

De musica sacra et sacra liturgia

Instruction on Sacred Music and Sacred Liturgy

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SACRED MUSIC AND THE SACRED LITURGY*

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Introduction

Three very important documents on sacred music have been published in our times by the Supreme Pontiffs. They are: the *Motu Proprio, Tra le Sollecitudini*, of St. Pius X, November 22, 1903; the Apostolic Constitution of Pope Pius XI of happy memory, *Divini cultus*, December 20, 1928; and finally the Encyclical of the Supreme Pontiff Pius XII, happily reigning, *Musicae sacrae disciplina*, December 25, 1955. There have also been other briefer papal documents and various decrees of this Sacred Congregation of Rites containing various provisions in regard to sacred music.

Everyone is aware that sacred music and the sacred liturgy are so closely linked that laws and norms cannot be given for one while ignoring the other. As a matter of fact, there is material common to both sacred music and the sacred liturgy in the papal documents and decrees of the Sacred Congregation which were mentioned above.

Since the Supreme Pontiff Pius XII issued, before his encyclical on sacred music, an important encyclical letter on the sacred liturgy—the *Mediator Dei* of November 20, 1947—in which liturgical doctrine and pastoral needs are admirably explained in their relation to one another, it seems opportune that the principal sections on sacred liturgy and sacred music and their pastoral efficacy be taken from these aforementioned documents and set down concisely in one special Instruction, so that their content may be more easily and surely put into practice.

For this purpose, experts on sacred music and members of the Pontifical Commission for the general renovation of the liturgy have undertaken to draw up the present Instruction.

The material of this Instruction has been organized in the following manner:

Chapter I—*General Concepts* (numbers 1-10).

Chapter II—*General Norms* (numbers 11-21).

Chapter III—*Special Norms*.

1. Regarding the principal liturgical functions in which sacred music is used:
 - A. On the Mass.
 - a. A few general principles concerning the participation of the faithful (numbers 22-23).

- b. Participation of the faithful in the sung Mass (numbers 24-27).
 - c. Participation of the faithful in the low Mass (numbers 28-34).
 - d. The conventual Mass, which is also called Mass in choir (numbers 35-37).
 - e. Assistance of priests in the Holy Sacrifice of the Mass, and what are called "synchronized" Masses (numbers 38-39).
- B. The Divine Office (numbers 40-46).
 - C. Benediction of the Blessed Sacrament (number 47).
2. On the various kinds of sacred music:
 - A. Sacred polyphony (numbers 48-49).
 - B. Modern sacred music (number 50).
 - C. Popular religious song (numbers 51-53).
 - D. Religious music (numbers 54-55).
 3. On books on liturgical chant (numbers 56-59).
 4. On musical instruments and bells:
 - A. Some general principles (number 60).
 - B. The classic organ and similar instruments (numbers 61-67).
 - C. Sacred instrumental music (numbers 68-69).
 - D. Musical instruments and mechanical devices (numbers 70-73).
 - E. The transmission of sacred functions over radio and television (numbers 74-79).
 - F. The times when the playing of musical instruments is forbidden (numbers 80-85).
 - G. Bells (numbers 86-92).
 5. On the persons who have the principal parts in sacred music and sacred liturgy (numbers 93-103).
 6. On the necessity of cultivating sacred music and the sacred liturgy:
 - A. On training the clergy and the people in sacred music and the sacred liturgy (numbers 104-112).
 - B. On public and private institutions for the advancement of sacred music (numbers 113-118).

After explaining a few general concepts (Chapter I), there is a statement of general norms on the use of sacred music in the liturgy (Chapter II). With this foundation laid, the entire subject is explained in Chapter III. The separate paragraphs of this chapter establish some of the more important principles from which special norms are then drawn.

Chapter I

General Concepts

1. "The sacred Liturgy comprises the entire public worship of the Mystical Body of Jesus Christ, that is, of the Head and of His members" (*Mediator Dei*, November 20, 1947: *Acta Apostolicae Sedis* 39 [1947] 528-529).

"Liturgical functions" are therefore those sacred rites which have been instituted by Jesus Christ or the Church and are performed by legitimately appointed persons according to liturgical books approved by the Holy See, in order to give due worship to God, the Saints, and the Blessed (cf. can. 1256). Other sacred acts performed inside or outside the church, even if performed by a priest or in his presence, are called "pious exercises."

2. The Holy Sacrifice of the Mass is an act of public worship offered to God in the name of Christ and the Church, wherever or in whatever manner it is celebrated. The expression "private Mass" should, then, be avoided.

3. There are two kinds of Masses: the "sung Mass" and the "read Mass."

The Mass is called a "sung Mass" if the priest celebrant actually sings those parts which are to be sung according to the rubrics. Otherwise it is a "read Mass."

Furthermore, if a sung Mass is celebrated with the assistance of sacred ministers, it is called a solemn Mass. If it is celebrated without the sacred ministers it is called a "Missa cantata."

4. By "sacred music" is meant: a. Gregorian chant; b. sacred polyphony; c. modern sacred music; d. sacred organ music; e. popular religious singing; f. religious music.

