ, have mer - cy. Christ, have mer - cy. Christe, e - lé - ison. Christe, e - lé - ison.
Lord, have mer - cy. Lord, have mer - cy. Kýrie, e - lé - ison. Kýrie, e - lé - ison.

Priest:

May almighty God have mercy on us, for-give us our sins, and bring us to everlasting life.

All:

A - men.

The Introductory Rites, pg. 7

Kyrie I

Priest, Deacon, or Cantor: *All:*

Ký - ri - e, e - lé - i - son. Ký - ri - e, e - lé - i - son.

Priest, Deacon, or Cantor: *All:*

Chri - ste, e - lé - i - son. Chri - ste, e - lé - i - son.

Priest, Deacon, or Cantor: *All:*

Ký - ri - e, e - lé - i - son. Ký - ri - e, e - lé - i - son.

All: (alternate ending)

Ký - ri - e, e - lé - i - son.

Kyrie II

Priest, Deacon, or Cantor: Lord, have mer - cy. *All:* Lord, have mer - cy.

Priest, Deacon, or Cantor: Christ, have mer - cy. *All:* Christ, have mer - cy.

Priest, Deacon, or Cantor: Lord, have mer - cy. *All:* Lord, have mer - cy.

Gloria

Glo - ry to God in the high-est, and on earth peace to peo-ple of good will.

We praise you, we bless you, we a - dore you, we glo - ri - fy you,

we give you thanks for your great glo - ry, Lord God, heav - en - ly King,

O God, al - might - y Fa - ther. Lord Je - sus Christ, On - ly Be - got - ten Son,

Lord God, Lamb of God, Son of the Fa-ther, you take a-way the sins of the world,

(-Ped.)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "Lord God, Lamb of God, Son of the Fa-ther, you take a-way the sins of the world,". The piano accompaniment is written on two staves (treble and bass clefs) and features a series of chords and single notes. A dashed line indicates a pedal point in the bass line. The instruction "(Ped.)" is placed below the piano part.

have mer-cy on us; you take a-way the sins of the world, re - ceive our prayer;

The second system continues the musical score. The vocal line contains the lyrics: "have mer-cy on us; you take a-way the sins of the world, re - ceive our prayer;". The piano accompaniment continues with similar harmonic support. A dashed line indicates a pedal point in the bass line.

you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.

The third system continues the musical score. The vocal line contains the lyrics: "you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.". The piano accompaniment continues with similar harmonic support. A dashed line indicates a pedal point in the bass line.

For you a - lone are the Ho - ly One, you a - lone are the Lord,

(+Ped.)

The fourth system concludes the musical score on this page. The vocal line contains the lyrics: "For you a - lone are the Ho - ly One, you a - lone are the Lord,". The piano accompaniment continues with similar harmonic support. A dashed line indicates a pedal point in the bass line. The instruction "(+Ped.)" is placed below the piano part.

you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,

in the glo - ry of God the Fa - ther. A - men.

Response to the Opening Prayer

A
A - men.

B
A - men.

Before the Gospel – option A

Priest / Deacon: The Lord be with you. *All:* And with your spir - it.

Priest / Deacon: A reading from the holy Gospel according to N. *All:* Glory to you, O Lord.

At the Conclusion of the Gospel – option A

Priest / Deacon: The Gospel of the Lord. *All:* Praise to you, Lord Je - sus Christ.

Before the Gospel – option B

Priest / Deacon: The Lord be with you. *All:* And with your spir - it.

The musical score consists of three staves. The top staff is a vocal line for the Priest/Deacon, with lyrics 'The Lord be with you.' The second staff is a vocal line for the congregation, with lyrics 'And with your spir - it.' The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The music is in a simple, liturgical style with a steady rhythm.

Priest / Deacon: A reading from the ho - ly Gos - pel according to N. *All:* Glory to you, O Lord.

