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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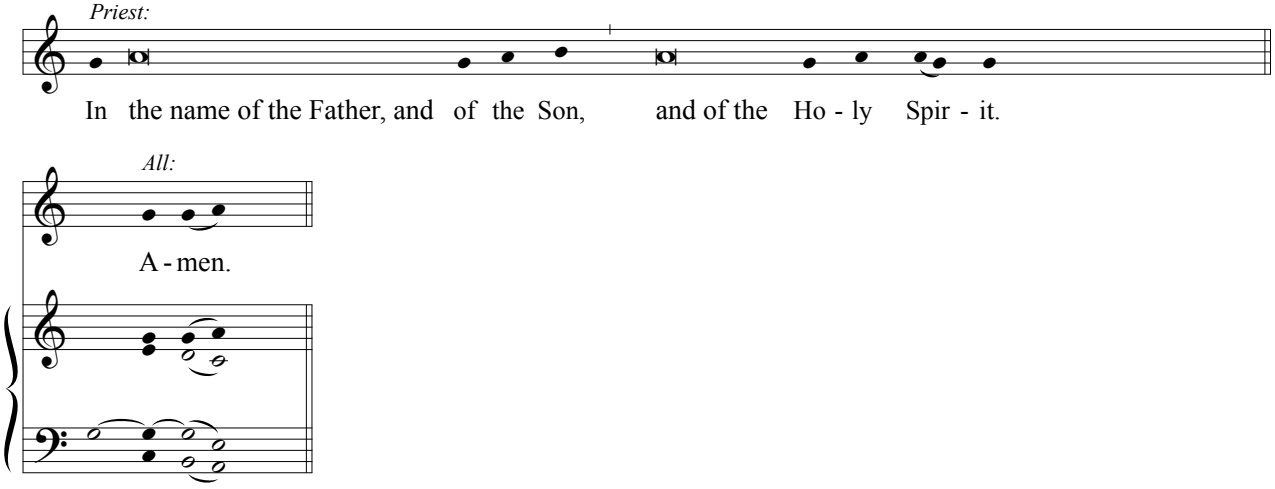
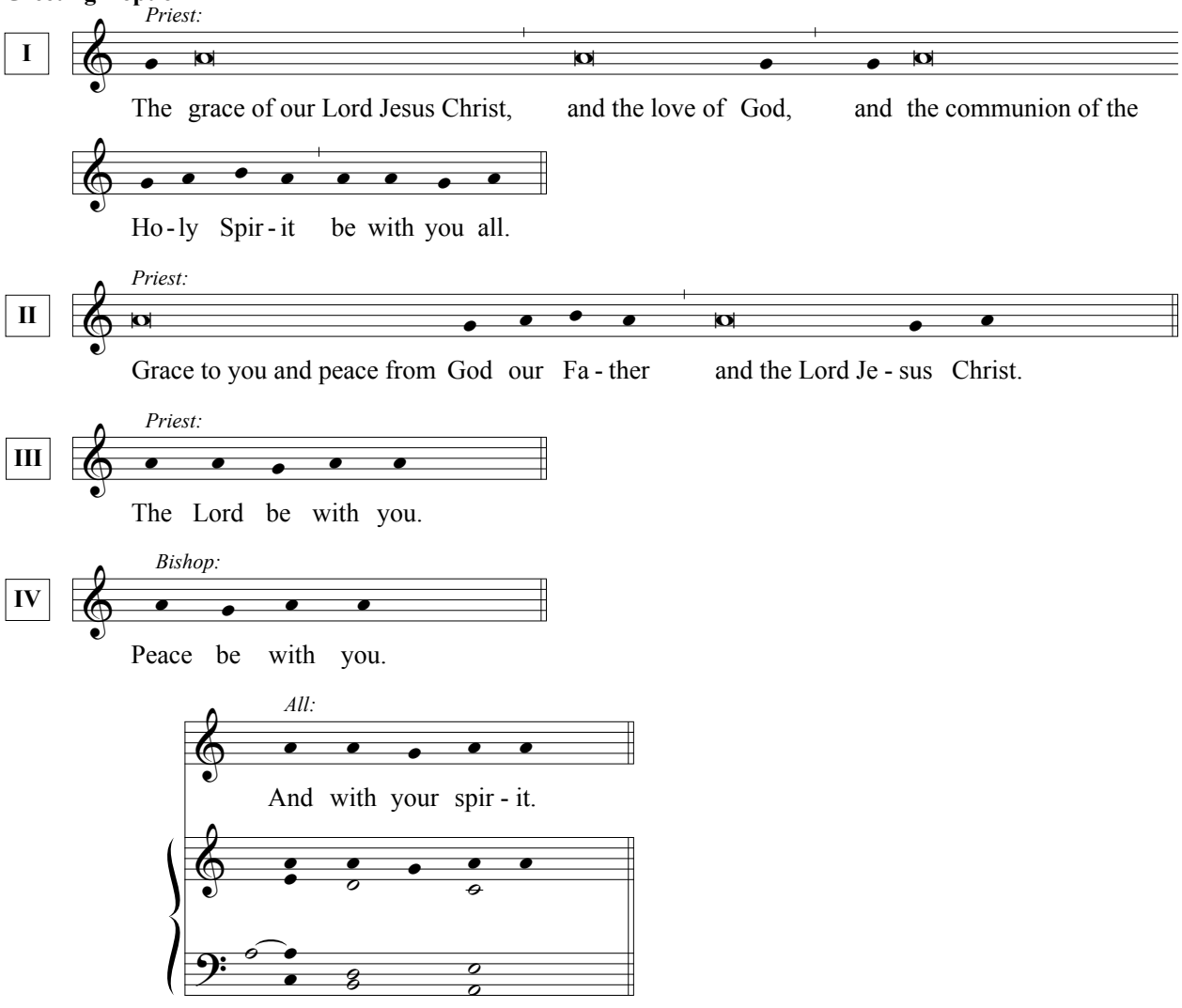
The Introductory Rites

Sign of the Cross – option A



Greeting – option A



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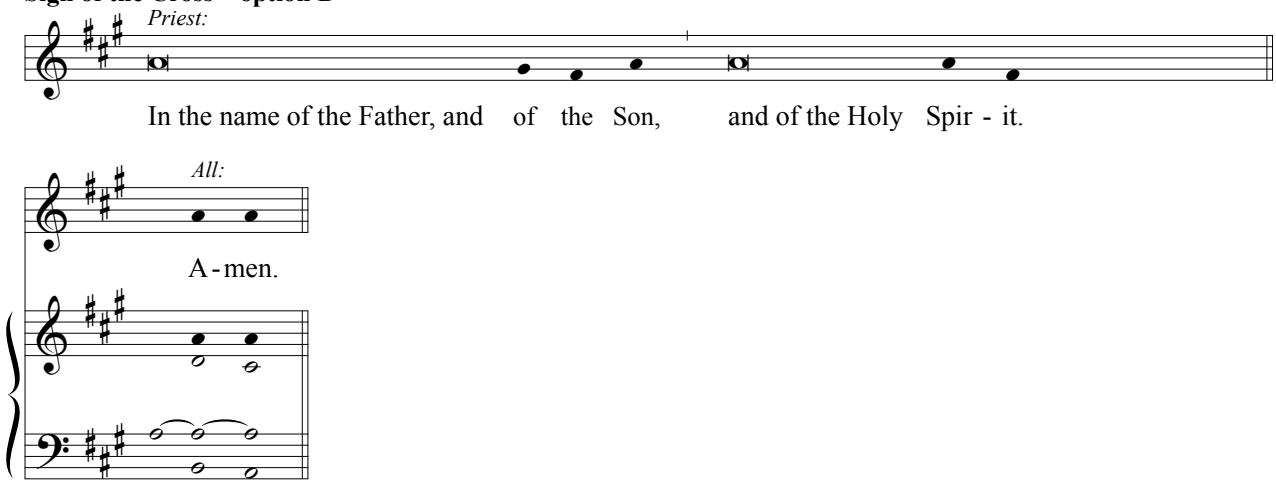
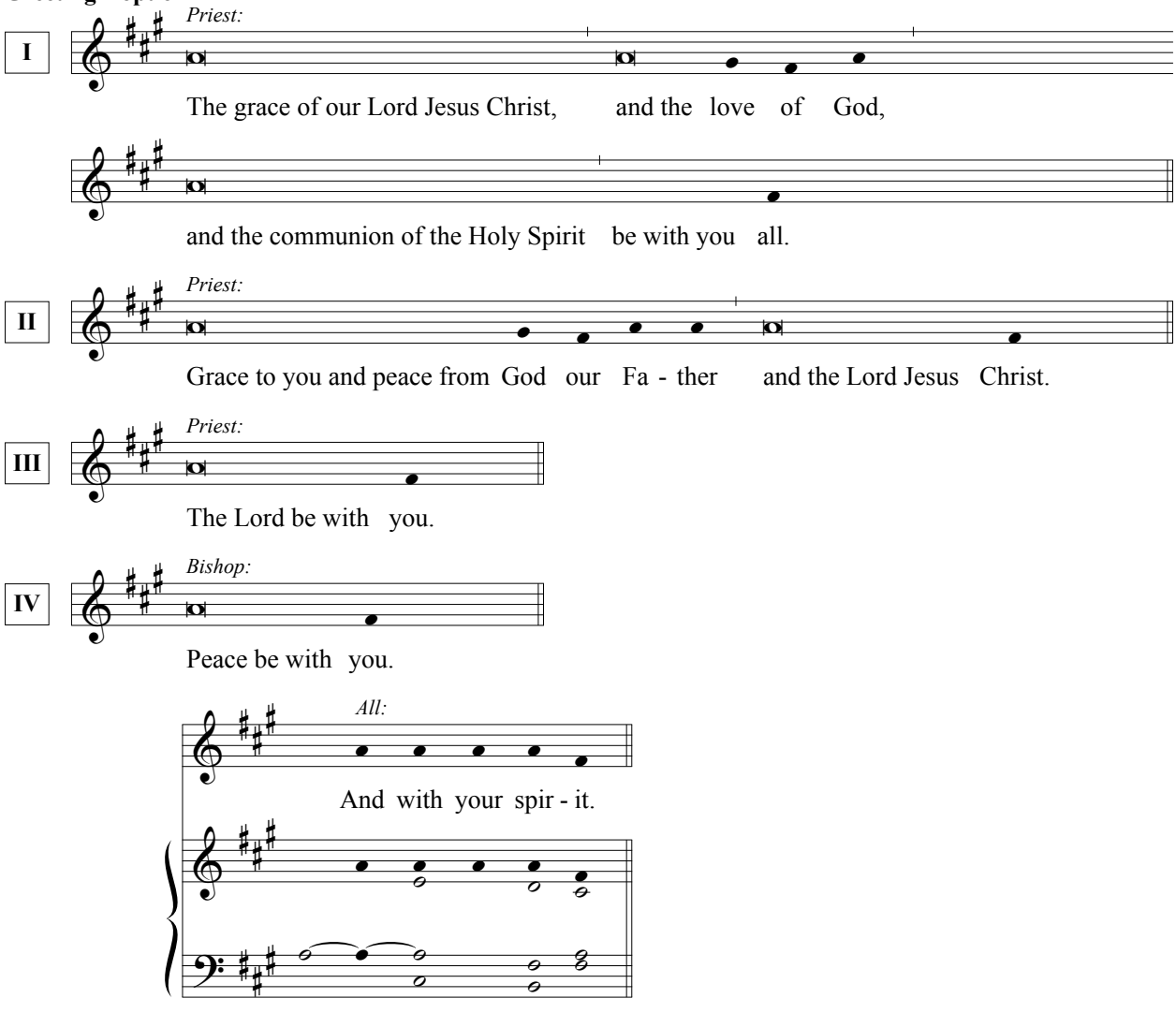
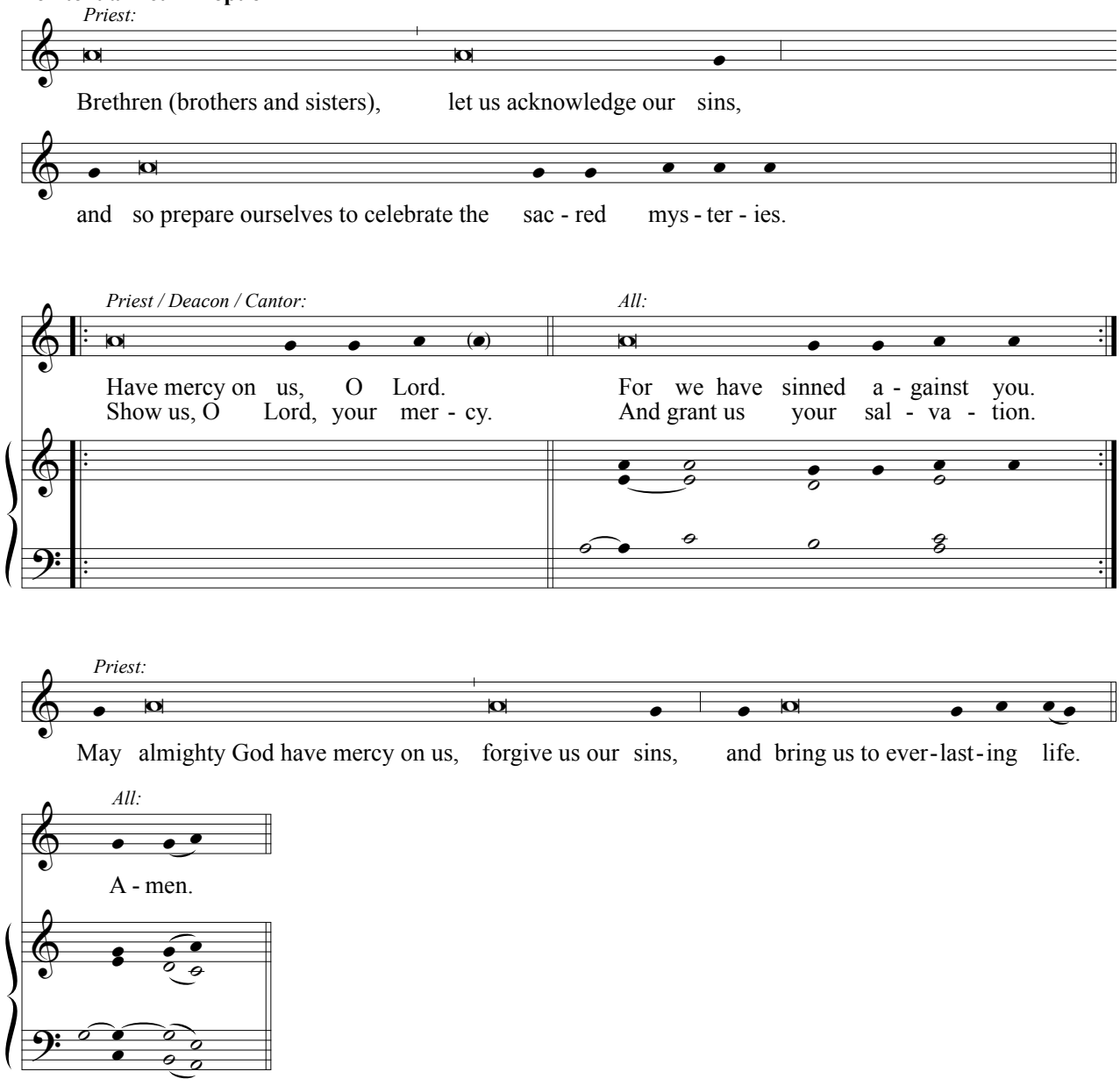
Sign of the Cross – option B