5. The "Gregorian chant" used in liturgical functions is the sacred chant of the Roman Church and is to be found for liturgical use in various books approved by the Holy See, piously and faithfully copied from ancient and venerable tradition or composed in recent times on the pattern of ancient tradition. Of its nature Gregorian chant does not require the accompaniment of an organ or other musical instrument.

6. By "sacred polyphony" is meant that measured song which, derived from the motifs of Gregorian chant and composed with many parts, without instrumental accompaniment, began to flourish in the Latin Church in the Middle Ages. Giovanni Pierluigi da Palestrina (1525-1594) was its principal promoter in the second

half of the 16th century and today it is promoted by illustrious masters of that art.

7. "Modern sacred music" is music which has many parts, does not exclude instrumental accompaniment, and is composed in accord with the progress of musical art. When this is intended specifically for liturgical use, it must be pious and preserve a religious character. On this condition it is accepted in liturgical service.

8. "Sacred organ music" is music composed solely for the organ. Ever since the pipe organ came into use as a most suitable accompaniment, this has been developed by illustrious masters. If the laws of sacred music are scrupulously observed, organ music can greatly contribute to the beauty of sacred liturgy.

9. "Popular religious singing" is that which springs spontaneously from that religious sentiment with which human beings have been endowed by the Creator Himself. For this reason, it is universal and flourishes among all peoples.

Since this song is very suitable for imbuing the private and social life of the faithful with a Christian spirit, it was cultivated in the Church as far back as the most ancient times (Cf. *Eph.* 5:18-20; *Col.* 3:16), and, is recommended today for arousing the piety of the faithful and for giving beauty to pious exercises. Sometimes it can even be permitted in liturgical functions themselves.

10. By "religious music" is meant any music which, either because of the intention of the composer or because of the subject and purpose of the composition, is likely to express and arouse pious and religious sentiments and is therefore "most helpful to religion" (*Musicae sacrae disciplina: AAS* 48 [1956] 13-14). But, since it is not meant for sacred worship and is expressed in a rather free form, it is not permitted in liturgical functions.

Chapter II

General Norms

11. This Instruction applies to all the rites of the Latin Church. Therefore, what is said concerning *Gregorian* chant also applies to the liturgical chant, if any, proper to the other Latin rites.

The term "sacred music" in this Instruction sometimes refers to "chant and the playing of musical instruments" and sometimes only to "the playing of musical instruments," as can be easily understood from the context.

Finally, the term "church" is ordinarily understood as meaning every "sacred place," that is to say: a church in the strict sense, or a public, semi-public, or private oratory (Cf. can. 1154, 1161, 1188), unless it is apparent from the context that the expression refers only to a church in the strict sense of the word.

12. Liturgical functions must be performed according to the liturgical books approved by the Apostolic See, whether for the entire Church or for some specific church or religious family (Cf. can. 1257); pious exercises, however, are performed according to those usages and traditions of places and of associations, which have been approved by competent ecclesiastical authority (Cf. can. 1259).

It is unlawful to mix liturgical functions and pious exercises; but if the case arises, pious exercises may precede or follow liturgical functions.

13. a. Latin is the language of liturgical functions, unless the above mentioned liturgical books (either general or specific ones) explicitly permit another language. Other exceptions will be mentioned further on in this instruction.

b. In sung liturgical functions no liturgical text translated verbatim in the vernacular may be sung except by special permission (*Motu Proprio Tra le Sollecitudini*, November 22, 1903: AAS 36 [1903-1904] 334; *Decr. auth. S.R.C.* 4121).

c. Special exceptions granted by the Holy See from this law on the exclusive use of Latin in liturgical functions remain in force, but one may not give them a broader interpretation or transfer them to other regions without authorization from the Holy See.

d. In pious exercises, any language may be used which is convenient to the faithful.

14. a. In sung Masses, the Latin language must be used not only by the priest celebrant and the ministers, but also by the choir and the faithful.

"Yet wherever ancient or immemorial custom permits the singing of popular hymns in the vernacular after the sacred liturgical words have been sung in Latin at the Eucharistic Sacrifice [namely, sung Mass], local Ordinaries may allow it to continue, 'if they judge that because of circumstances of place and persons, such customs cannot prudently be suppressed.' (can. 5). But the rule forbidding the chanting of liturgical phrases in the vernacular has no exceptions." (*Musicae sacrae disciplina*: AAS 48 [1956] 16-17.)

b. In a *read* Mass, the priest celebrant, his ministers and the faithful who participate directly in the liturgical functions with the celebrant must pronounce in a clear voice those parts of the Mass which apply to them and may use only the Latin language.

Then, if the faithful wish to add some popular prayers or hymns to this *direct* liturgical participation, according to local custom, this may be done in the vernacular.

c. It is strictly forbidden to say aloud the parts of the *Proper*, *Ordinary* and *Canon of the Mass* together with the priest celebrant, in Latin or in translation, and this applies either to the faithful or to a commentator, with the exceptions laid down in number 31.