The musical score consists of three staves. The top staff is a vocal line for the Priest/Deacon, with lyrics 'A reading from the ho - ly Gos - pel according to N.' The second staff is a vocal line for the congregation, with lyrics 'Glory to you, O Lord.' The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The music continues the liturgical style from the previous section.

At the Conclusion of the Gospel – option B

Priest / Deacon: The Gospel of the Lord. *All:* Praise to you, Lord Je - sus Christ.

The musical score consists of three staves. The top staff is a vocal line for the Priest/Deacon, with lyrics 'The Gospel of the Lord.' The second staff is a vocal line for the congregation, with lyrics 'Praise to you, Lord Je - sus Christ.' The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The music concludes the liturgical section.

Credo

I be - lieve in one God, the Fa - ther al - might - y,

mak - er of heav - en and earth, of all things vis - i - ble and in - vis - i - ble.

I be - lieve in one Lord the On - ly Be - got - ten Son of God,
Je - sus Christ,

born of the Fa - ther be - fore all a - ges. God from God, Light from Light,

true God from true God, be - got - ten, not made, con - sub - stan - tial with the Fa - ther;

through him all things were made. For us men and for our sal - va - tion

he came down from heav-en, and by the Ho-ly Spir-it was in-car-nate of the Vir-gin Mar-y,

and be - came man. For our sake he was cru - ci - fied un - der Pon-tius Pi - late,

he suf - fered death and was bur - ied, and rose a - gain on the third day

in ac - cord - ance with the Scrip-tures. He as - cend - ed in - to heav - en

and is seat-ed at the right hand of the Fa-ther. He will come a-gain in glo-ry

to judge the liv - ing and the dead and his king-dom will have no end.

I be - lieve in the Ho - ly Spir - it, the Lord, the giv - er of life,

who pro-ceeds from the Fa - ther and the Son, who with the Fa - ther and the Son

is a - dored and glo - ri - fied, who has spo - ken through the proph - ets.

I be - lieve in one, ho - ly, ca - tho - lic and a - pos - tol - ic Church.

I con - fess one Bap - tism for the for - give - ness of sins

and I look for - ward to the res - ur - rec - tion of the dead

and the life of the world to come. A - men.

Prayer of the Faithful – I

Deacon / Cantor:

(Petition...) Be pleased to hear us: Lord, we ask you, hear our prayer.

The musical score for the first prayer consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Prayer of the Faithful – II

Deacon / Cantor:

All:

(Petition...) Let us call up-on the Lord: Hear us, O Christ.

The musical score for the second prayer features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment provides harmonic support with a consistent eighth-note accompaniment.

Prayer of the Faithful – III

Deacon / Cantor:

All:

(Petition...) Let us pray to the Lord: Lord, hear our prayer.

The musical score for the third prayer includes a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note accompaniment.

Prayer of the Faithful – IV

Deacon / Cantor:

All:

(Petition...) Let us pray to the Lord: Lord, have mer-cy.

The musical score for the fourth prayer consists of a vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note accompaniment.

Prayer of the Faithful – V

Deacon / Cantor: *All:*

(Petition...) Let us pray to the Lord.
Lord, hear our prayer.

Prayer of the Faithful – VI

Deacon / Cantor:

(Petition...) Let us im-plore the Lord: Ký-ri - e, e - lé - i - son.

All:

Ký-ri - e, e - lé - i - son.

Response to the Concluding Prayer

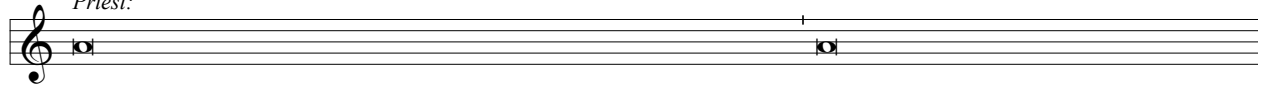
A *B*

A - men. A - men.

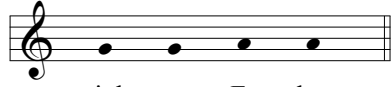
The Liturgy of the Eucharist

Orate, Fratres

Priest:



Pray, brethren (brothers and sisters), that my sacrifice and yours may be acceptable to God, the al -



might - y Fa - ther.

