Mass IX
in Honor of Saint Cecilia

David Hurd
Commissioned by the Archdiocese of Omaha

Kyrie
Gloria
Gospel Acclamation
Credo
Sanctus
Mysterium Fidei
Amen
Agnus Dei

For congregation, cantor, choir, organ
Mass in Honor of Saint Cecilia
David Hurd

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](http://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 4 ¼ x 6 ¾) 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* (8 ½ 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](http://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:

Gary Feldhege
Music Editor
Liturgical Press
800.858.5450, ext. 2977
gfeldhege@csbsju.edu

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Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

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Kyrie, pg. 2

Priest, Deacon, or Cantor:

Ky-ri-e, e-le-i-son.

All:

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

Priest, Deacon, or Cantor:

Ký-ri-e, e-le-i-son.

All:

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

Priest, Deacon, or Cantor:

Ký-ri-e, e-le-i-son.

All:

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

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Gloria

Glory to God in the highest,

and on earth peace to people of goodwill. We praise you, we bless you,

we adore you, we glorify you, we give you thanks for your great

glory, Lord God, heavenly King, O God, almighty Father.
Gloria, pg. 2

Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God,

Son of the Father, you take away the sins of the world,

have mercy on us; you take away the sins of the world,

receive our prayer; you are seated at the right hand of the Father,
have mercy on us. For you alone are the Holy One,

you alone are the Lord, you alone are the Most High, Jesus Christ,

with the Holy Spirit, in the glory of God the Father.

Amen.
Gospel Acclamation

Refrain

Al-le-lu-ia, al-le-lu-ia.

To verses

al-le-lu-ia. al-le-lu-ia.

Verse Tone

*Speak, O Lord, your servant is listening; you have the words of everlasting life.

*This verse provided for general use. Consult the Lectionary for Mass for the prescribed verse for the day.
Gospel Acclamation
Lent

Refrain

Praise and honor to you, Lord Jesus Christ!

Verse Tone

*One does not live on bread alone, but on every word that comes forth from the mouth of God.

Final Refrain

Praise and honor to you, Lord Jesus Christ!

*This verse provided for general use during Lent. Consult the Lectionary for Mass for the prescribed verse for the day.
I believe in one God, the Father almighty,
maker of heaven and earth, of all things visible and invisible.

I believe in one Lord Jesus Christ, the Only Begotten Son of God,
born of the Father before all ages. 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-
carn-nate of the Vir-gin Mar-ty, and be-came man.
For our sake he was crucified under Pontius Pilate, he suffered death.

and was buried, and rose again on the third day in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead.
and his kingdom will have no end. I believe in the Holy Spirit, the
Lord, the giver of life, who proceeds from the Father and the Son,
who with the Father and the Son is adored and glorified,
who has spoken through the prophets. I believe 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 -
ec - tion of the dead and the life of the world to come.
A - men.
Sanctus

Holy, Holy, Holy Lord

God of hosts. Heaven and earth are full of your glory.

Ho-sanna in the highest. Blessed is he who comes in the name of the Lord. Ho-sanna in the highest.
We proclaim your Death, O Lord, and profess your Resurrection until you come again.

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When we eat this Bread and drink this Cup, we proclaim your Death, O Lord, until you come again.
Save us, Savior of the world, for by your Cross and Resurrection you have set us free.

Amen
Agnus Dei

Lamb of God, you take away the sins of the world, have mercy on us.

Lamb of God, you take away the sins of the world, have mercy on us. Grant us peace.

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Mass in Honor of Saint Cecilia
Performance Notes

Like historic liturgical chant, the melodies of this setting are intended to enhance the natural contour and rhythm implicit in the text, and thereby to further the text’s expression. The melodies may be sung with or without the accompaniment as desired. Rather than being driven by a regular pulse, the melodies and words in this setting conspire together, moving mostly in groupings of twos and threes. When the accompaniment is used, it should be played in a fluid and rhythmically subtle manner, always responsive to the shape of the vocal line. The harmonic movement in the accompaniment is meant to align with and reveal the rhythmic groupings of the melody. Care should be taken, especially at measure endings, to bend the rhythm gently as necessary, allowing for breath while maintaining a sense of continuity from phrase to phrase. Ties in the accompaniment, within and between measures, suggest a legato organ style as ideal. In some circumstances, however, omitting certain ties may improve rhythmic clarity, particularly in rehearsals, when singers are not entirely secure, or if the accompaniment is played on a piano.