

MUSIC FOR THE ENGLISH LANGUAGE
ROMAN MISSAL

AN INTRODUCTION

For the forthcoming English language Roman Missal (sometimes called the *Sacramentary*), the International Commission on English in the Liturgy will offer to the Conferences of Bishops of the English-speaking world chants for everything that is set to music in the *Missale Romanum, editio typica tertia* (2002):

- The dialogues between the celebrant (or in the case of the Dismissal, the deacon) and the assembly such as the Sign of the Cross (“In the name of the Father, and of the Son, and of the Holy Spirit”) and the Dismissal (“Go forth, the Mass is ended”);
- Tones for singing the presidential prayers (Collect, Prayer over the Offerings, Prayer after Communion) with all prayer texts pointed for singing;
- The chants before and after the readings such as “A reading from the book of...” and “The Gospel of the Lord”;
- Separate tones for singing the First Reading, Second Reading, and Gospel;
- The Universal Prayer or Prayer of the Faithful;
- The Preface Dialogue and Prefaces, including a musical setting of every Preface;
- Full musical settings of Eucharistic Prayers I, II, III and IV, and the concluding Doxology;
- Other elements such as the *Kyrie, Gloria, Creed, Sanctus, Agnus Dei*, and Lord’s Prayer;
- Chants for particular days and feasts such as “Hosanna to the Son of David” on Palm Sunday, the Universal Prayer and “Behold the wood of the Cross” on Good Friday, the *Exsultet* (Paschal Proclamation) at the Easter Vigil, antiphons for the Feast of the Presentation of the Lord on February 2nd, and the Proclamation of Easter and Moveable Feasts for Epiphany.
- Some of the Latin chants will also be provided, including the *Sanctus, Pater noster, Agnus Dei*, and intonations for the *Gloria* and *Credo*. A chant setting of the Greek *Kyrie* from Mass XVI will also be provided.

In some cases, following the example of the *Missale Romanum*, both simple and solemn settings have been provided.

Principles

ICEL's work in preparing chant settings of the English translation has been guided by several principles:

- To preserve and recover the tradition of unaccompanied singing in the Roman Rite, since the liturgy "is given a more noble form when . . . celebrated solemnly in song" (Second Vatican Ecumenical Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 1963 [hereafter SC] 113);
- To facilitate "full and active participation by all the people," which is "the aim to be considered before all else" (SC 14);
- To take full account of the accentuation of the English language, since "the nature and laws of each language must be respected" in the adaptation of traditional melodies (Sacred Congregation for Rites, Instruction on Music in the Liturgy *Musicam Sacram*, 1967, 54);
- To retain vernacular chants now in use where possible, since "there must be no innovations unless the good of the Church genuinely and certainly requires them" (SC 23).

The Commission's musical consultants have undertaken a detailed analysis of the Latin settings, creating tables of accent patterns and musical formulas. Likewise for the new English translation, tables of the accent patterns have been created, in order to arrive at the best solution where the English text has accent patterns not found in Latin. The musicians have found it helpful to look at the work of other vernacular chant adaptations such as Spanish, French, and German. German-language scholarship has proven helpful, both because German-speaking scholars began investigating vernacular chant adaptation as early as the 1920s, and also because the German language has some similarities to English, for example, in the accent often falling on the final syllable of a phrase. The musicians also examined the previous work of English language chant adaptation in the liturgical books of 1966, 1970, 1971, and 1973. With all this in mind, their uppermost concern has been the actual celebration of the liturgy by worshiping communities and ministers.

Some of the Most Commonly Sung Chants

Preface Dialogue

For the Preface Dialogue at the beginning of the Eucharistic Prayer, the setting currently used in most of the English-speaking world is retained, with appropriate adjustments for the revised text:

The image shows three staves of musical notation in treble clef, each with a vocal line and a corresponding English text line. The first staff is for the text "V. The Lord be with you. R. And with your spir-it." The second staff is for "V. Lift up your hearts. R. We lift them up to the Lord." The third staff is for "V. Let us give thanks to the Lord our God. R. It is right and just." The music consists of simple, rhythmic patterns of quarter and eighth notes.

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

V. Lift up your hearts. R. We lift them up to the Lord.

V. Let us give thanks to the Lord our God. R. It is right and just.

This current setting fits the natural accentuation of the English text admirably. Also, this melody is already well-known to many English-speaking Catholics around the world.