All:

Musical notation for the All's part of the Orate, Fratres prayer. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a common time signature. The piano part features a simple harmonic accompaniment with a steady bass line and chords in the right hand.

May the Lord accept the sacrifice at your hands for the praise and glory of his name,

Musical notation for the All's part of the Orate, Fratres prayer. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a common time signature. The piano part features a simple harmonic accompaniment with a steady bass line and chords in the right hand.

for our good and the good of all his ho - ly Church.

Response to the Prayer Over the Offerings

A

Musical notation for Response A. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a common time signature. The piano part features a simple harmonic accompaniment with a steady bass line and chords in the right hand.

A - men.

B

Musical notation for Response B. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (D major) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps (D major) and a common time signature. The piano part features a simple harmonic accompaniment with a steady bass line and chords in the right hand.

A - men.

Preface Dialogue – option A

Priest: The Lord be with you. *All:* And with your spir - it.

Priest: Lift up your hearts. *All:* We lift them up to the Lord.

Priest: Let us give thanks to the Lord our God. *All:* It is right and just.

Preface Dialogue – option B

Priest: The Lord be with you. *All:* And with your spir - it.

Priest: Lift up your hearts. *All:* We lift them up to the Lord.

Priest: Let us give thanks to the Lord our God. *All:* It is right and just.

Sanctus

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

The first system of the Sanctus consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a double bar line. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It also begins with a double bar line. The lyrics are: "Ho - ly, Ho - ly, Ho - ly Lord God of hosts."

Heav - en and earth are full of your glo - ry. Ho - san - na in the high - est.

The second system continues the vocal line and piano accompaniment. The vocal line has a double bar line at the start of the system. The piano accompaniment also has a double bar line. The lyrics are: "Heav - en and earth are full of your glo - ry. Ho - san - na in the high - est."

Bless - ed is he who comes in the name of the Lord. Ho - san - na in the high - est.

The third system continues the vocal line and piano accompaniment. The vocal line has a double bar line at the start of the system. The piano accompaniment also has a double bar line. The lyrics are: "Bless - ed is he who comes in the name of the Lord. Ho - san - na in the high - est."

Mysterium Fidei – A

Priest: The mys - ter - y of faith. *All:* We pro - claim your Death, O Lord,

and pro - fess your Res - ur - rec - tion un - til you come a - gain.

Mysterium Fidei – B

Priest: The mys - ter - y of faith. *All:* When we eat this Bread and drink this Cup,

we pro - claim your Death, O Lord, un - til you come a - gain.

Mysterium Fidei – C

Priest: The mys - ter - y of faith. *All:* Save us, Sav - ior of the world,

for by your Cross and Res - ur - rec - tion you have set us free.

Doxology and Amen

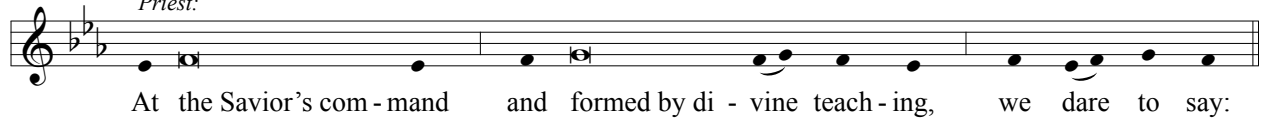
Priest: Through him, and with him, and in him, O God, al - might - y Fa - ther,
in the u - ni - ty of the Ho - ly Spir - it, all glo - ry and hon - or is yours,

All: for ev - er and ev - er. A - men.