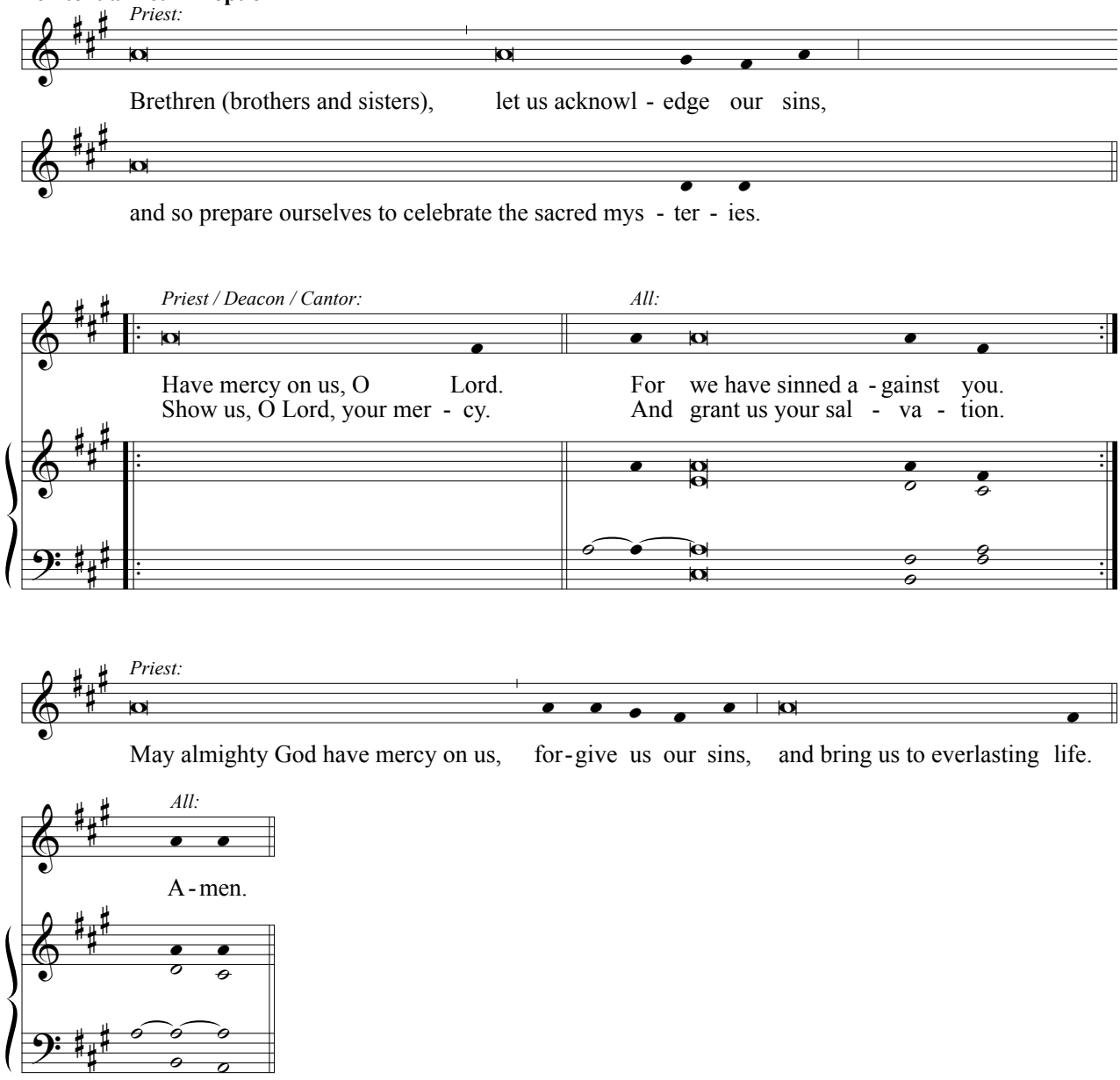
Greeting – option B



Penitential Act II – option A



Penitential Act II – option B



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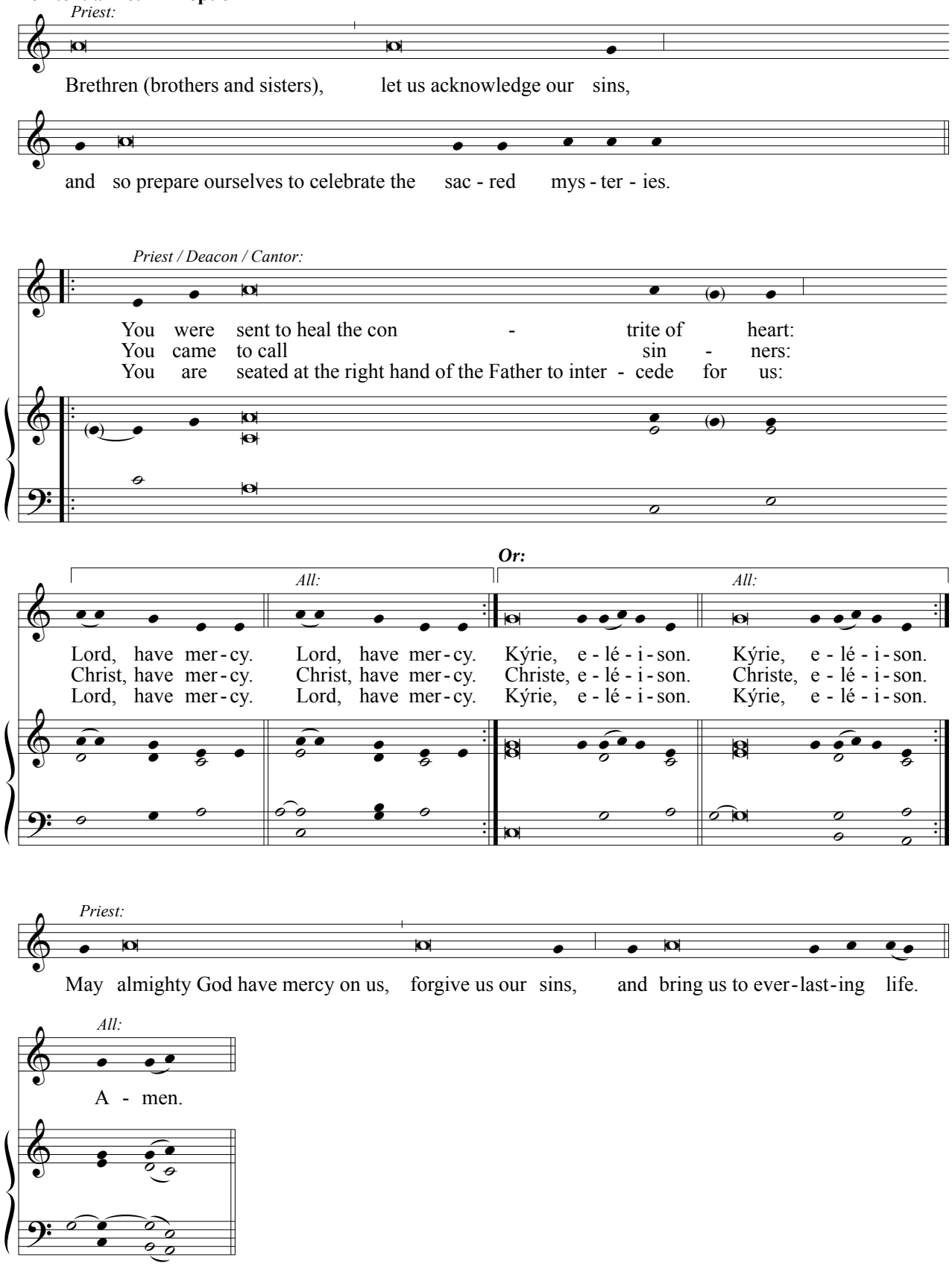
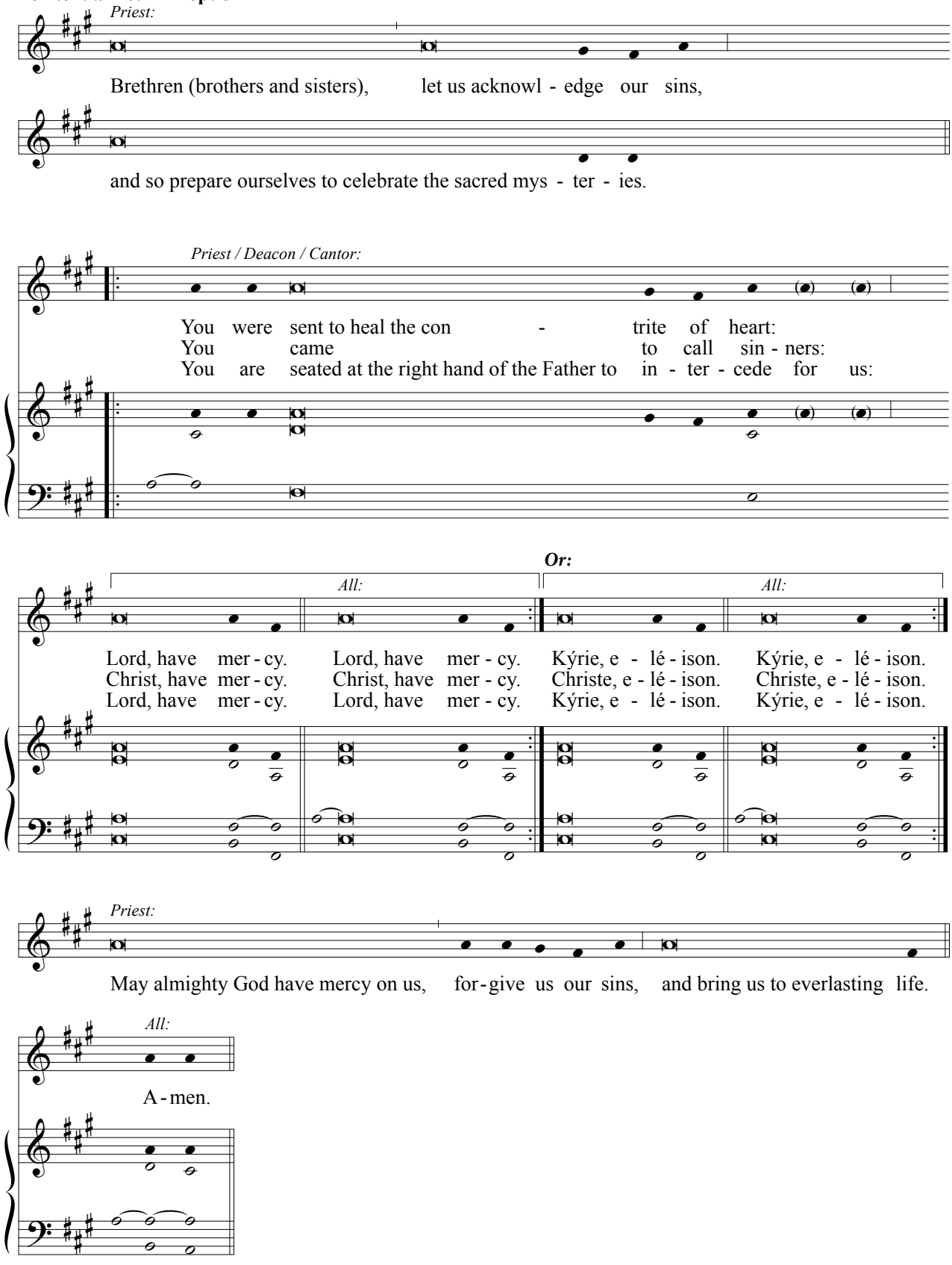
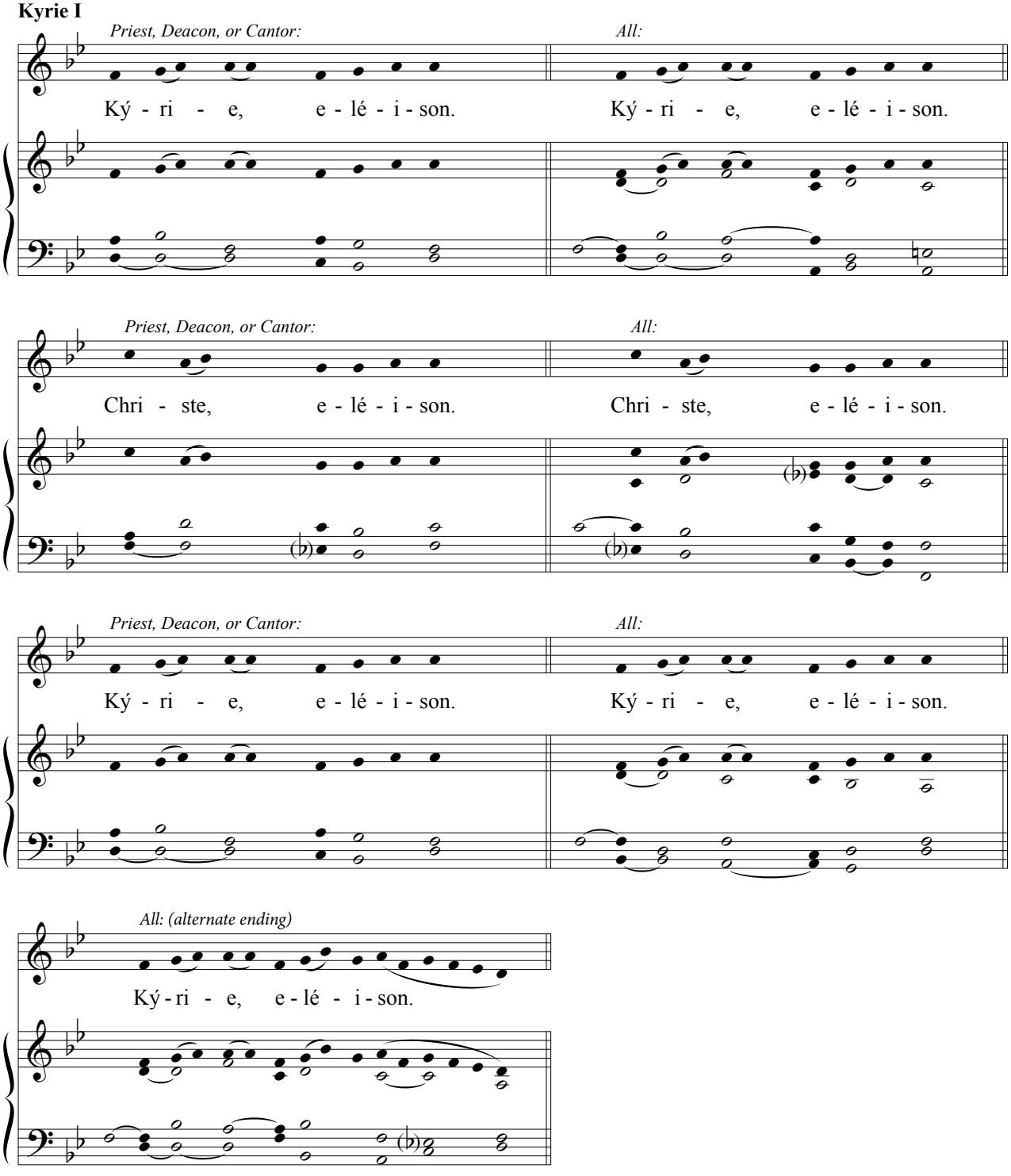