The musicians considered and rejected a setting of the Preface Dialogue based on the Latin solemn tone (*Graduale Romanum*, 1974 [hereafter GR] 809-810; *Graduale Simplex*, 1975 [hereafter GS] 8):

The image shows two staves of musical notation in treble clef, each with a vocal line and a corresponding English text line. The first staff is for the text "V. The Lord be with you. R. And with your spir-it." The second staff is for "V. Lift up your hearts. R. We lift them up to the Lord." The music is more complex than the current setting, featuring more frequent beaming and a more varied rhythmic structure.

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

V. Lift up your hearts. R. We lift them up to the Lord.

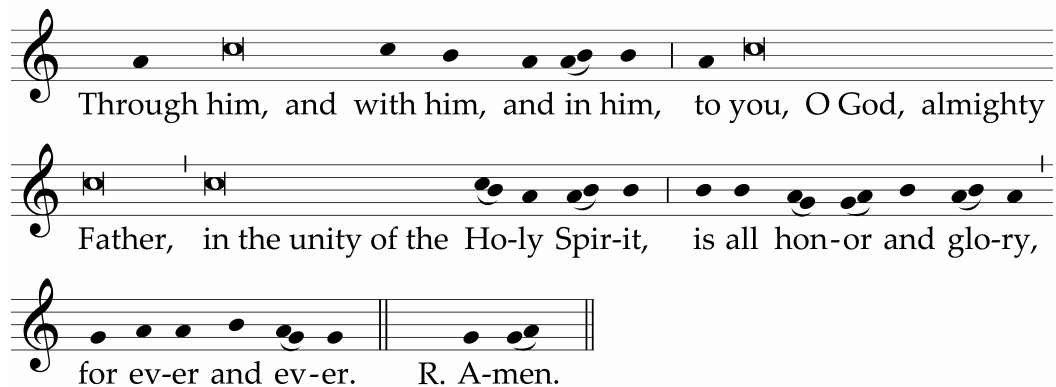
This new melody might be difficult for congregations; furthermore, it does not fit the English text as well as the current setting. The current and proposed setting, with its moderate ornamentation, will work very well with the proposed new Preface tone (presented further below).

For the congregational response “It is right and just,” two other possibilities were considered and rejected:

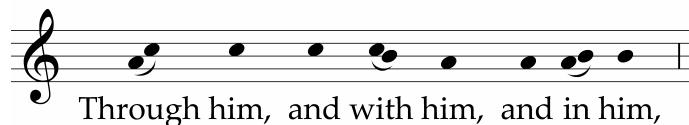


It was not considered advisable to retain the opening on two As (left above) as the current setting does, since the revised Preface tone reintroduces the pattern of using only one A in all such cases. It would be unwise to ask congregations to learn a revised setting (see right above) with just one note different from the familiar opening. The solution was to start on C.

Doxology of the Eucharistic Prayer



The opening phrase treats the English text exactly as in the revised Preface tone. This is preferable to retaining AC and CB note groups on “through” and “with,” which would result in unattractive repeated notes:

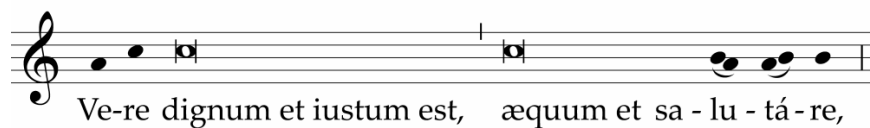


Note that the revised setting stays on the reciting note C rather than cadencing on “almighty Father,” as might have been suggested by the current setting. The reason lies in the syntax of the revised text, which calls for a repetition of the first musical cadence on “Holy Spirit” rather than on “almighty Father.” It is felicitous that the full concluding cadence of the revised Preface tone (see the next section) is able to be used for “honor and glory.”