The Communion Rite

Invitation to the Lord's Prayer

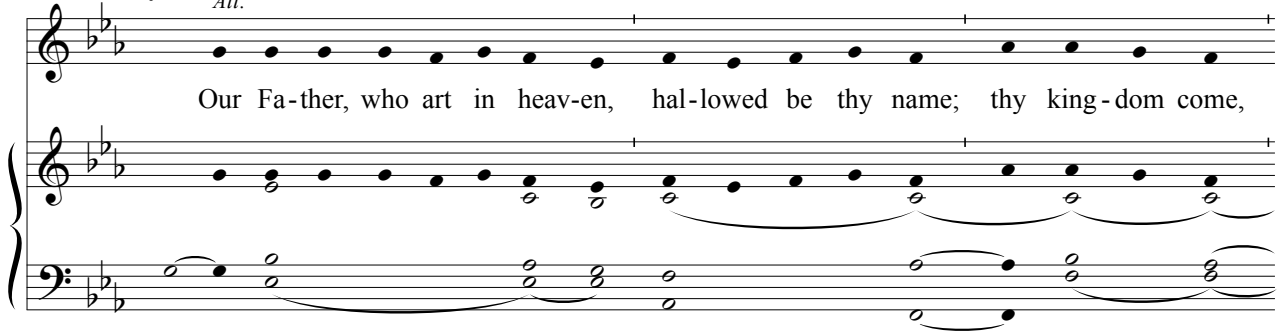
Priest:



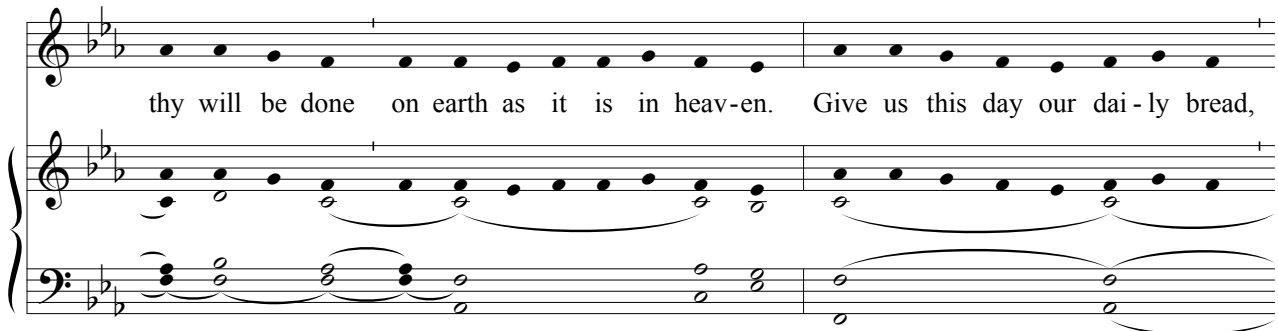
At the Savior's com - mand and formed by di - vine teach - ing, we dare to say:

Lord's Prayer

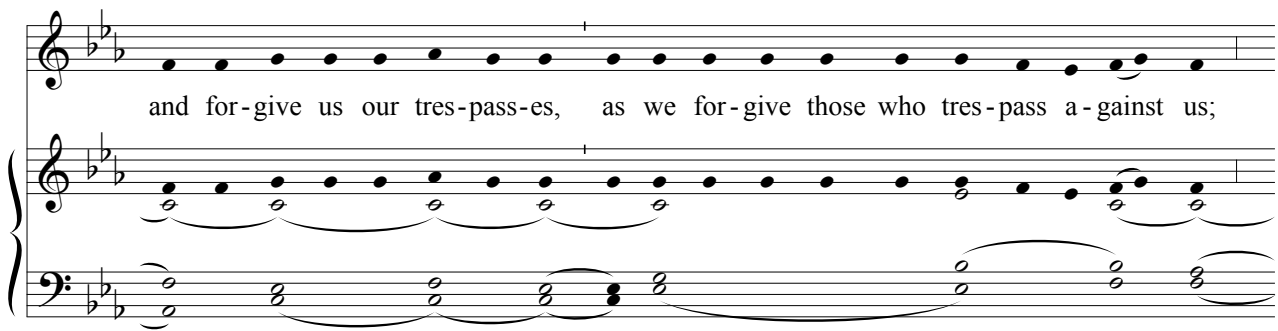
All:



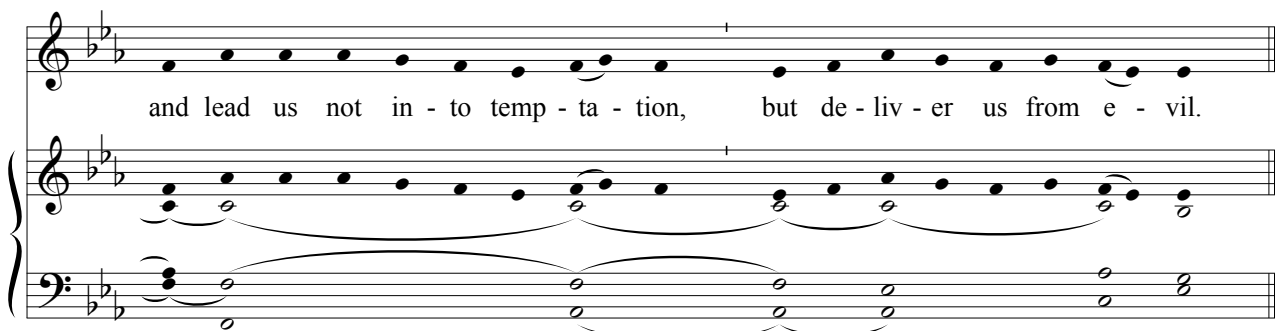
Our Fa-ther, who art in heav-en, hal-lowed be thy name; thy king-dom come,



thy will be done on earth as it is in heav-en. Give us this day our dai-ly bread,



and for-give us our tres-pass-es, as we for-give those who tres-pass a-gainst us;



and lead us not in - to temp - ta - tion, but de - liv - er us from e - vil.

Embolism

Priest:

De - liv - er us, Lord, we pray, from every evil, graciously grant peace in our days,
that, by the help of your mercy, we may be always free from sin and safe from all dis-tress,
as we await the bless - ed hope and the coming of our Sav-ior, Je - sus Christ.

Doxology

All:

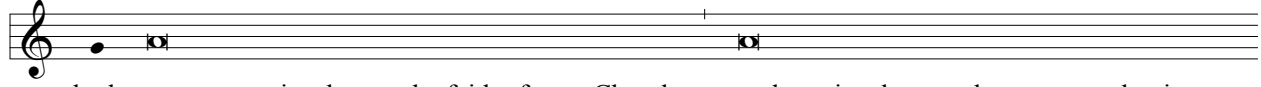
For the king-dom, the power and the glo-ry are yours, now and for ev - er.

Sign of Peace

Priest:



Lord Jesus Christ, who said to your Apostles: Peace I leave you, my peace I give you;

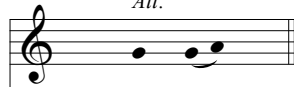


look not on our sins, but on the faith of your Church, and graciously grant her peace and unity

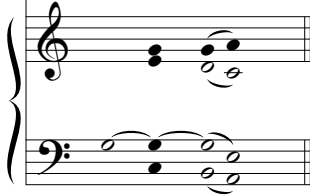


in accordance with your will. Who live and reign for ever and ever.

All:



A - men.



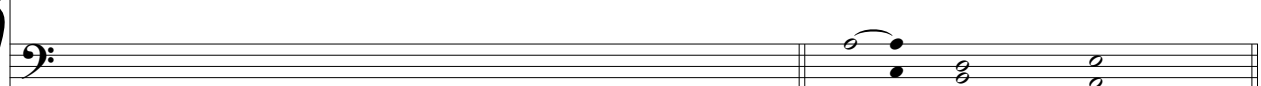
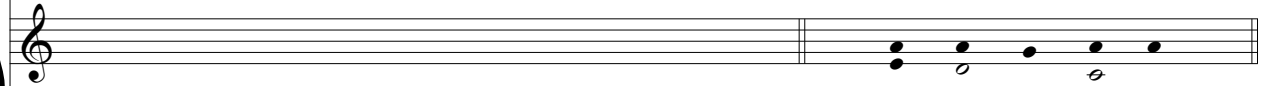
Priest:



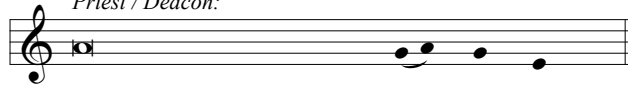
The peace of the Lord be with you al - ways.