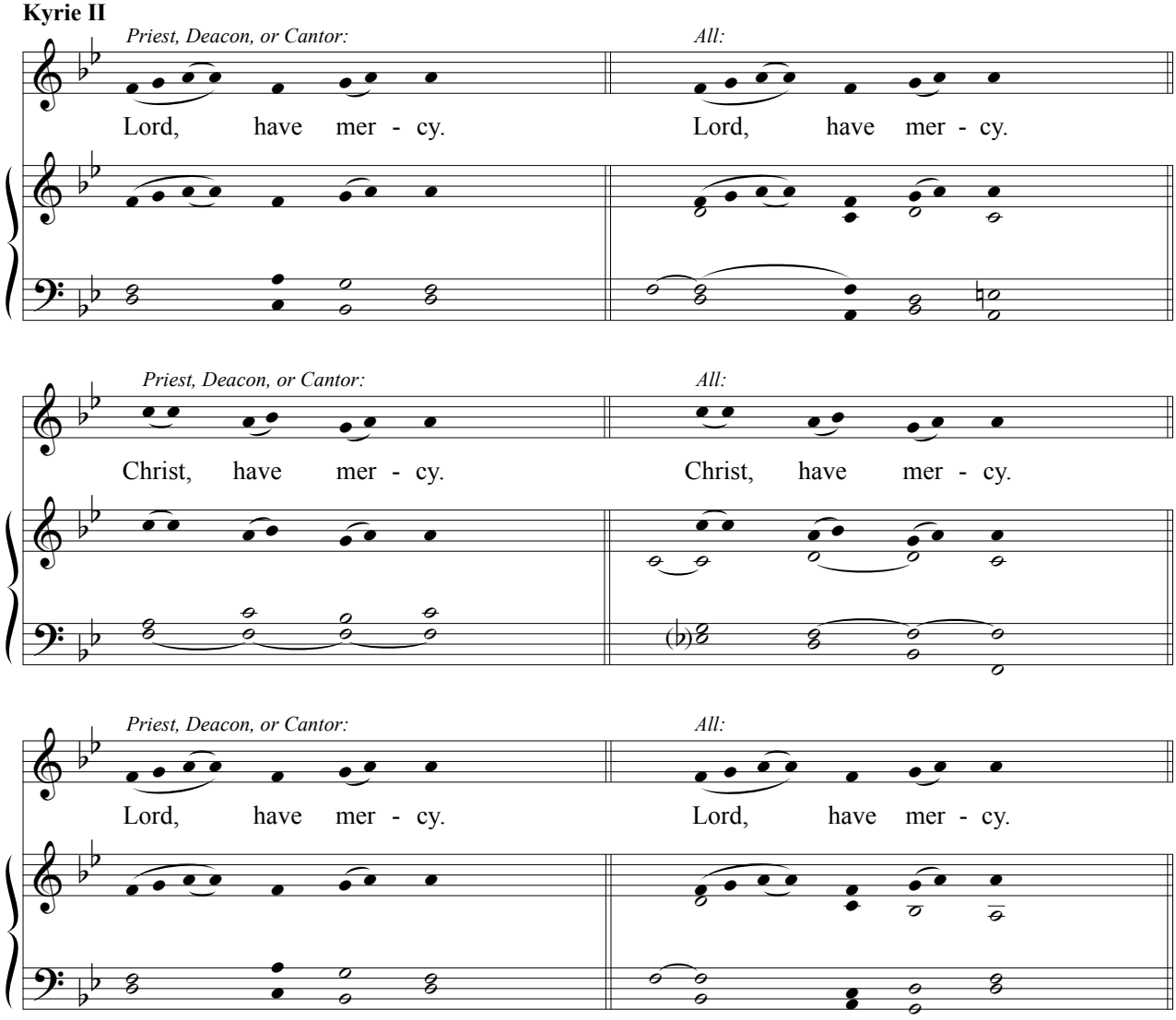
Penitential Act III – option B



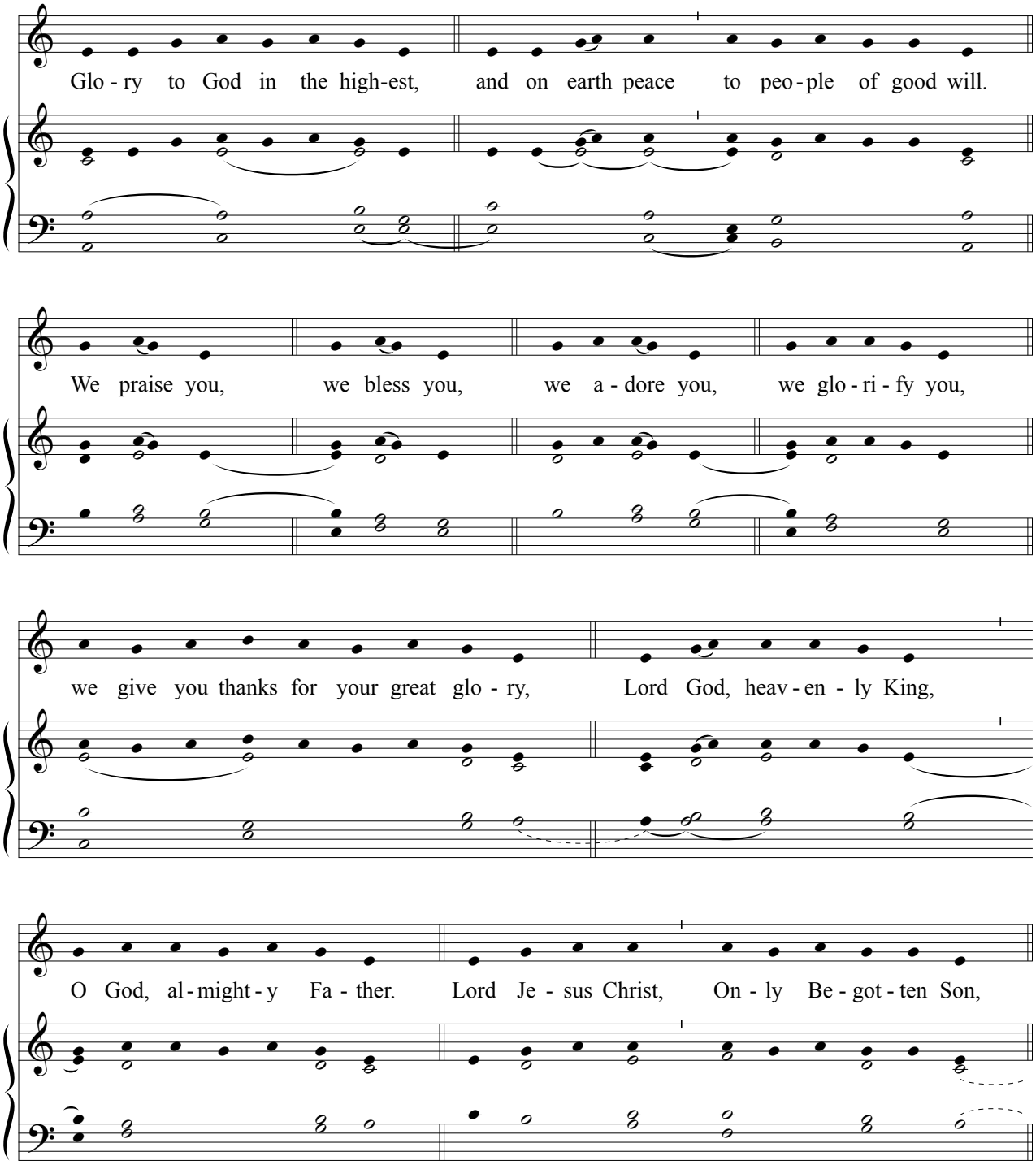
Kyrie I

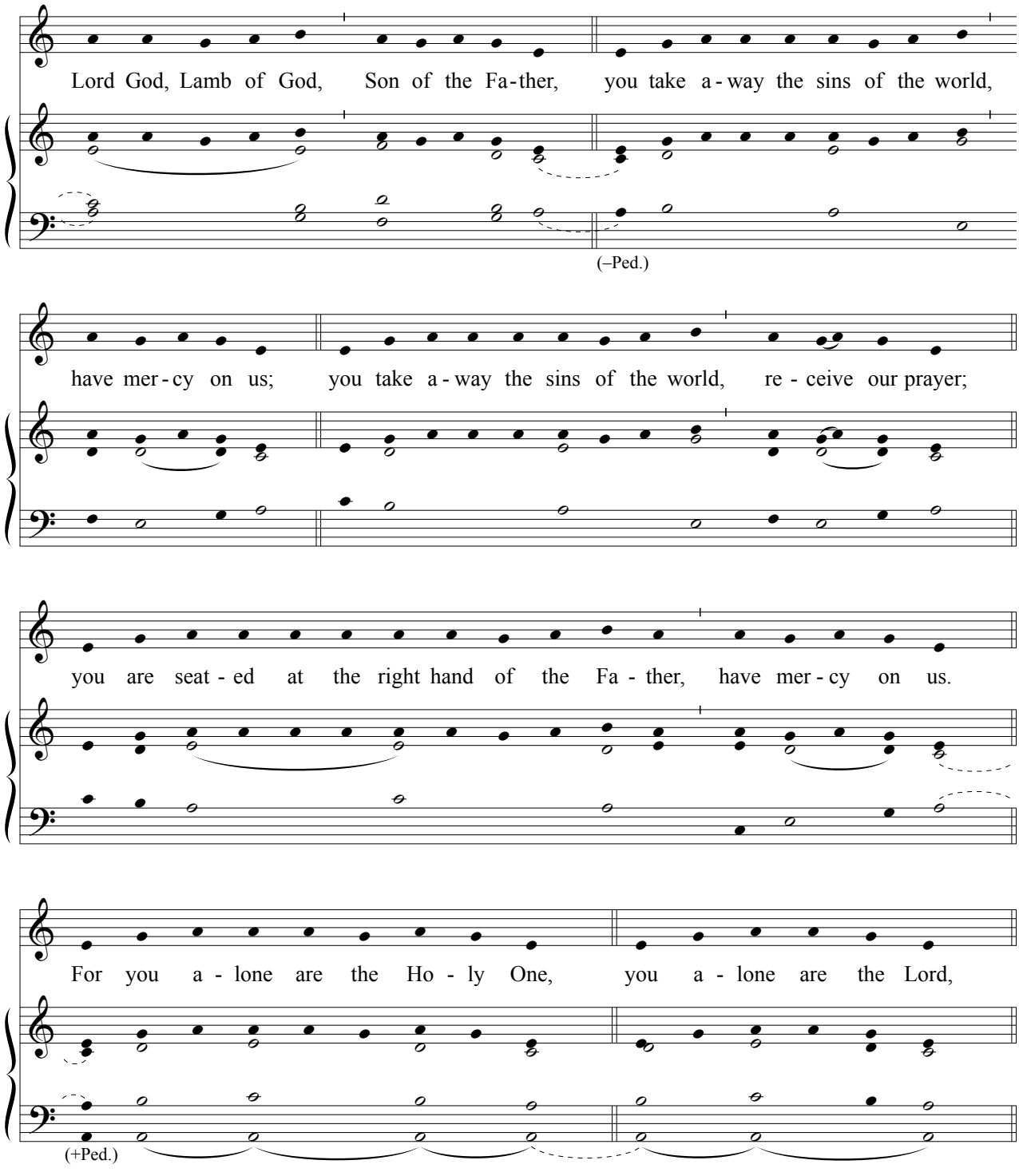

Priest, Deacon, or Cantor:
All:
Ký - ri - e, e - lé - i - son.
Ký - ri - e, e - lé - i - son.
Priest, Deacon, or Cantor:
All:
Chri - ste, e - lé - i - son.
Chri - ste, e - lé - i - son.
Priest, Deacon, or Cantor:
All:
Ký - ri - e, e - lé - i - son.
Ký - ri - e, e - lé - i - son.
All: (alternate ending)
Ký - ri - e, e - lé - i - son.

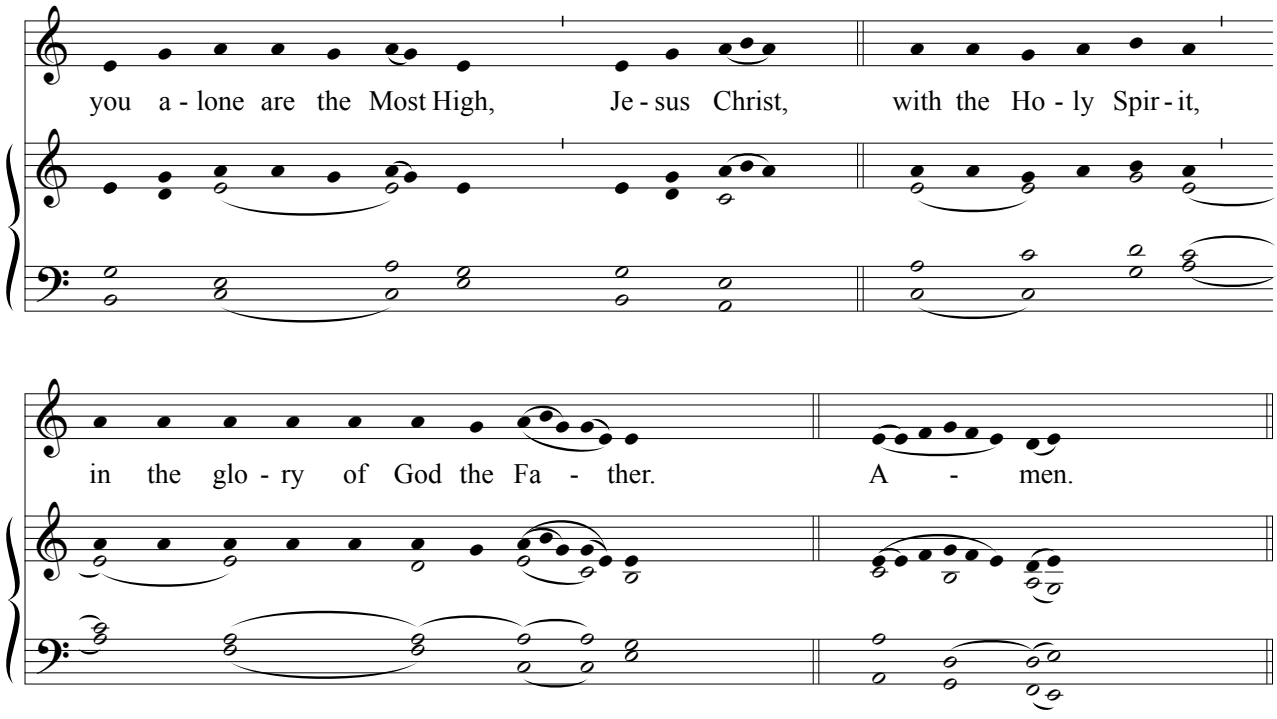
Kyrie II


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

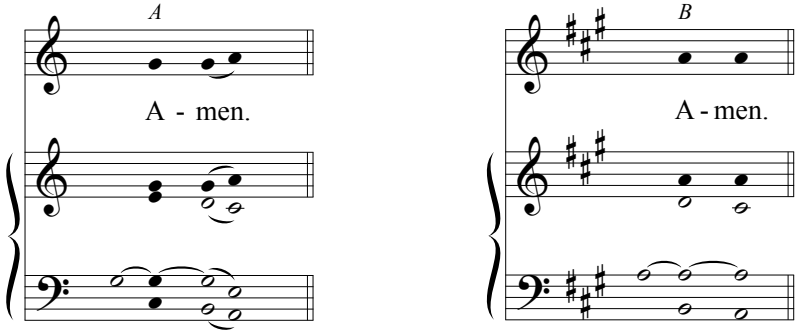
Gloria


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.)
have mer-cy on us; you take a-way the sins of the world, re-ceive our prayer;
you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.
For you a-lone are the Ho-ly One, you a-lone are the Lord,
(+Ped.)