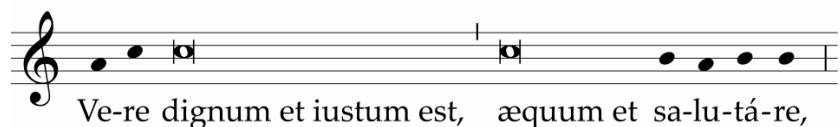
Preface

The current Preface tone is based on the Latin simple Preface tone. The revised Preface tone will be slightly more ornate, based in part on the Latin solemn Preface tone with necessary adaptations for the English language. (This new Preface tone will be similar to the tone of the Easter Proclamation *Exsultet*.) Some singers report that a slightly more ornate setting is *easier* to sing because of its melodic appeal in comparison to a less ornamented setting. The Latin solemn Preface tone is more ancient, and it was the sole tone in use for centuries, dating back to the formative era of the liturgy. The simple tone was derived from it in the 11th and 12th centuries.

Latin solemn Preface tone:



Latin simple Preface tone:



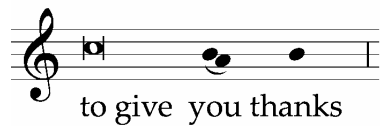
A single revised Preface tone is being proposed as the English language Preface tone. Here it is illustrated by the beginning of the Preface of Eucharistic Prayer IV:

Musical notation for the revised English language Preface tone, consisting of four staves. The melody is written on a single staff in treble clef. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. There is a fermata over the B4 note. The melody then continues with a quarter note G4, a quarter note F4, and a quarter note E4. The text below the staff reads: "It is truly right to give you thanks, tru-ly just to give you glory, Fath-er most ho-ly, for you are the one God liv-ing and true, ex- -ist-ing before all ages and abiding for all e-ter-ni-ty, dwelling in un-ap-proach-a-ble light;"

It has been considered preferable to follow the Latin tone by having a single note A before the reciting note C in all cases (see "It is..." above). The current Preface tone sometimes has more than one anticipatory A, and other times it begins directly on C.

The revised English text argues against this solution, for in some cases there would need to be three or more anticipatory As, and in some cases this would result in only one or two syllables being left for the reciting note C. Once the singer becomes familiar with the standard formula, it should not be difficult to render the revised setting convincingly and without distortion.

Note that the setting of “give you thanks” accounts for two final accents (on “give” and “thanks”), unlike the Latin solemn Preface tone formula which only consults one final accent. A more Latinate one-accent cadence would have been:



But in this case, unlike the concluding cadence formula (such as “under heaven as we sing” above), a two-accent formula can be devised for the sake of the English language. Although such a two-accent formula never occurs in the Latin Prefaces, it does in the Latin *Exsultet*:



Drawing on this “*beata nox*” exception, the revised Preface tone has a two-accent formula (final accent and penultimate accent) which treats the various English accent patterns as follows:

	Penultimate Accent		Final Accent	or Final Accent
	(•) — (•)		(•)	(•) — (•)
1a.	gíve — you	thánks,		wón - ders,
1b.	sígn — and			ví - si - ble.
1c.	Gód — made			
2a.	práise you O	Lórd,		dárk - ness.
2b.	wálk - ing in			má - ni - ty.
2c.	Gód and hu -	- - -		
3a.	gló - ri - fy your	náme,		má - jes - ty,
3b.	sér - vice of your			pós - tles,
3c.	foundátion of the	a -		

The treatment of the concluding cadence formula is well illustrated by comparing the two excerpts below, both from the Preface of Eucharistic Prayer IV. When the English text ends on an accented syllable such as “sing” at the cadence, the

melodic formula must be abbreviated to a single final A. But when the English text ends with a word such as “ceasing,” a fuller melodic form of the cadence is possible.

Cadence with final-syllable accent:

to every creature under heav-en as we sing:

Cadence without final-syllable accent:

glorify you with-out ceas-ing.

In this concluding cadence formula, textual considerations determine when to move from the reciting note B to begin the cadence formula, and whether or not to split any of the two-note groups such as AG or GA. Compare the following examples, all from the Preface of Eucharistic Prayer IV. The first example below is the fullest cadence formula, closest to the Latin solemn tone; the others are slight modifications of it as called for by the accentuation of the English text.

glorify you with-out ceas-ing.

and bring joy to many of them by the glo-ry of your light.

dwelling in un-ap-proach-a-ble light;