All:

And with your spir - it.



Priest / Deacon:



Let us offer each other the sign of peace.

Agnus Dei

Lamb of God, you take a - way the sins of the world, have mer - cy on us.

The first system of the Agnus Dei. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "Lamb of God, you take a - way the sins of the world, have mer - cy on us." The piano accompaniment features a steady bass line in the left hand and chords in the right hand, with some phrasing slurs.

Lamb of God, you take a - way the sins of the world, have mer - cy on us.

The second system of the Agnus Dei, identical in notation and lyrics to the first system. It continues the vocal and piano accompaniment.

Lamb of God, you take a - way the sins of the world, grant us peace.

The third system of the Agnus Dei. The vocal line continues with the lyrics: "Lamb of God, you take a - way the sins of the world, grant us peace." The piano accompaniment continues with the same harmonic structure as the previous systems.

Invitation to Communion

Priest:

Behold the Lamb of God, behold him who takes away the sins of the world.

Blessed are those called to the sup - per of the Lamb.

All:

Lord, I am not worthy that you should enter un - der my roof, but only say the word

and my soul shall be healed.

Response to the Prayer after Communion

A

A - men.

B

A - men.

The Concluding Rites

Greeting – option A

Priest: The Lord be with you. *All:* And with your spir - it.

A Bishop continues: Blessed be the name of the Lord *All:* Now and for ev - er.

Bishop: Our help is in the name of the Lord. *All:* Who made hea-ven and earth.

Blessing – option A

Priest: May almighty God bless you, the Fa-ther,(+) and the Son,(+) and the Ho-ly + Spir-it. *All:* A - men.

Greeting – option B

Priest: *All:*

The Lord be with you. And with your spir - it.

Musical notation for piano accompaniment, consisting of treble and bass clefs with notes corresponding to the vocal line.

A Bishop continues: *All:*

Blessed be the name of the Lord. Now and for ev - er.

Musical notation for piano accompaniment, consisting of treble and bass clefs with notes corresponding to the vocal line.

Bishop: *All:*

Our help is in the name of the Lord. Who made heaven and earth.

Musical notation for piano accompaniment, consisting of treble and bass clefs with notes corresponding to the vocal line.

Blessing – option B

Priest: *All:*

May al-might-y God bless you, the Father, (+) and the Son, (+) and the Holy + Spir-it. A - men.

Musical notation for piano accompaniment, consisting of treble and bass clefs with notes corresponding to the vocal line.

Dismissal

Deacon / Priest:

I 

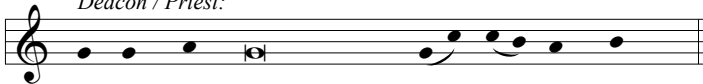
Go forth, the Mass is end - ed.

Deacon / Priest:

II 

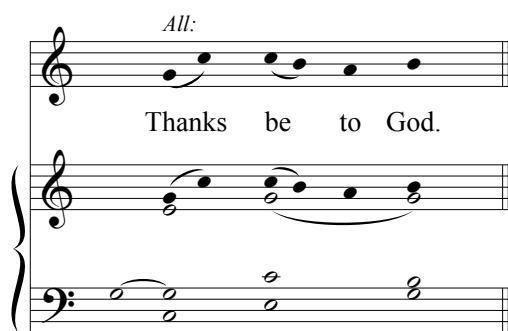
Go and an-nounce the Gos-pel of the Lord.