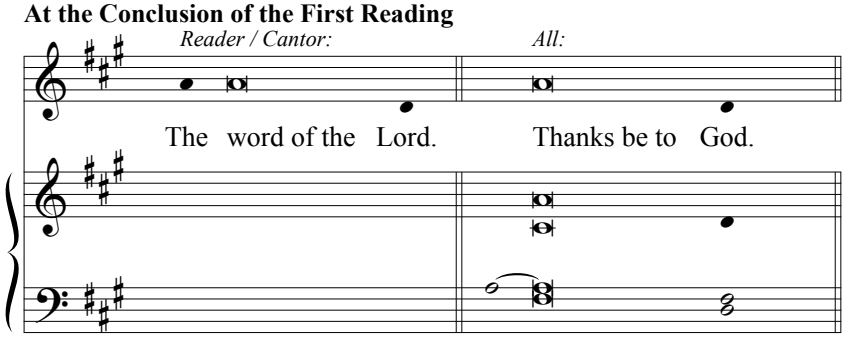


Response to the Opening Prayer

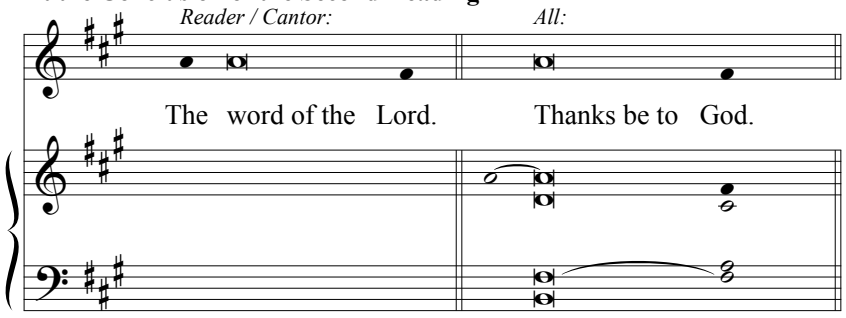


The Liturgy of the Word

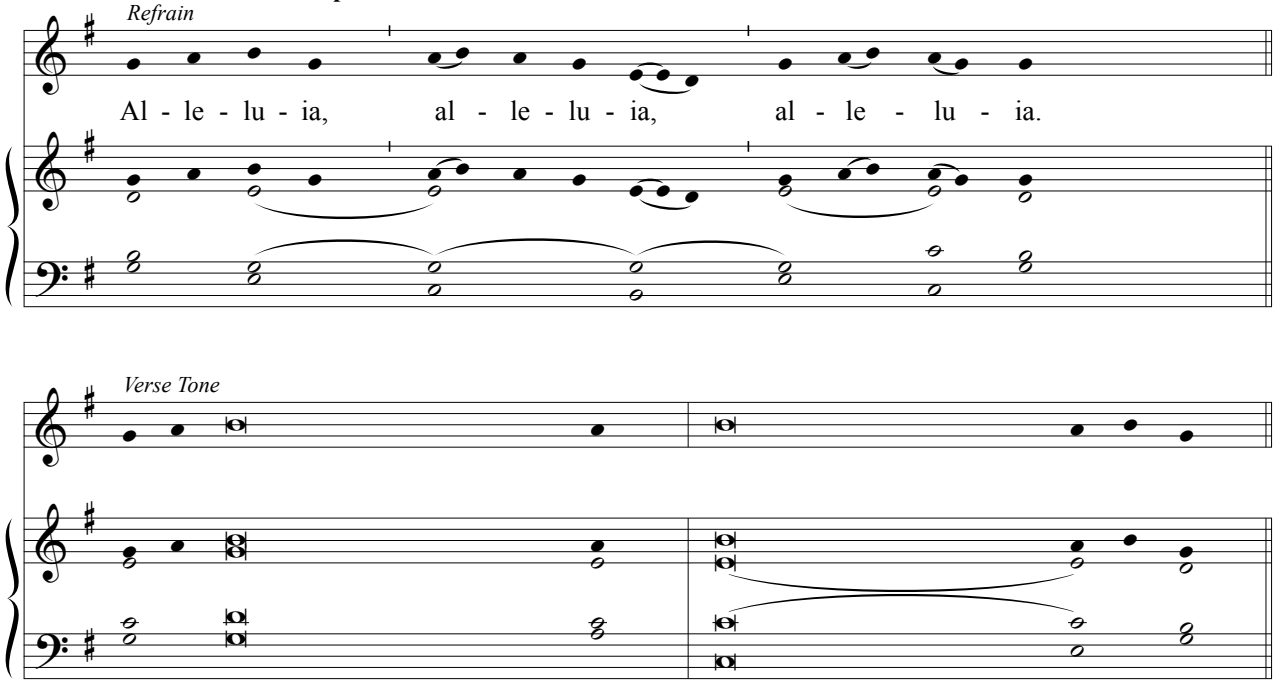
At the Conclusion of the First Reading



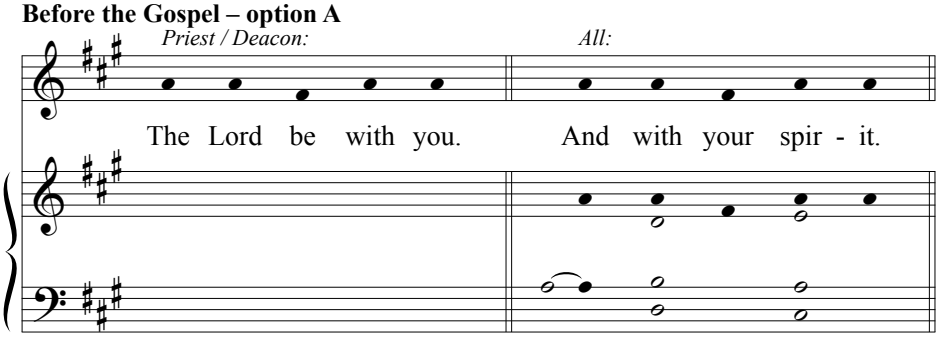
At the Conclusion of the Second Reading

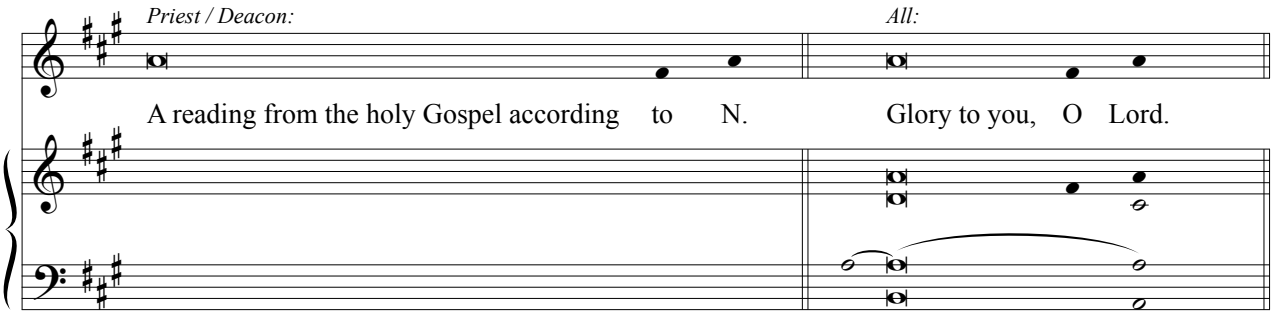


Acclamation before the Gospel

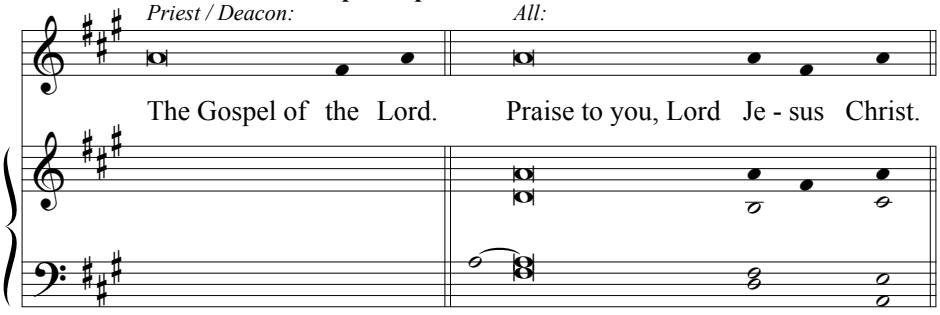


Before the Gospel – option A

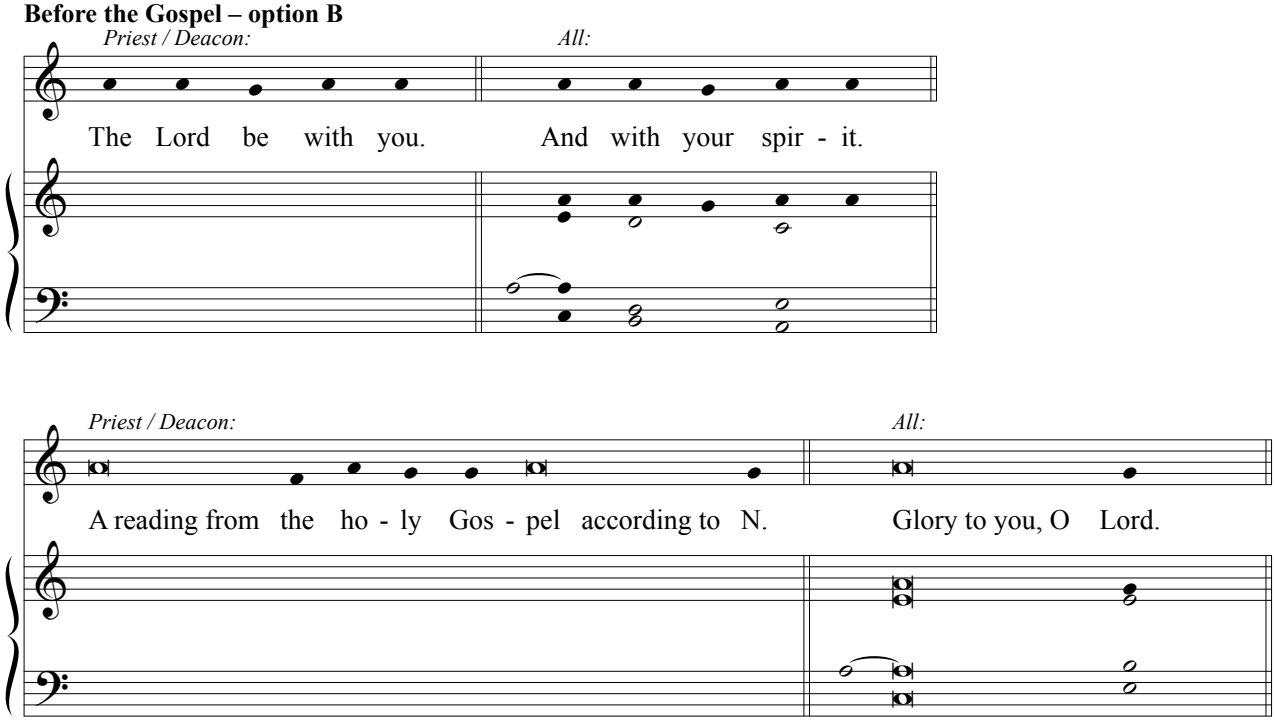




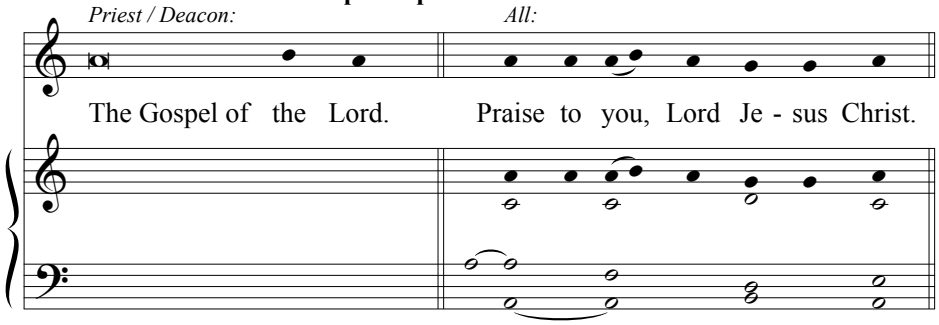
At the Conclusion of the Gospel – option A



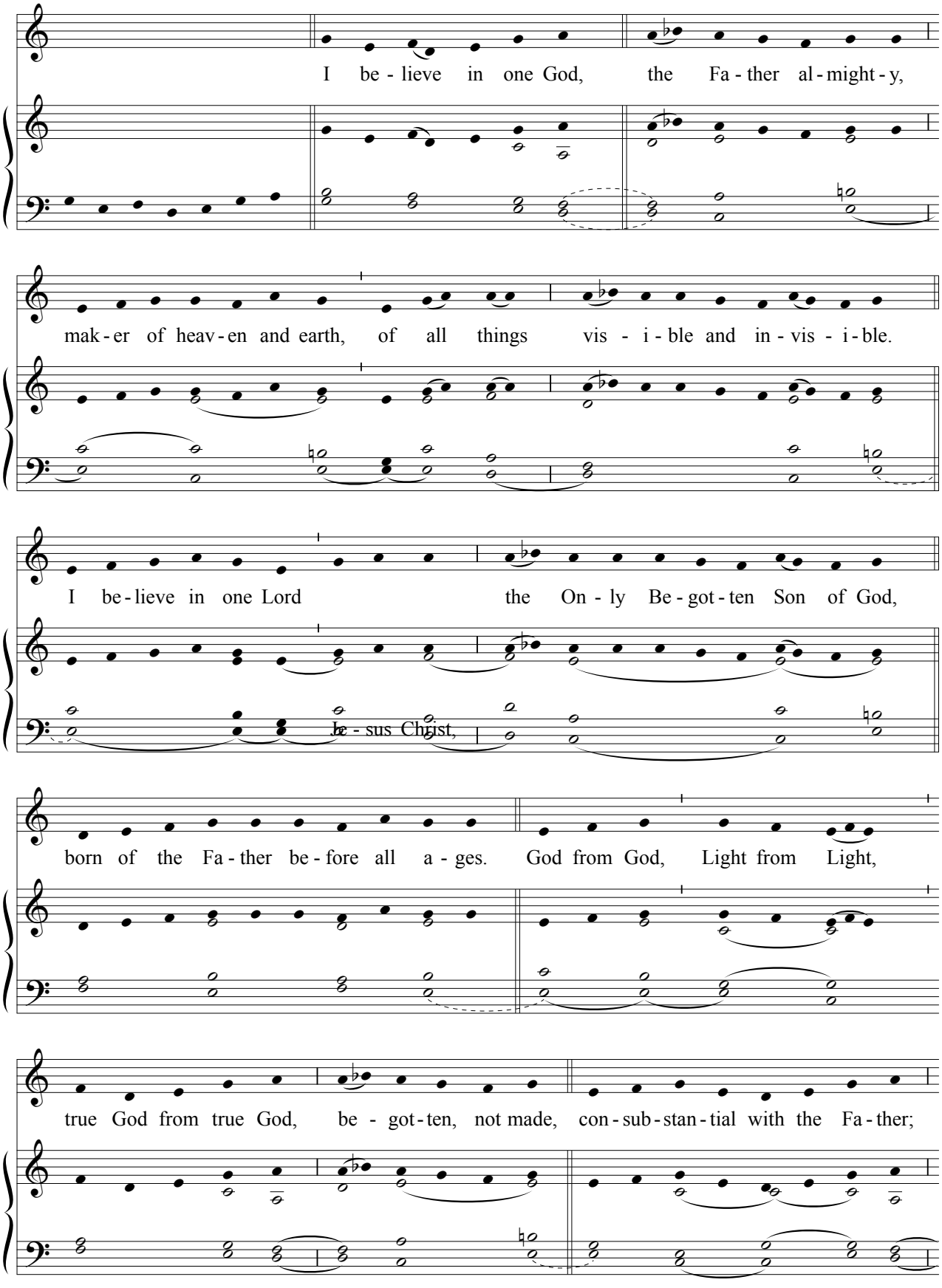
Before the Gospel – option B

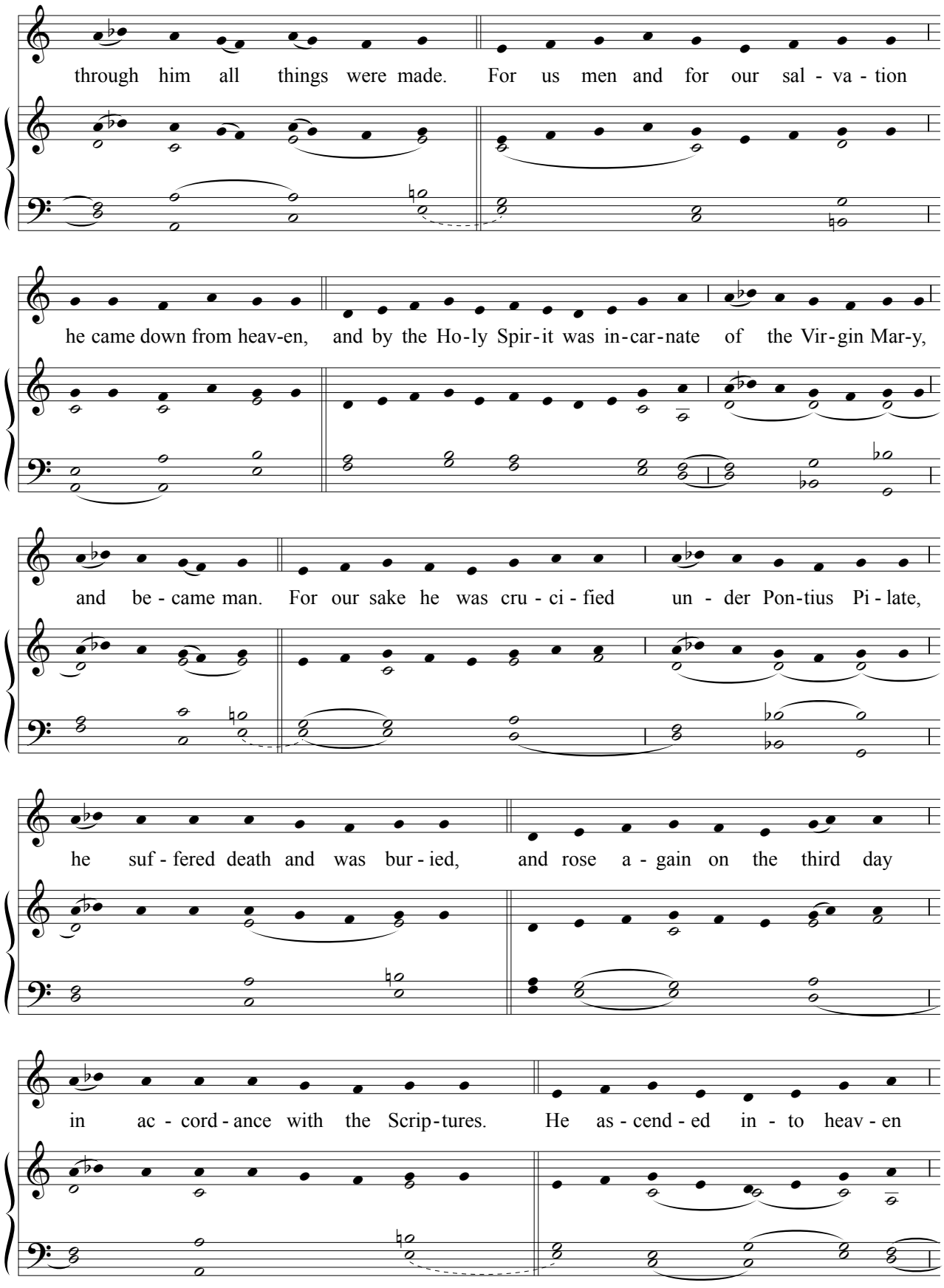


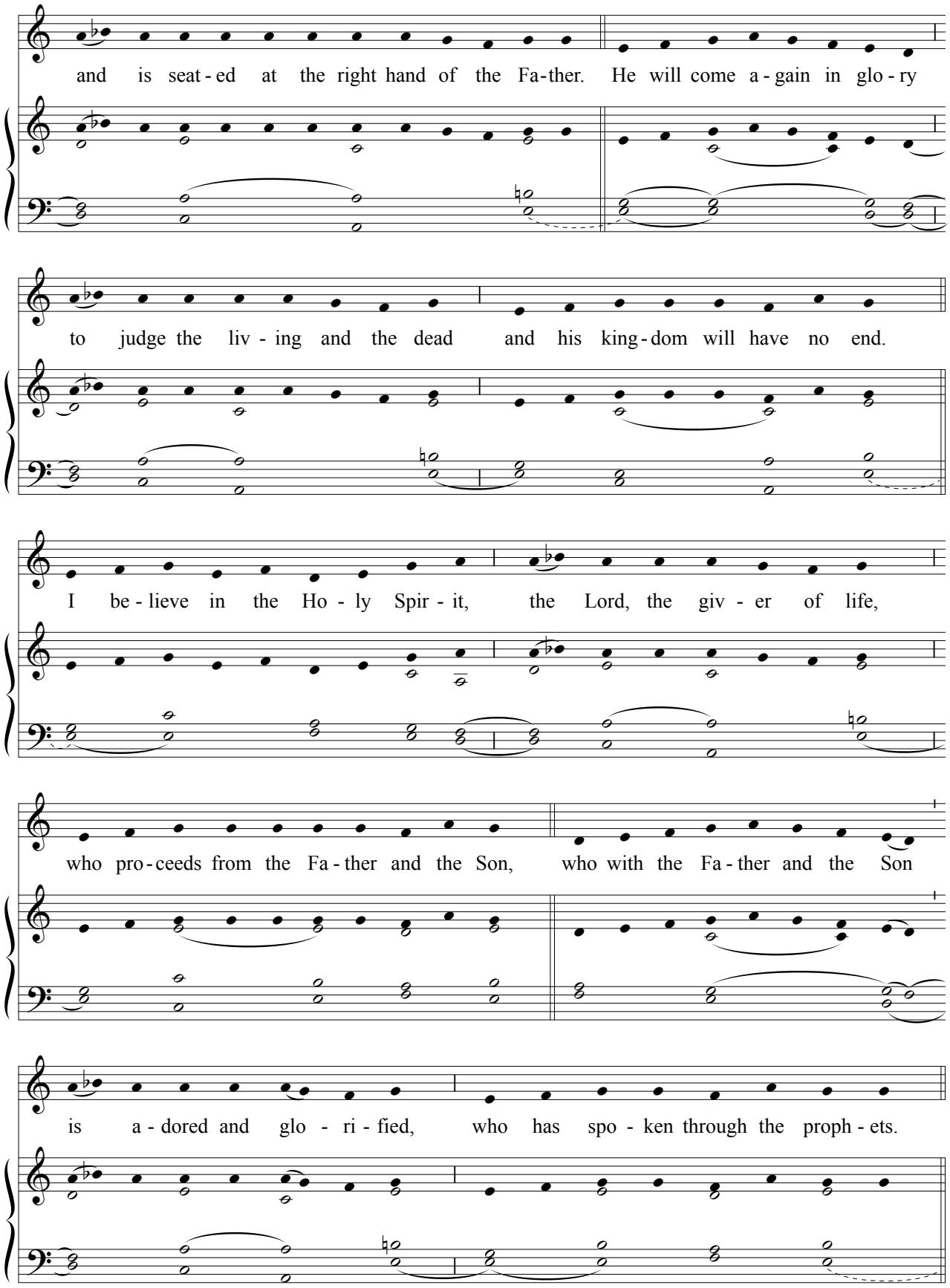
At the Conclusion of the Gospel – option B