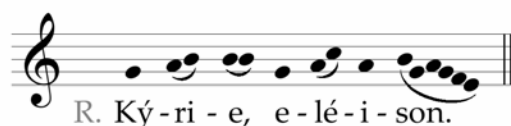
Happily, the three-note note group with *quilisma* of the Latin tone will be retrieved in the Prefaces, as at the end of the Preface in the example below over “voice”:

giving voice to every creature under heav-en as we sing:

Congregational Chants of the Order of Mass

Kyrie

The *Kyrie* of Mass XVI will be presented both in the traditional Gregorian chant and in an English adaptation. These are for use when the *Kyrie* is sung as a free-standing acclamation, i.e., after the *Confiteor*:



When the *Kyrie* is sung with preceding invocations, the current English “Lord have mercy” will be retained. The musical formula for the invocations works nicely both with this response and with the Gregorian chant *Kyrie* (GS 452: Setting G) below. The invocation formula itself is slightly adapted from the current setting to include the intonation notes E and G before the reciting tone A. This change makes the invocation formula compatible with both the current English setting and the modality of the Gregorian chant setting. It might be noted that the Gregorian setting is in mode IV* of

the revised modes in the new *Antiphonale Monasticum*, with principal modal degrees a minor third from each other:

You were sent to heal the contrite of heart:

The people reply:

Lord, have mer-cy. Lord, have mer-cy.

Or:

Kýrie, e - lé - i-son. Kýrie, e - lé - i-son.

Gloria

A setting of the *Gloria* based on chant Mass XV is being provided, with the hope that a common setting will become known throughout the English-speaking world. Because the Latin setting is not much more than a formulaic tone, it was possible to take necessary freedoms for the sake of the English text:

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.

Credo

English settings of the Profession of Faith based on *Credo I* and *Credo III* of the *GR* are being provided. While it is true that the melody of *Credo III* is better known, some may wish to leave that familiar melody for use with the Latin text in the hope that it will remain in use or come to be used more widely:

Credo I:

Musical notation for Credo I, consisting of two staves. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The text is: "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." The melody is in a simple, stepwise fashion, with a key signature of one flat (B-flat).

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.

Credo III:

Musical notation for Credo III, consisting of two staves. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The text is: "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." The melody is in a simple, stepwise fashion, with a key signature of one flat (B-flat).

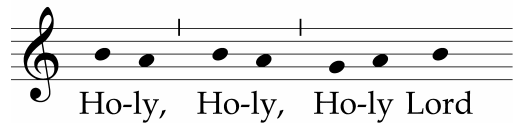
I be-lieve in one God, the Fa-ther al-might-y, mak-er of heav-en
and earth, of all things vis-i-ble and in - vis - i-ble.

Sanctus

Musical notation for Sanctus, consisting of two staves. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The text is: "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 melody is in a simple, stepwise fashion, with a key signature of one flat (B-flat).

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.

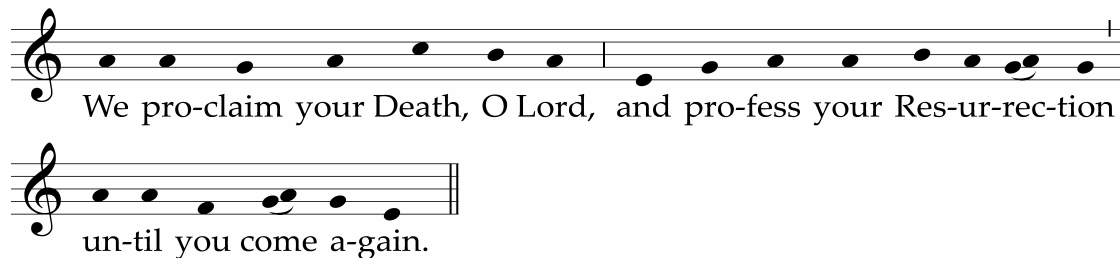
This setting follows the Latin melody closely. There would have been good reasons, based on natural English accentuation, for placing a single note A on the second syllable of “Holy,” as in the current setting:



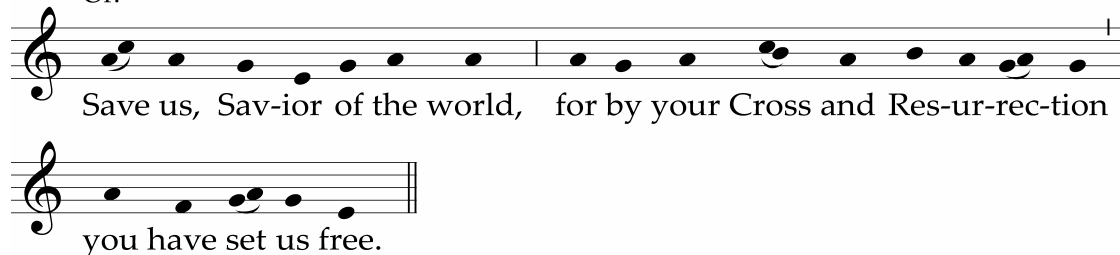
But it was decided to imitate the Latin with its displaced accent more closely here, in part because the Latin setting is likely to be sung with great frequency by congregations in the future, which argues for similarity between the Latin and English settings.

Memorial Acclamation

The Memorial Acclamation settings apply the basic modal melodic elements of the Latin *Mortem tuam* (GR 810, GS 10) to the new English translations:



Or:



The Lord’s Prayer

The “Our Father” presents an interesting pastoral conundrum. In the United States, a very successful simplified setting with admirable treatment of the English language is already widely used. Australia has its own widely used setting based closely on the Latin *Pater noster*, and other countries have their own settings as well. Many would regret tampering with an element of the reformed liturgy that the people sing so well. Several possible pastoral solutions were given serious consideration. ICEL could have selected one from the many current settings of various countries to include

in the Roman Missal. Or ICEL could have refrained from proposing a revised setting, with the suggestion that each country retain what is presently in use. After much consideration it was decided to offer to all the Conferences of Bishops a new setting based on the Latin *Pater noster* (GR 812, GS 9-10). Each country will examine the setting and decide whether or not to introduce it, either alongside or as a replacement for settings currently in use.

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,

The first word of the revised setting, “our” on GA, is admittedly a challenge, for it might come out as a two-syllable “ow-er.” Still, it was decided to retain this eminently memorable opening of the Latin setting, rather than simplifying it by remaining on B for the first three syllables, or by shifting the opening notes to be G AB B.

Within each phrase, the revised setting employs that part of the respective Latin melody which best fits the English text. “Hallowed be thy name,” for example, draws on the corresponding Latin phrase “*sancificetur nomen tuum*”:

sanc-ti-fi-cé-tur no-men tu-um;

The revised English setting employs the notes from “*sancti- . . . nomen tu-*.” This allows for a modally strong beginning on A and G following the preceding phrase, and it lessens the incorrect accent on “be” which would result from a setting such as this:

hal-low-ed be thy name;

Note groups CB and AB were used for “kingdom,” both to avoid a modally unstable run down the scale from C to G, which is uncharacteristic of Latin settings (see below), and also to balance the emphasis on the important words “kingdom” and “will.” Similarly, B rather than G is placed on “Give” so as to avoid a run up the scale

from G to C (see below). “Forgive us” is not set with a run up the scale on G AB C (see below), which would overemphasize “us.” The result of such careful use of Latin formulas is an English setting that is as redolent as possible of the Latin setting while fitting the English text as naturally as possible.

Rejected possible solutions in the Lord’s Prayer:

thy king-dom come, ... Give us this day... and for-give us...

Agnus Dei

The Lamb of God setting is readily suggested by the familiar Latin melody:

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.

The treatment of “have mercy” adds a note not found in Latin in order to have correct stress on “mercy” rather than “have.” Experimentation has shown that this added note on “have” should be A rather than G.

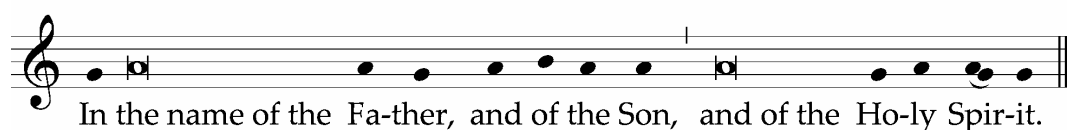
Other Chants from the Order of Mass

Sign of the Cross

Some of the other work of ICEL is presented here, beginning with the first ministerial chant of the Mass:



A literal adaptation such as this was rejected:



This preserves the notes and the note order of the Latin chant, but at the expense of undue stress on “of.” The proposed setting is similar to the current setting, which has an abrupt cadence on the final accent “Son”:



It perhaps might have seemed preferable to open directly on A, as in the current setting. (If some priests find it easier to omit the initial G in the new setting, it will hardly cause much harm.) But it eventually proved necessary to begin on G to parallel the revised prayer tone of the orations, which is closely related to this chant.