Deacon / Priest:

III 

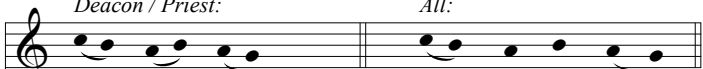
Go in peace, glorifying the Lord by your life.

All:



Thanks be to God.

Deacon / Priest: *All:*

IV 

Go in peace. Thanks be to God.



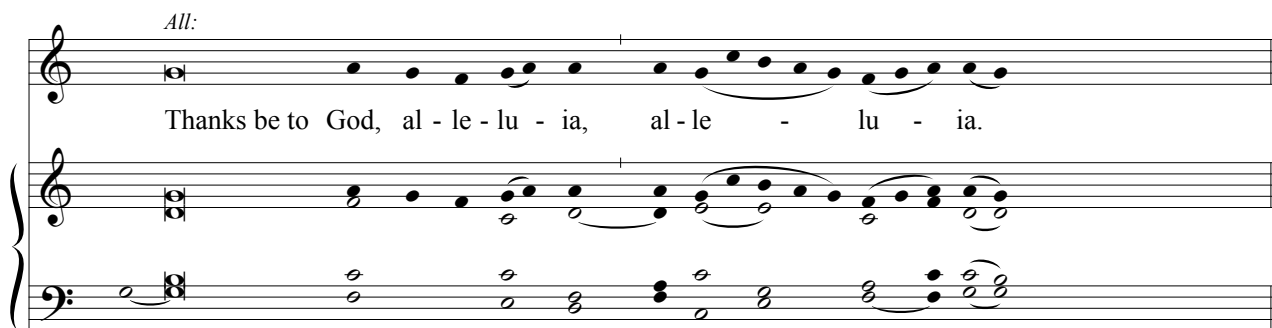
Easter Dismissal

Deacon / Priest:



Go forth, the Mass is end - ed, al - le - lu - ia, al - le - lu - ia.
 or Go in peace, al - le - lu - ia, al - le - lu - ia.

All:



Thanks be to God, al - le - lu - ia, al - le - lu - ia.

ICEL Chants: Music for the English Language Roman Missal

Performance Notes

These accompaniments are intended to help parishes and communities sing the English chants of *The Roman Missal, Third Edition*. Some communities will benefit from the support of accompaniment.

As a general rule, the Missal chants are better sung without accompaniment. Any accompaniment should be background support. It should not overpower the voice, which is primary. For the most part, accompaniment is provided for the congregational parts, but not for the parts of the celebrant, deacon, or cantor.

So that the accompanist can help the congregation stay together, the chords in these settings generally change on strong accented syllables. If the acoustic is particularly reverberant or if the congregation seems not to be staying together, the accompanist may play less legato in changing from chord to chord, inserting clear breaks before the chords to emphasize the accents. As the congregation gains confidence, the accompaniment appropriately becomes more legato. For organists who are able, it may be helpful to solo out the melody strongly on one manual, with the accompaniment chords softer on another manual.

To preserve the modal character of the chant, these settings intentionally do not employ modern “functional” harmony. That is to say, the chords do not progress from dominant to tonic as in Western music of recent centuries. The roots of the chords generally move by thirds, or down a fourth. If any adaptations are made locally, it is recommended that this modal character be preserved in the accompaniment chords.

The accompanist must have a good sense for the rhythm and flow of the chant. The accompanist should take care not to get in the way and slow down the singing. In dialogues, the congregation’s entrance pitch is given as a single anticipational note. Then the full accompaniment enters with the congregation. As long as there is good timing and the forward flow is not interrupted, this single pitch can help the congregation enter confidently. If the congregation does not need this pitch, it is so much the better and can be omitted. In this case, the accompanist enters exactly with the congregation with a full chord.

In those cases where accompaniment is provided for deacon or cantor (e.g., the third form of the Penitential Act), the accompanist should vary the volume level so that it is much softer for the single voice than it is for the entire congregation.