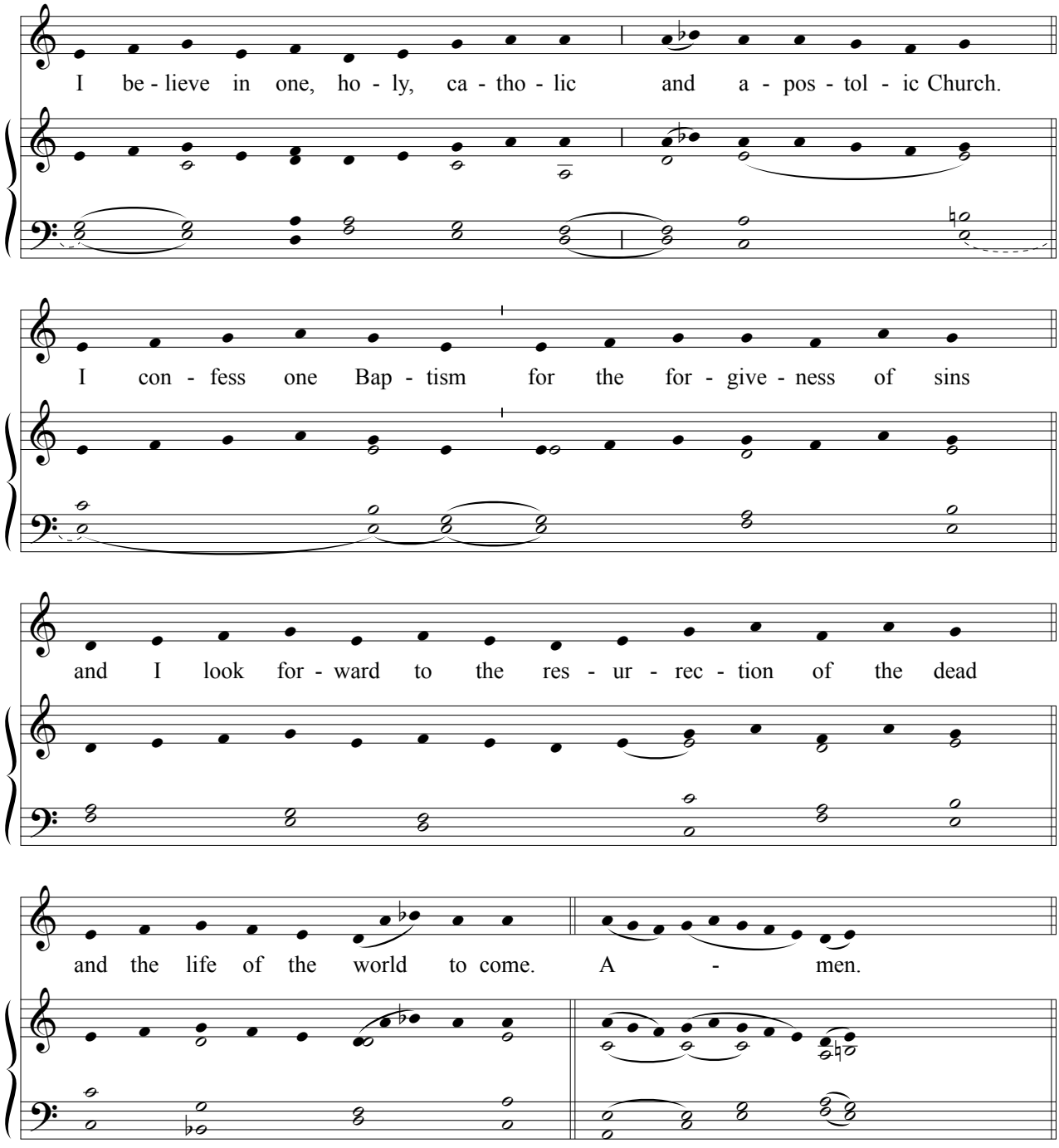


Credo

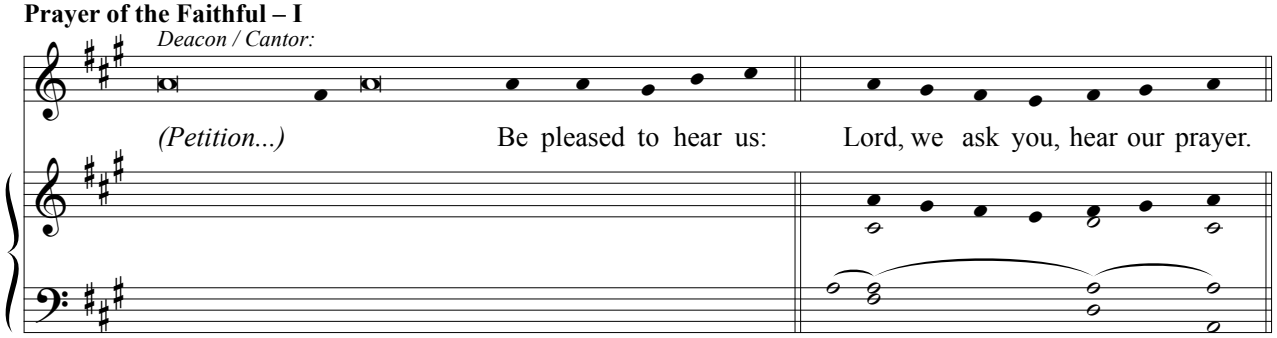

I be - lieve in one God, the Fa - ther al - might - y,
mak - er of heav - en and earth, of all things vis - i - ble and in - vis - i - ble.
I be - lieve in one Lord the On - ly Be - got - ten Son of God,
born of the Fa - ther be - fore all a - ges. God from God, Light from Light,
true God from true God, 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

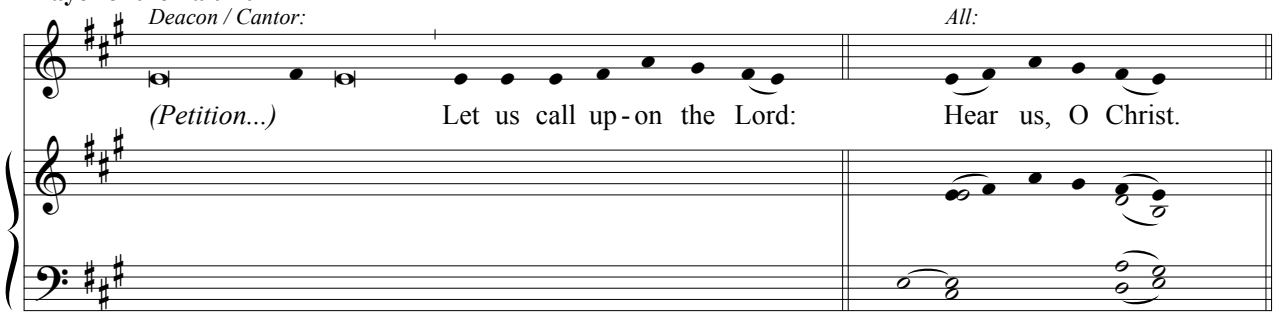

and is seat - ed at the right hand of the Fa - ther. He will come a - gain in glo - ry
to judge the liv - ing and the dead and his king - dom will have no end.
I be - lieve in the Ho - ly Spir - it, the Lord, the giv - er of life,
who pro - ceeds from the Fa - ther and the Son, who with the Fa - ther 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.