Greeting

After examination of the Latin tone as well as the current English tone, it was judged advisable to revise the current tone rather than develop a revised setting based on the Latin. Here is the Latin, with two rejected English solutions:

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

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

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

The first English version follows the Latin quite literally; the second shifts the melodic elements to match the English accents. Neither fits the English text as well as the Latin or the current English setting. Furthermore, these versions would be less likely to elicit the proper response from the congregation, since they do not echo the melody of the priest's part. Here is the proposed revision:

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

This setting uses the modal elements of the current setting, with adjustment for the revised text. A more literal following of the current setting would have been:

Current setting:

The Lord be with you. And al-so with you.

Rejected solution:

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

This is an inadequate solution on grounds of accentuation of the text as well as the establishment of stable modal centers. The two syllables on "also" in the current translation enabled the modal center of A to be established solidly. But with the new text, the rejected solution would have led to unstable rapid alternation between G and A.

Reading Tones

A nice addition to the English Missal will be newly developed reading tones, one for each of the three readings of the Mass. They are all based on the Latin models, with necessary adjustments for natural rendition of the English text. Here is the Epistle tone:

Each sentence (or group of phrases) in the body of the reading takes the following three elements:

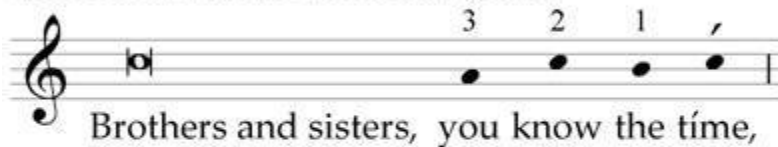


The mediant is used at the end of major clauses within a sentence. In short sentences it may be omitted, and in long sentences it may be used more than once. For the mediant, one always leaves the reciting tone three syllables before the last accent, and then completes the line as indicated for last accent on the final syllable or last accent not on the final syllable. The mediant should not be used to introduce a question. The full stop is used at the end of every sentence, with the formula applied as indicated for the various combinations and penultimate accent and last accent. The question formula is used for all questions, except when the question occurs at the end of a reading. In the question formula, one leaves the reciting tone two syllables before the last accent. In long questions, the ending is used only for the last clause of the question, with the reciting tone for the first clause. The conclusion with its two elements is used for the last two lines of the reading. For these two elements, one leaves the reciting tone one syllable before the last accent and then on the last accent.

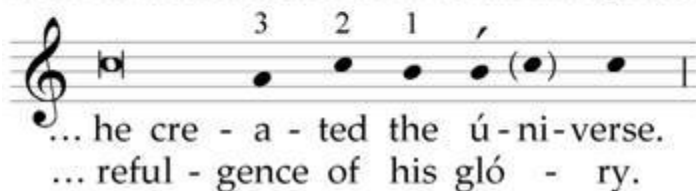
The Mediant and the Full Stop are pointed according to the following accent patterns.

MEDIANT ACCENT PATTERNS

When the last accent is on the final syllable:

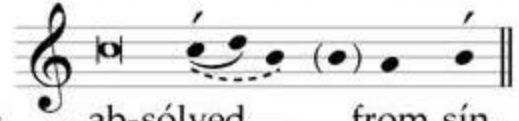


When the last accent does not fall on the final syllable:



FULL STOP ACCENT PATTERNS

When the last accent is on the final syllable:



Penultimate accent followed by one unaccented syllable: ... ab-sólved — from sín.
 Penultimate accent followed by two unaccented syllables: ... the wón-ders of Gód.
 Penultimate accent followed by three unaccented syllables: ... the wón-ders of his lóve.

When the last accent does not fall on the final syllable:



Penultimate accent followed by one unaccented syllable: { ... he will cóme and sáve us.
 { ... the Gód of má - jes - ty.
 Penultimate accent followed by two unaccented syllables: { ... he is Lórd of cre - á - tion.
 { ... the gló - ry and má - jes - ty.
 Penultimate accent followed by three unaccented syllables: { ... with wón-ders of his kínd - ness.
 { ... the wón-ders of his grá-cious-ness.