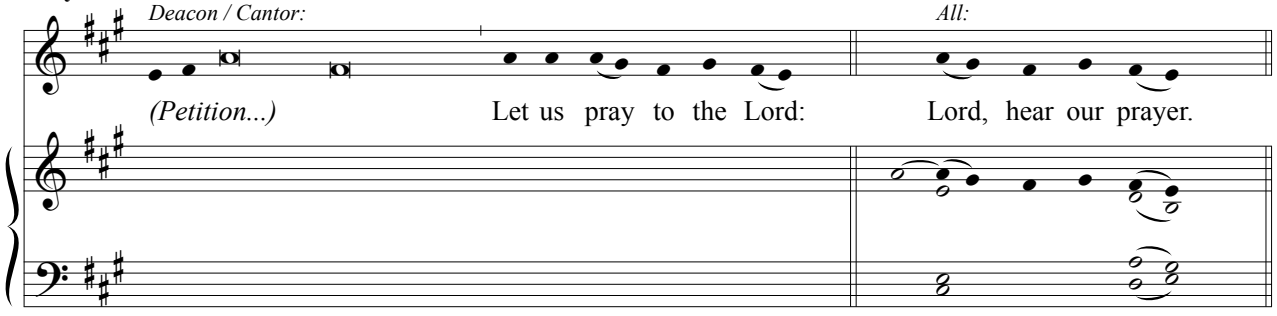
Prayer of the Faithful – I



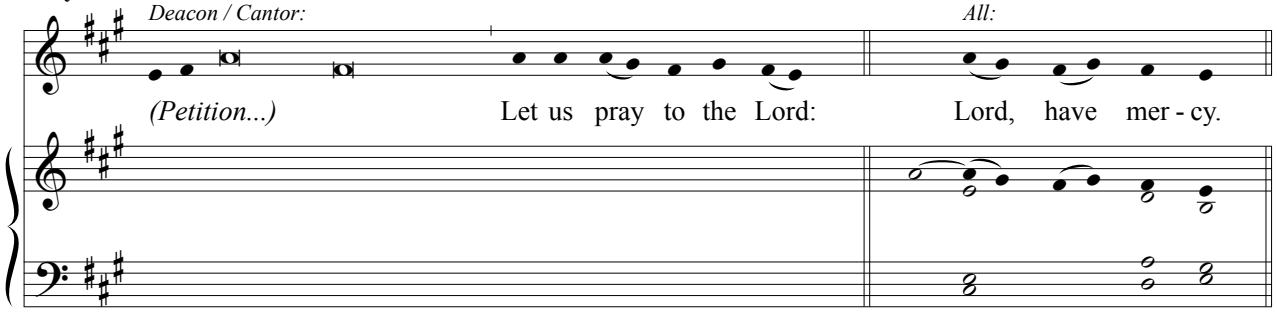
Prayer of the Faithful – II



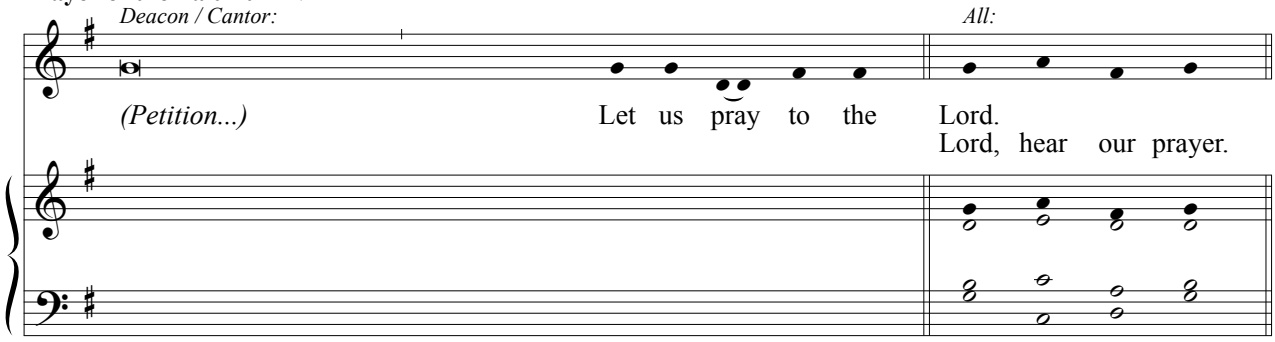
Prayer of the Faithful – III



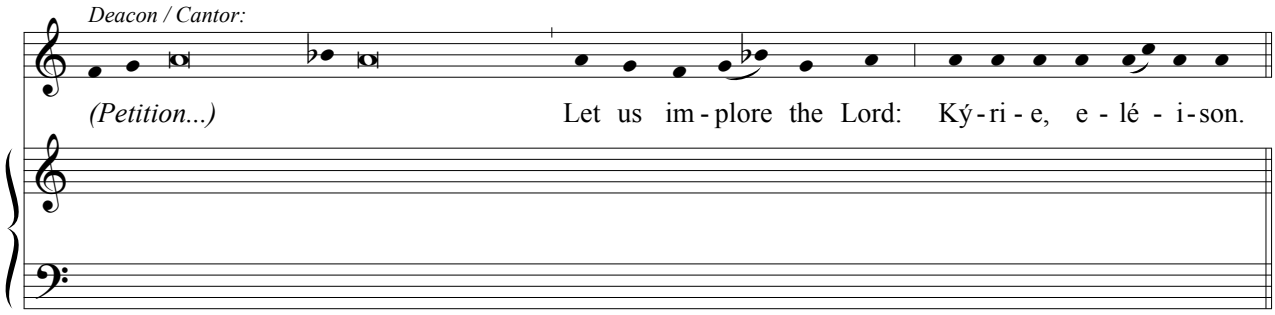
Prayer of the Faithful – IV

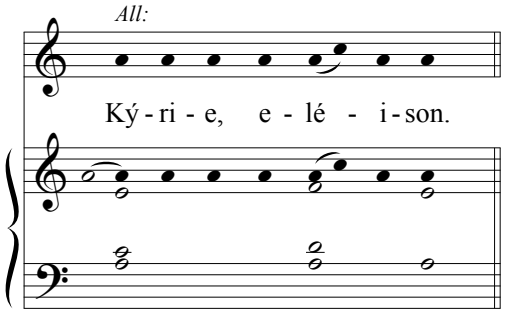


Prayer of the Faithful – V

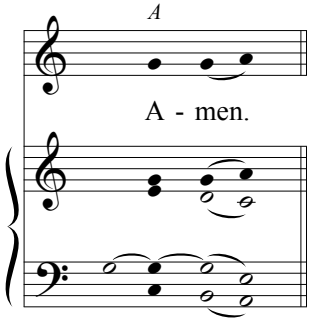


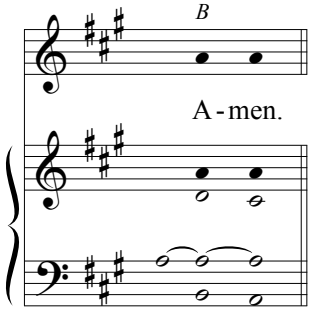
Prayer of the Faithful – VI





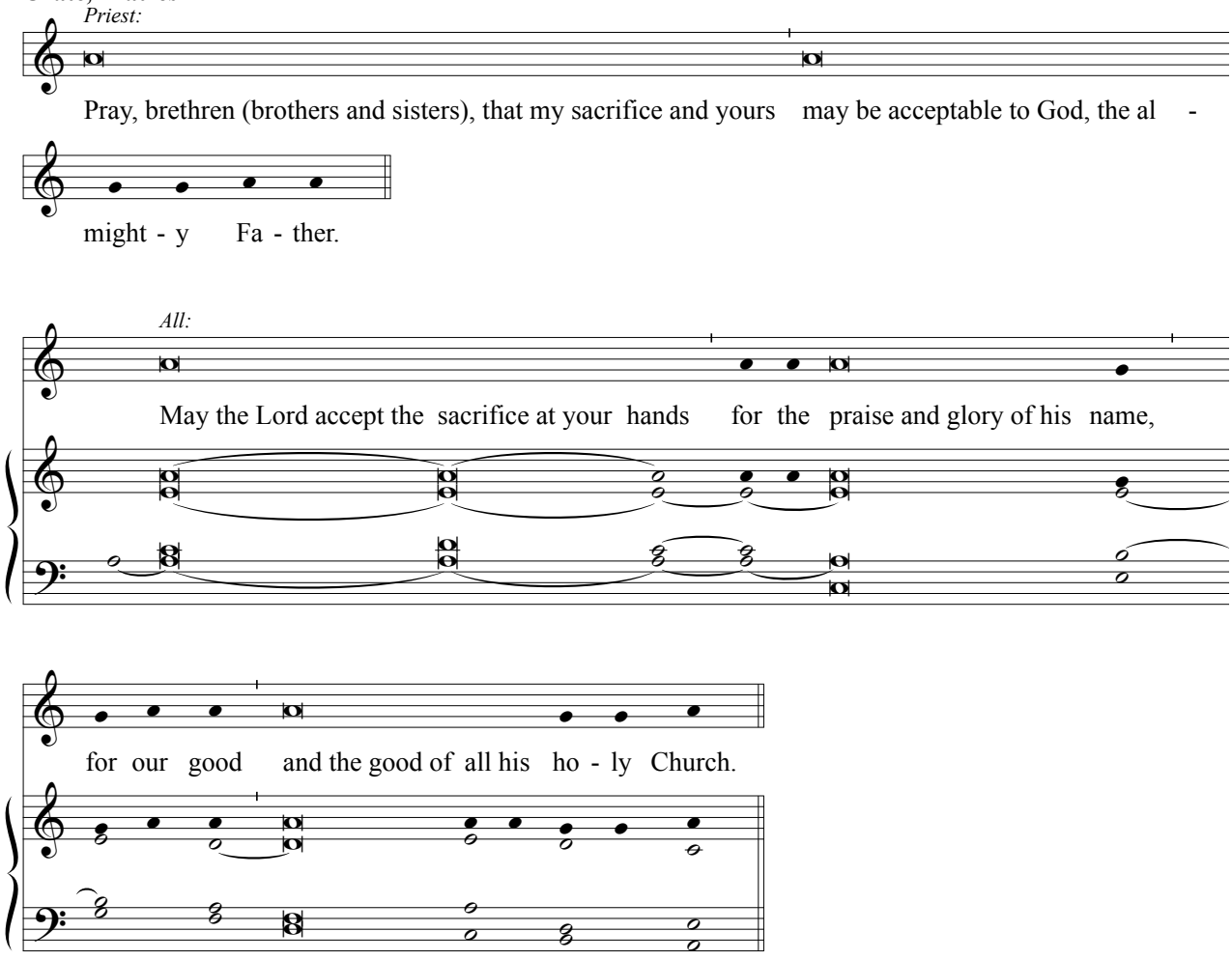
Response to the Concluding Prayer



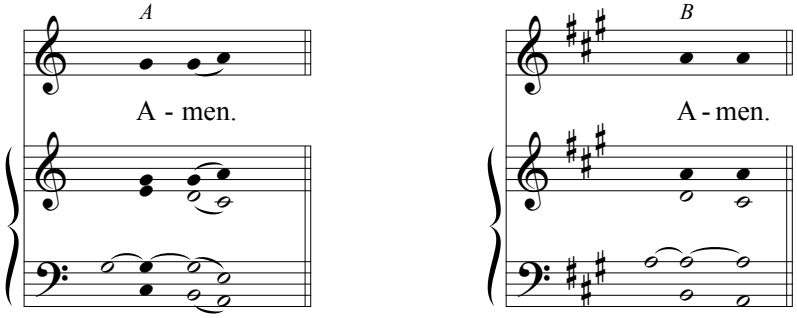


The Liturgy of the Eucharist

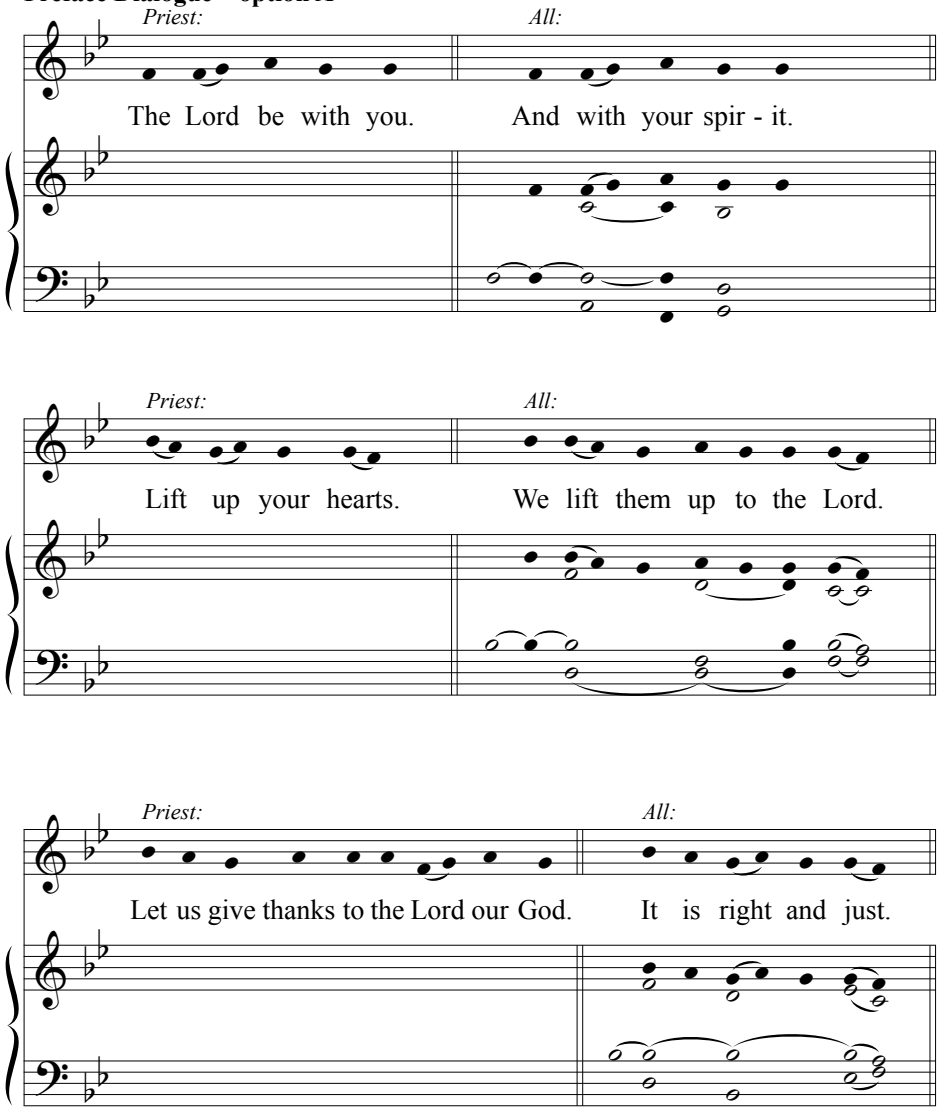
Orate, Fratres



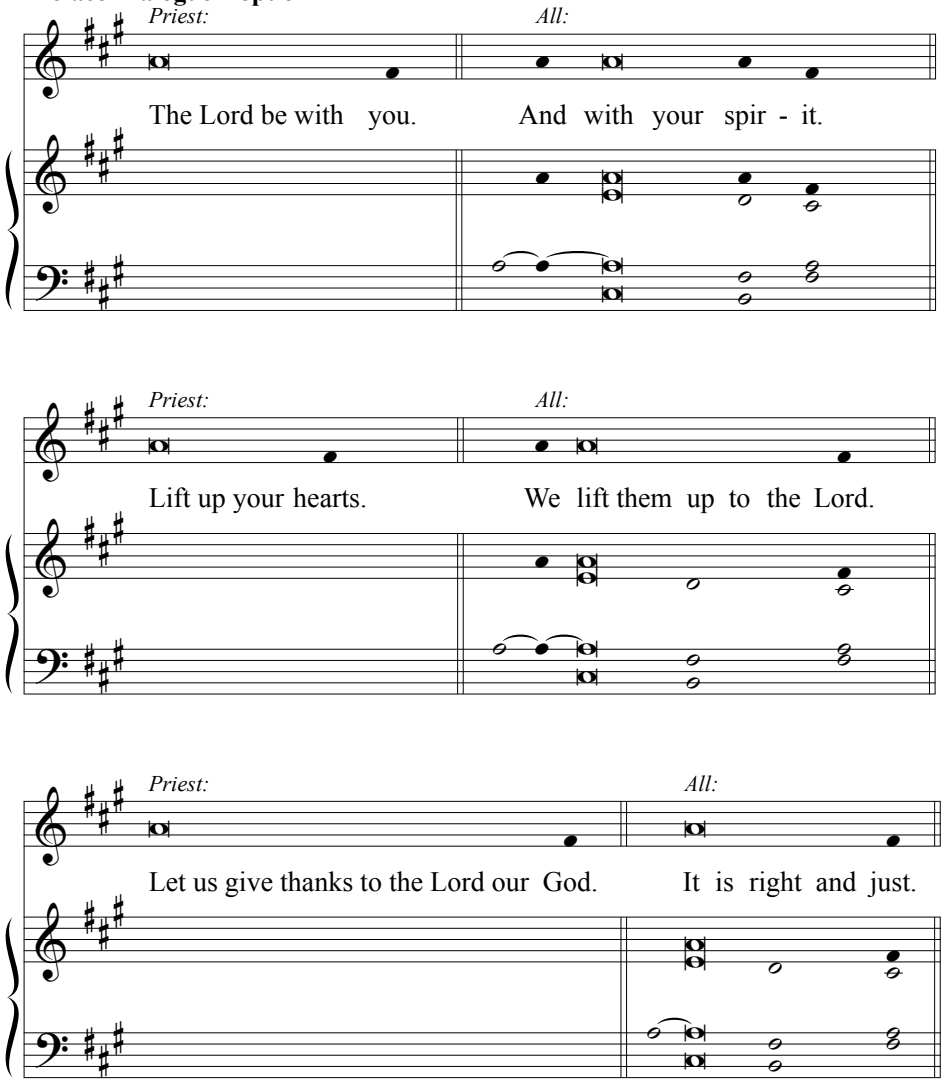
Response to the Prayer Over the Offerings



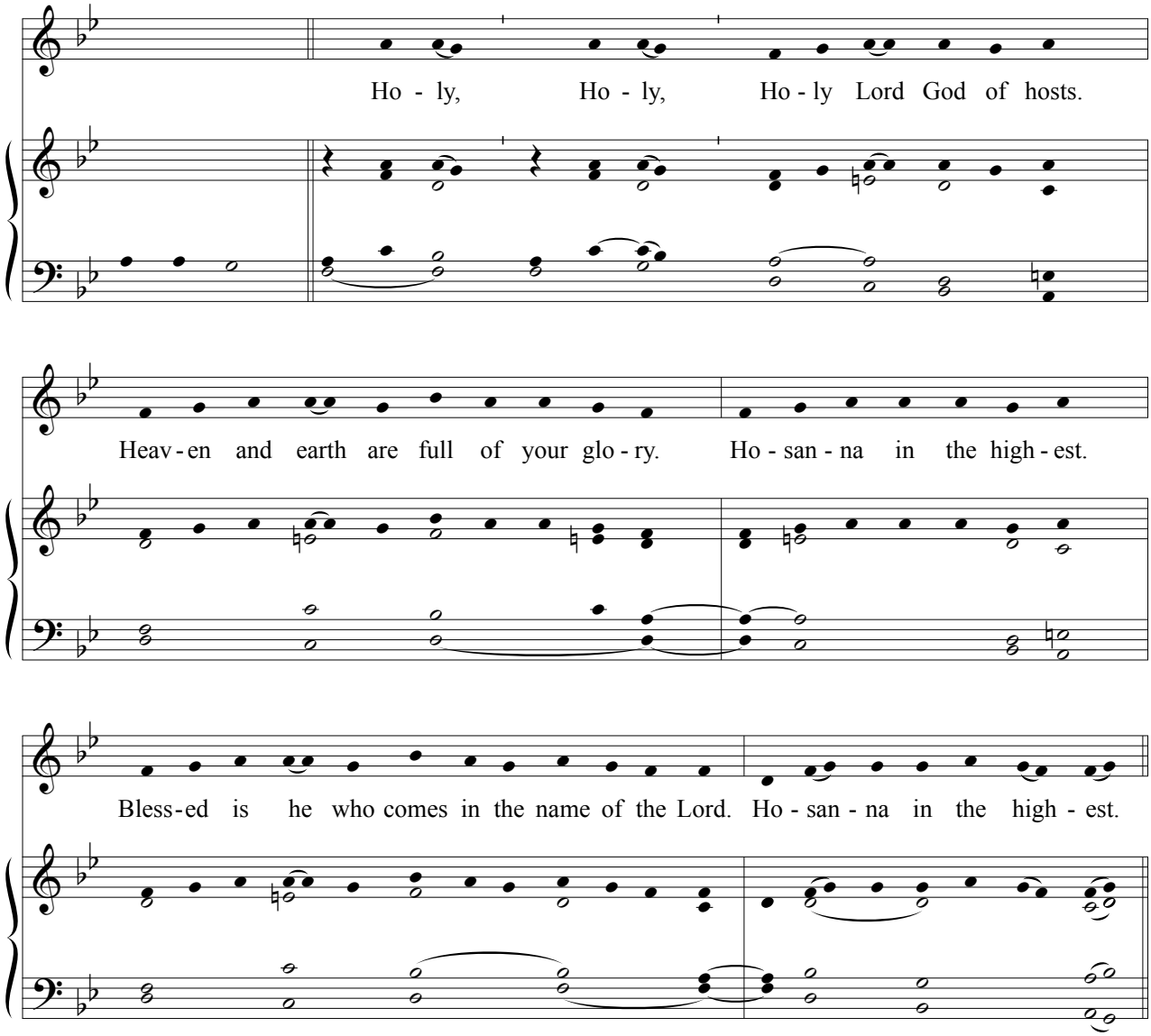
Preface Dialogue – option A



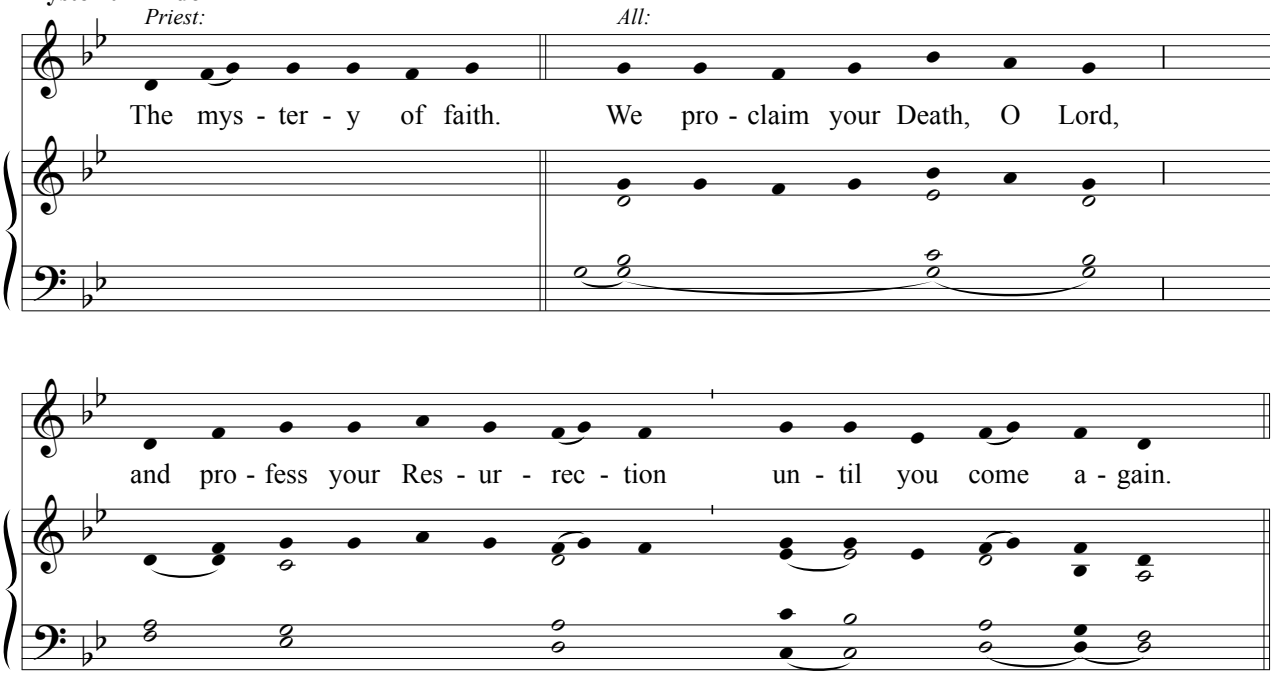
Preface Dialogue – option B



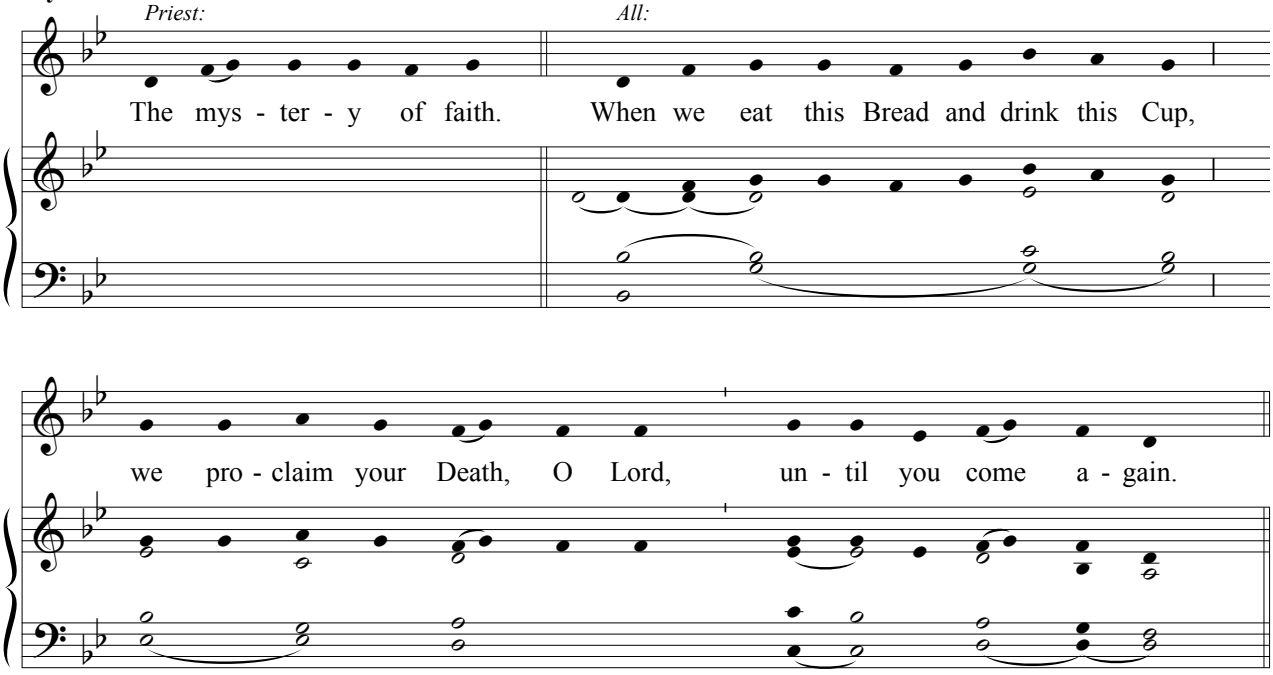
Sanctus


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

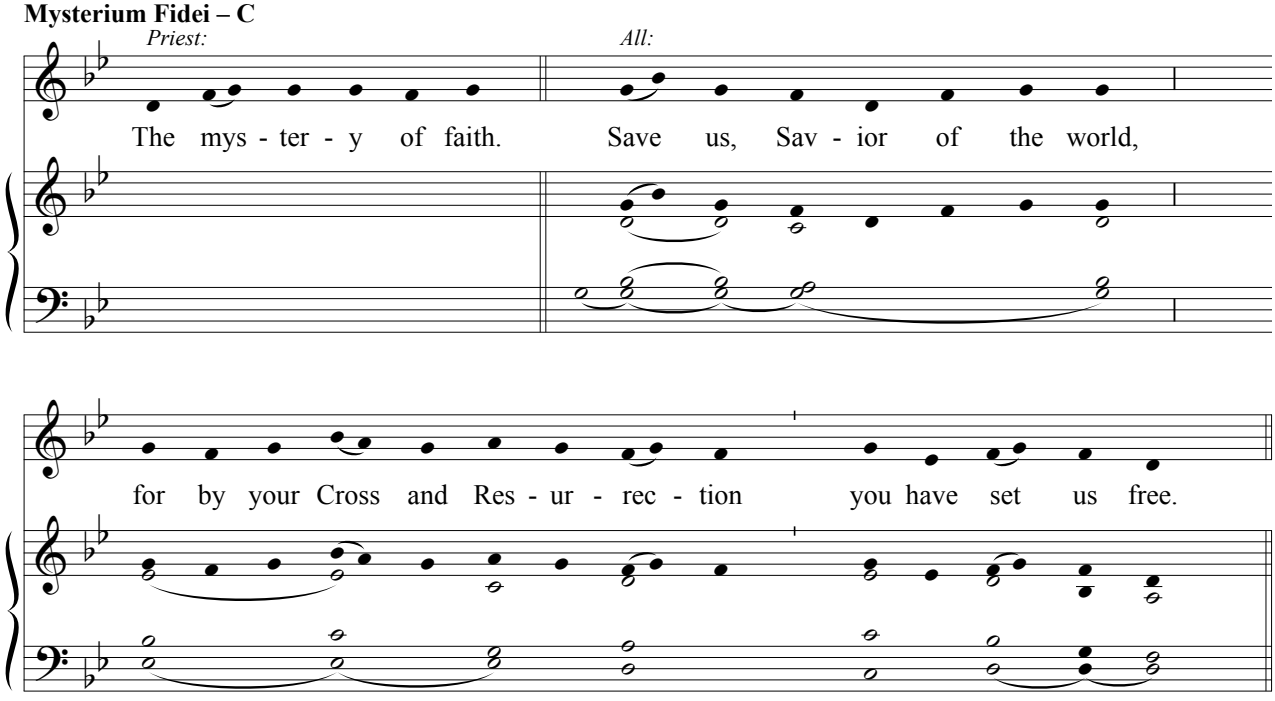
Mysterium Fidei – A



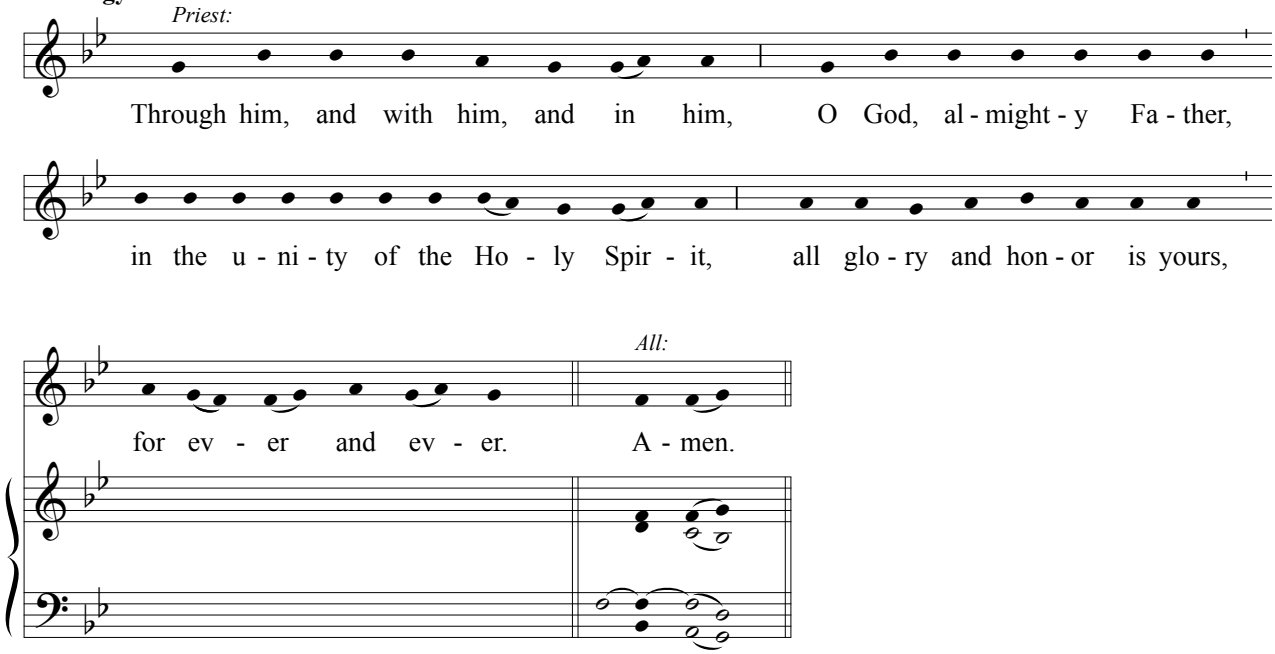
Mysterium Fidei – B



Mysterium Fidei – C

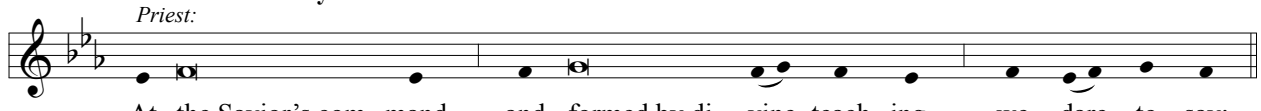


Doxology and Amen

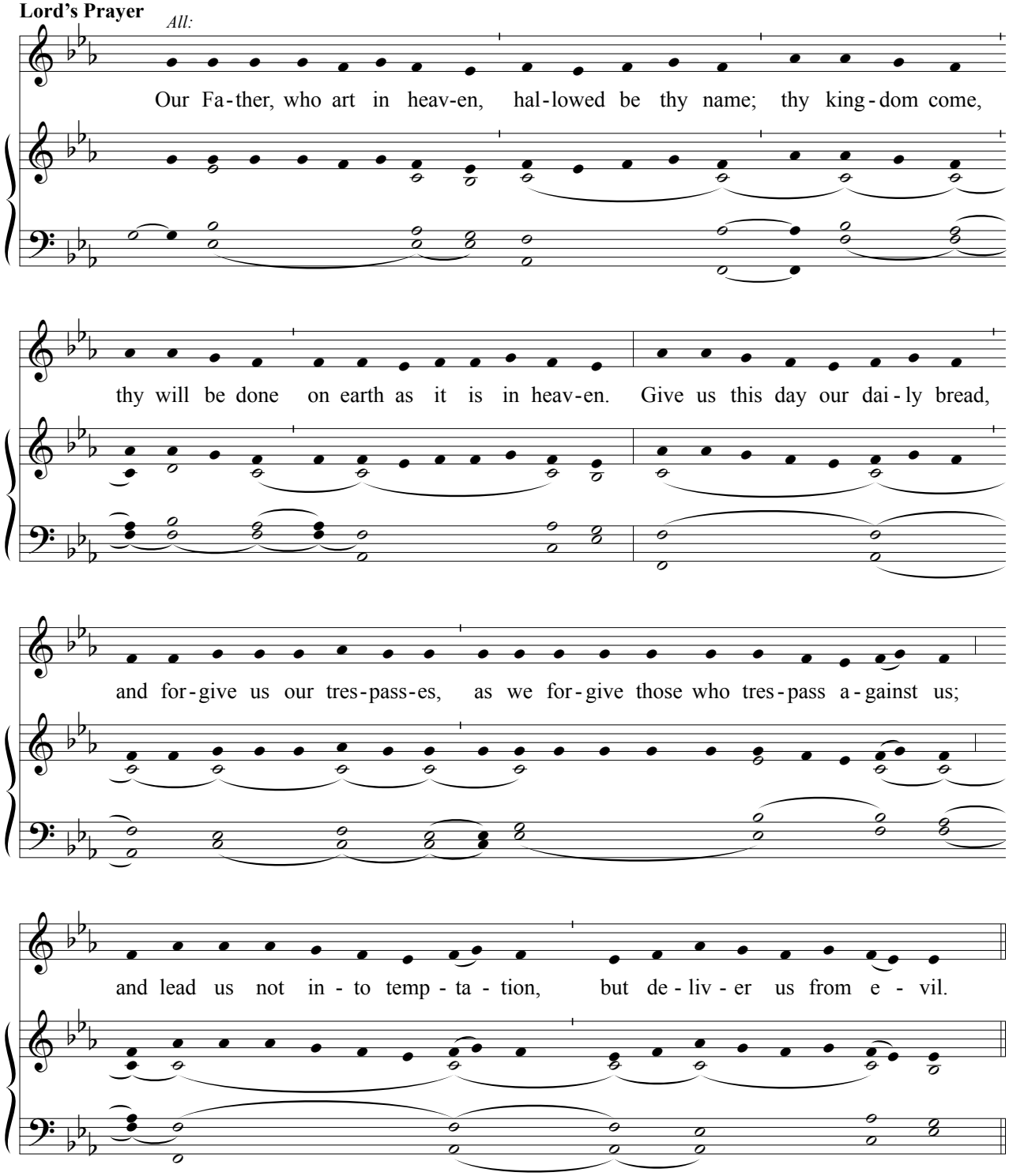


The Communion Rite

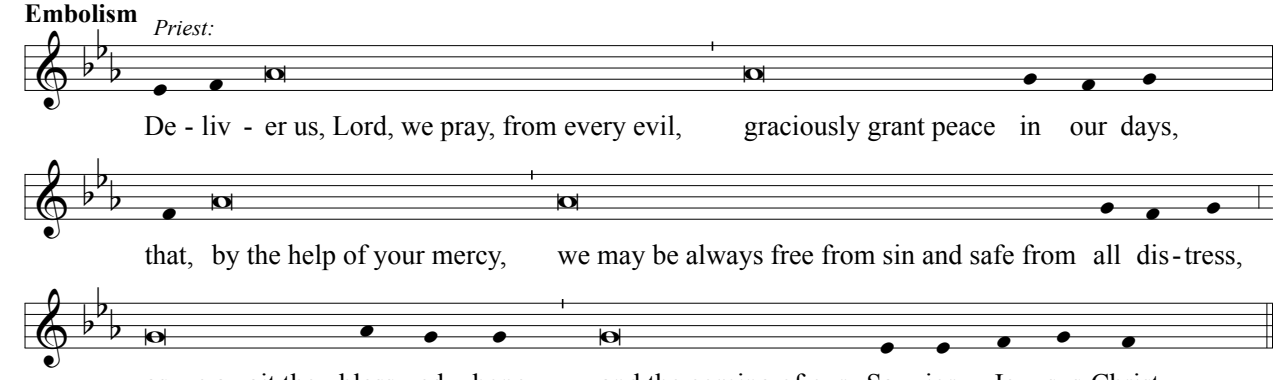
Invitation to the Lord's Prayer



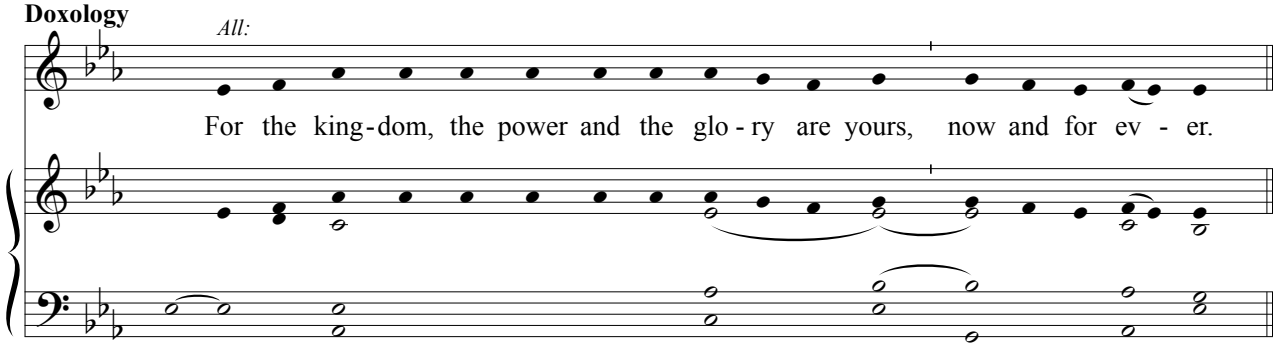
Lord's Prayer



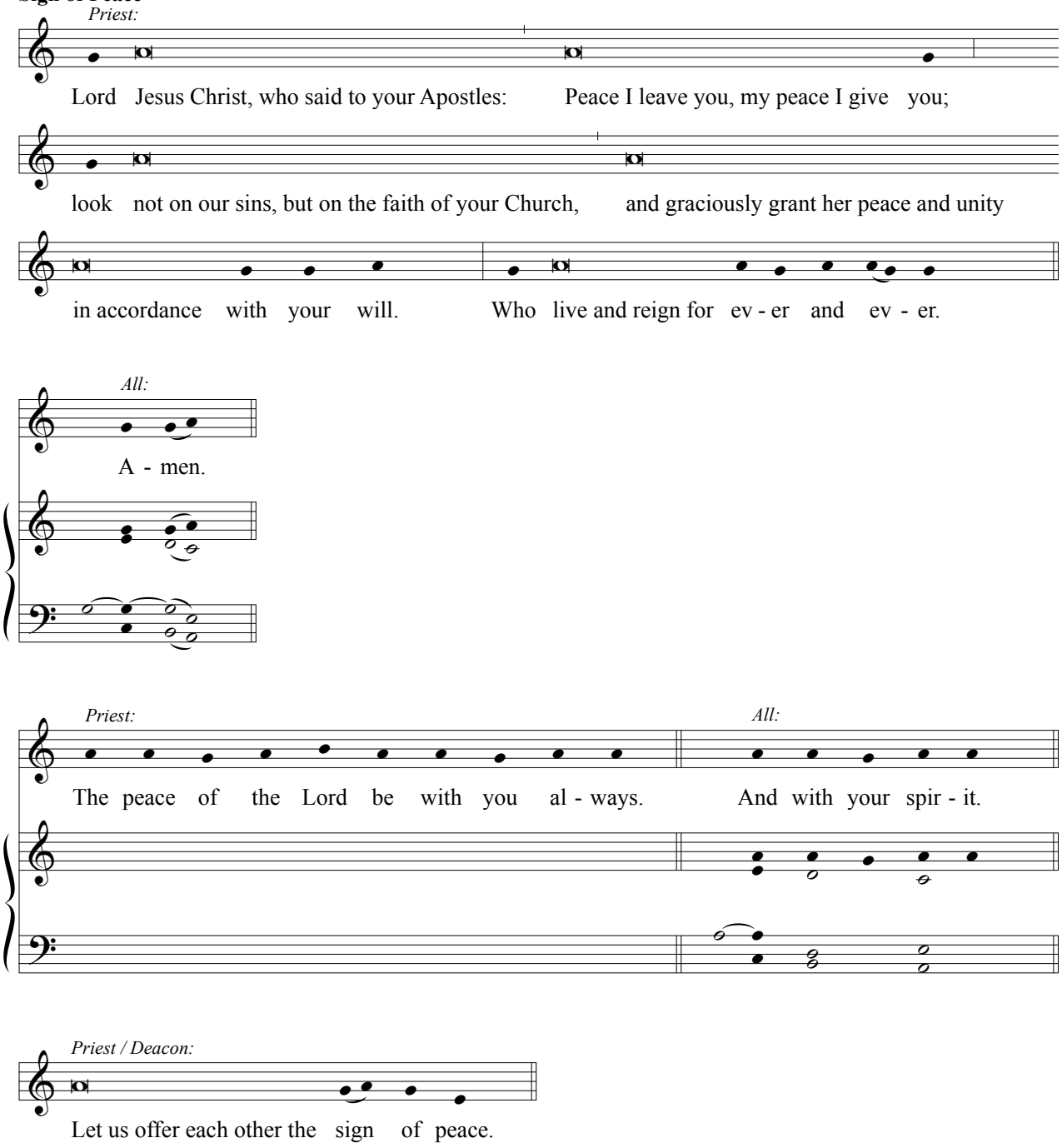
Embolism



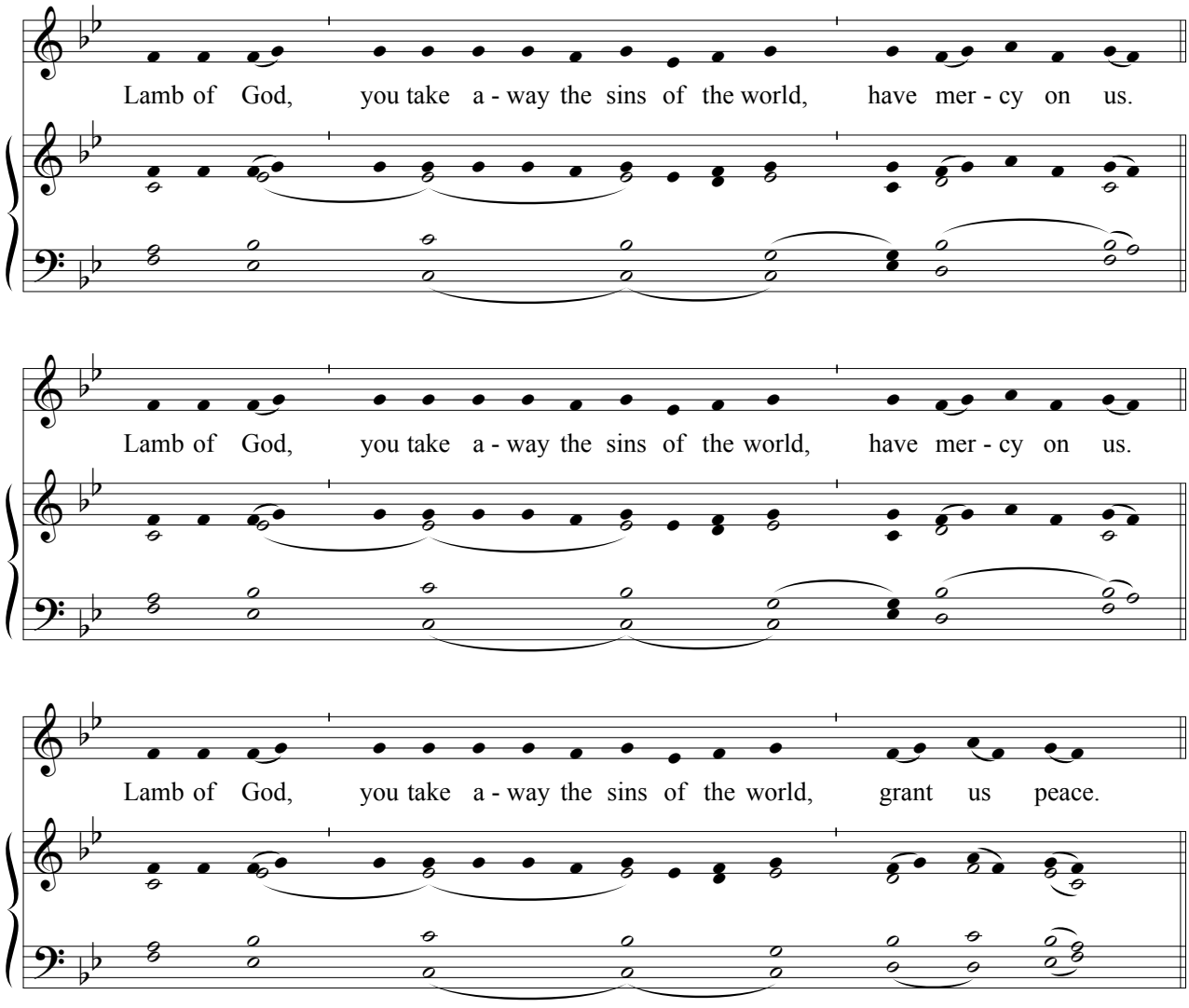
Doxology



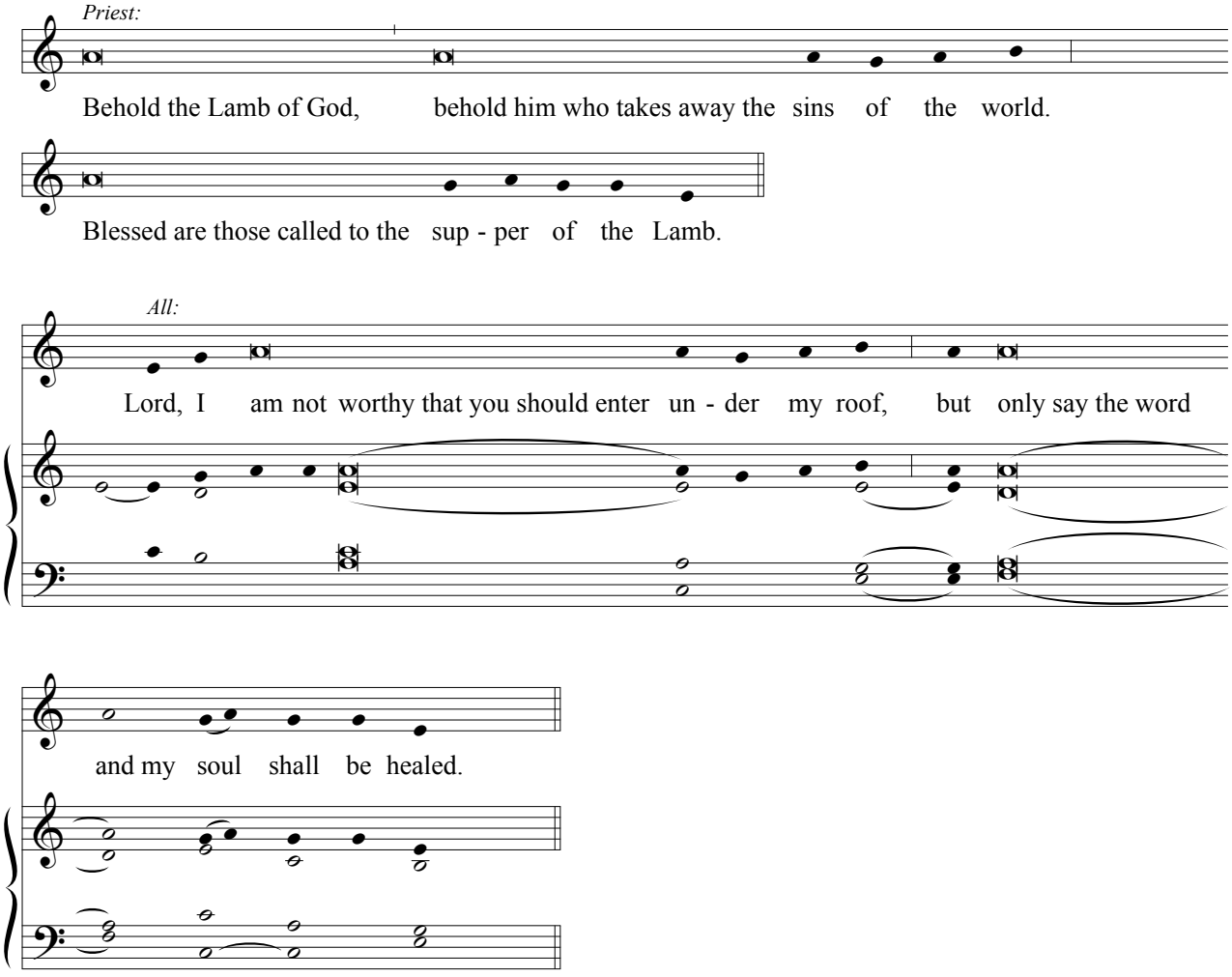
Sign of Peace



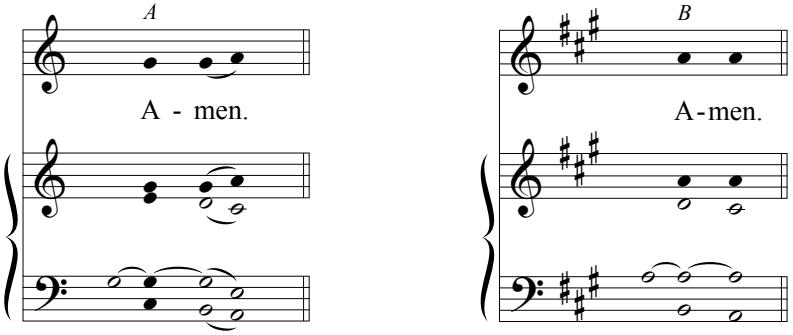
Agnus Dei