CONCLUSION

The end of the reading is pointed with two elements as follows.

Leave the reciting tone one syllable before the last accent: Leave the reciting tone on the last accent:

... no provisions for the flésh, to gratify its de - síres.
 ... praise you among the Gén-tiles, sing praises in your pré-sence.

ACCLAMATION

The Word of the Lord. Thanks be to God.

Because English has so many accent patterns not found in Latin, it is necessary to have a procedure and explanation as complete as this. When one wishes to sing a reading, it will be necessary to notate it entirely ahead of time, and the above explanation is intended to show how to do this. Here is the Second Reading for the First Sunday of Advent, Year A, in two of the Scripture translations currently in use:

Second Reading for the First Sunday of Advent, Year A (NRSV)

Romans 13:11-14

Brothers and sisters, you know what time it is, how it is now the
moment for you to wake from sleep. For salvation is nearer to us
now than when we be-came be-liev-ers; the night is far gone, the
day is near. Let us then lay aside the works of dárk-ness and put
on the árm-or of líght; let us live honorably as in the day,
not in re-vel-ing and drúnk-en-ness, not in debaucher-y and
li-cén-tious-ness, not in quár-rel-ing and jéal-ous-y. Instead,
put on the Lord Jesus Christ, and make no provision for the flesh,
to gratify its de-síres.

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Second Reading for the First Sunday of Advent, Year A (NAB)

Romans 13:11-14

Brothers and sisters, you know the time; it is the hour now for you
to a-wake from sleep. For our salvation is nearer now than when
we first be-lieved; the night is advanced, the day is at hand.
Let us then throw off the works of dark-ness and put on the
arm-or of light; let us conduct ourselves properly as in the day,
not in org-ies and drunk-en-ness, not in promiscui-ty and
li-cén-tious-ness, not in rí-val-ry and jéal-ous-y. But put on the
Lord Jesus Christ, and make no provision for the desires of the flésh.

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Layout and Notation

Layout and notation play an important role in facilitating the sung rendition of liturgical texts. ICEL has developed an attractive five-line notation that facilitates ease of singing and makes clear the primacy of the text. This notation is considered to be integral to the new English language chant settings.

- Hyphens between syllables are used for clarity at melodic cadences;
- White notes are used only for reciting tones; otherwise, black notes without

stems are used in order not to imply equalist rhythms;

- Notes in note groups are spaced close together rather than evenly spaced in order to make clear the syllables to which they are subordinate;
- Slurs to mark note groups are placed under the notes so as to be closer to the text;
- Notes and note groups are generally centered over the entire syllable rather than over the vowel;
- A black note on the same pitch as the reciting tone is used only over an accented syllable at the beginning of the cadence formula;
- *Liquescents* and *episemas* are not used;
- The *quilisma* is used only in the Preface sung by the celebrant, not in congregational chants.

In the music to be provided to the Conferences of Bishops, ICEL seriously considered employing the venerable four-line square note notation of the Latin chant books. Once one learns the medieval notation, which does not take long, it is in some ways easier to read than modern five-line notation. But pastoral considerations argued against this approach. There is danger that the traditional four-line notation would pose a practical hindrance and psychological barrier for some singers. The uppermost goal must be to enable sung liturgy.

Though a standard G clef (without key signature) is used with this five-line notation, it is not intended to suggest an absolute pitch, but rather, as in four-line notation, relative pitch, to accommodate various ranges of voices that will be singing these chants. Recordings of this music at different pitches will eventually be made available on line free of charge on various Web sites. A celebrant, for example, will be able to click on the text of the Sunday Preface to be chanted and hear a recording of it. Furthermore, composers will be able to provide their own accompaniments (at more than one pitch) of people's parts such as the *Gloria*, *Creed*, *Sanctus*, Memorial Acclamations, and *Agnus Dei*.

It is a daunting responsibility to prepare liturgical books for the liturgy, which is "a sacred action surpassing all others" (SC 7). ICEL hopes that its efforts will help the people of God to worship worthily, and thereby achieve the purpose of the liturgy, which is the sanctification of people and the glorification of God (see SC 10).