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

Invitation to Communion

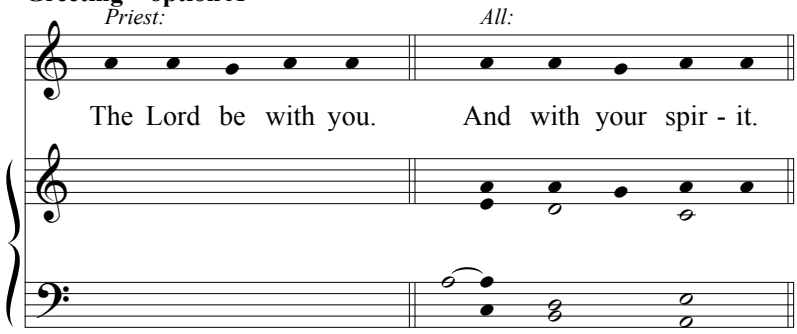


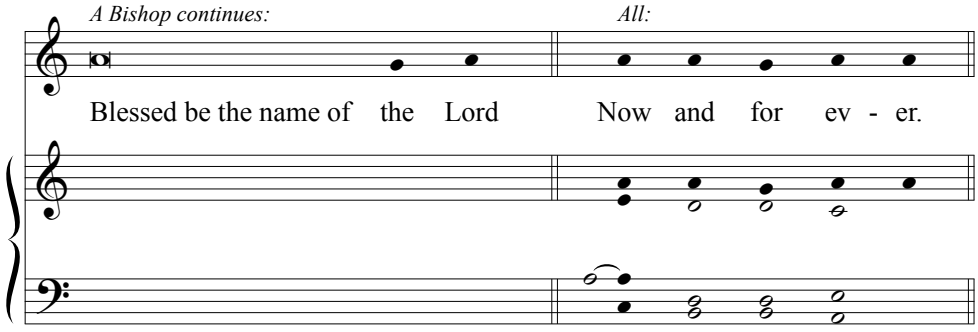
Response to the Prayer after Communion

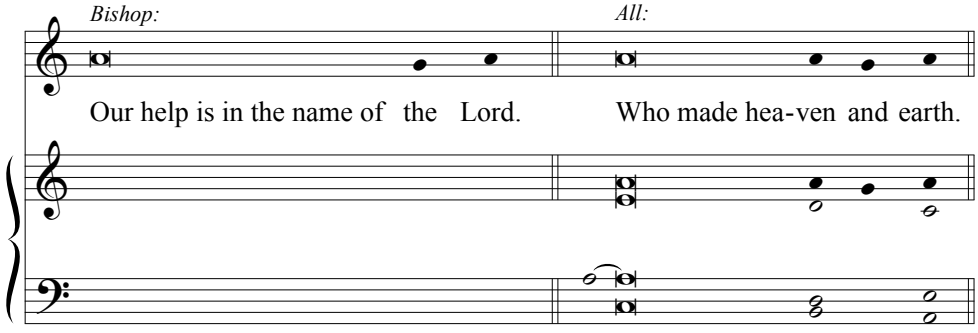


The Concluding Rites

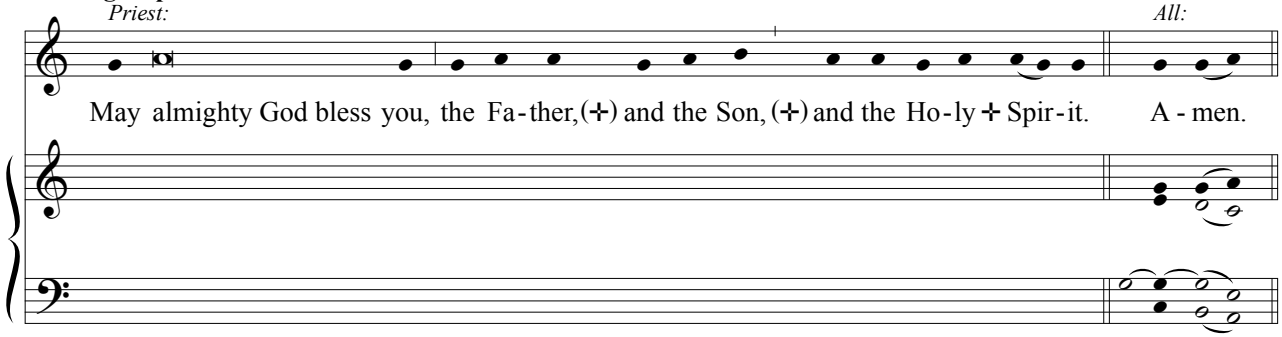
Greeting – option A



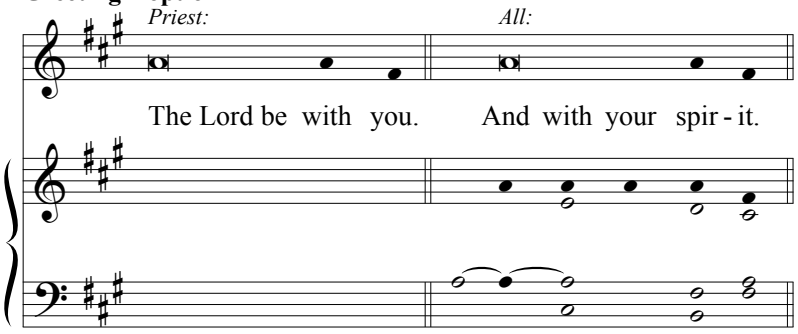


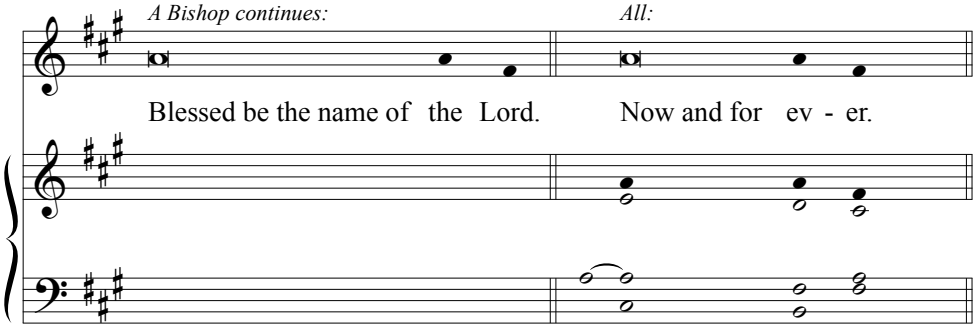


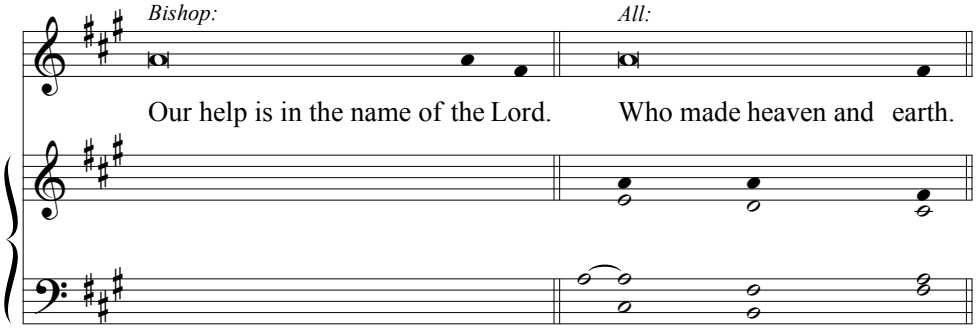
Blessing – option A



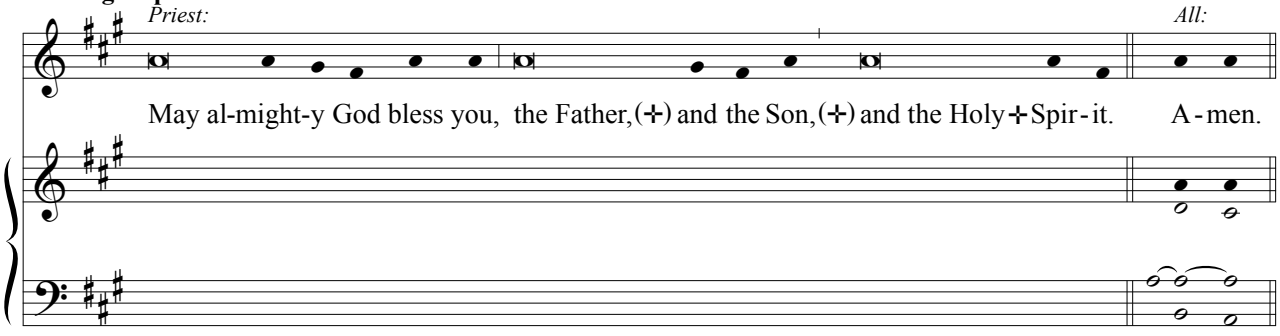
Greeting – option B







Blessing – option B



Dismissal

I

Deacon / Priest:

Go forth, the Mass is end - ed.

II

Deacon / Priest:

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

III

Deacon / Priest:

Go in peace, glorifying the Lord by your life.

All:

Thanks be to God.

IV

Deacon / Priest: Go in peace.

All: 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.