It is desirable that in read Masses on Sundays and feastdays, the Gospel and Epistle be read by a lector in the vernacular for the convenience of the faithful. From the Consecration up to the *Pater Noster* a sacred silence is proper.

15. In sacred processions, described by liturgical books, the language prescribed and accepted by these books should be the one used. In other processions held as pious exercises, however, the language most suitable to the faithful may be used.

16. *Gregorian chant* is the sacred chant, proper and principal of the Roman Church. Therefore, not only can it be used in all liturgical actions, but unless there are mitigating circumstances, it is preferable to use it instead of other kinds of sacred music.

Therefore:

a. The language of Gregorian chant as a liturgical chant is solely Latin.

b. Those parts of the liturgical functions, which according to the rubrics must be chanted by the priest celebrant and by his ministers, must be chanted exclusively in Gregorian chant, as given in the "typical" editions. Accompaniment by any instrument is forbidden.

The choir and the people, when they respond according to the rubrics to the chant of the priest and ministers, must also use only Gregorian chant.

c. Finally, when it is allowed by particular Indult that in sung Masses the priest celebrant, deacon or subdeacon or lector, after having chanted the texts of the Epistle or Lesson and Gospel in

Gregorian, proclaim the same texts also in the vernacular, this must be done by reading in a loud and clear voice, without any kind of Gregorian modulation, whether authentic or imitated (cf. n. 96-e).

17. *Sacred polyphony* may be used in all liturgical functions, on condition, however, that there is a choir which knows how to perform it according to the rules of the art. This kind of sacred music is more suitable to the liturgical functions celebrated in greater splendor.

18. In the same way, *modern sacred music* is permitted in all liturgical actions, if it is really in accord with the dignity, seriousness, and sanctity of the liturgy, and if there is a choir capable of performing it according to the rules of the art.

19. *Popular religious song* may be freely used in pious exercises; but in liturgical functions what has been established in numbers 13-15 must be strictly observed.

20. *Religious music*, however, must be excluded from all liturgical functions. It may, however, be admitted in pious exercises. As regards its performance in sacred places, the rules which will be given in numbers 54 and 55 must be observed.

21. Everything which the liturgical books require to be chanted by the priest and his ministers, or by the choir and people, is an integral part of the sacred liturgy. Hence:

a. It is strictly forbidden to change in any manner the order of the text to be chanted, to alter or omit or improperly repeat words. In sacred polyphony and sacred modern music, the individual words of the text must be clearly and distinctly audible.

b. For the same reason, unless otherwise established by the rubrics, it is strictly forbidden to omit, wholly or in part, any liturgical text which should be chanted.

c. However, if there is a reasonable cause (for example, because of an insufficient number of singers, or because of their inexperience in the art of chanting, or even because of the length of the function or some piece of music) such that one cannot chant one or another liturgical text as given in the notations of the liturgical books for performance by the choir, only the following is allowed: that these texts be chanted in their entirety in a monotone (*recto tono*) or in the manner of the psalms. If desired, organ accompaniment may be used.

Chapter III Special Norms

1. Regarding the most important liturgical rites when sacred music is used

A. THE MASS

a. *General principles concerning the participation of the faithful*

22. Of its nature the Mass demands that all those who are present should participate, each in his own proper way.

a. This participation must first of all be *interior*, exercised in the pious attention of the soul and in the affections of the heart. Through this, the faithful “closely join the Supreme Priest . . . and together with Him and through Him offer (the Sacrifice), and consecrate themselves together with Him.” (*Mediator Dei*, Nov. 20, 1957: AAS 39 [1947] 552).

b. The participation of those present is more complete if this interior attention is joined to an exterior participation manifested by external acts, such as the position of the body (genuflecting, standing, sitting), ritual gestures, and, above all, by the responses, prayers and chants.

Regarding this participation, the Supreme Pontiff Pius XII used these general words of praise in the Encyclical letter on the sacred liturgy, *Mediator Dei*:

“They are worthy of praise who strive to bring it about that the liturgy, even in an external manner, should become a holy action in which all who are present take part. This can be done in several ways: when all the people, according to the norms of the holy rubrics, answer the words of the priest, in the prescribed manner, or sing songs which are fitting to the various parts of the Sacrifice, or do both these things, or, finally, when in a solemn Mass they respond to the prayers of the minister of Jesus Christ and at the same time sing the liturgical chants” (AAS 39 [1947] 560).

Papal documents refer to this harmonious participation when they speak of “active participation” (*Mediator Dei*), the principal example of which is the priest celebrant with his ministers, who serve at the altar with due interior piety and accurate observance of the rubrics and ceremonies.

c. Finally, perfect active participation is achieved when there is also *sacramental* participation, by which “the faithful who are present communicate not only with spiritual affection, but also in

reception of the Sacrament of the Eucharist, so that they derive greater fruit from this most blessed Sacrifice.” (S. Conc. Trent Sess. 22, ch. 6; Cf. also *Mediator Dei*: AAS 39, 565: “It is very fitting and is in fact established by the liturgy, that the people should present themselves at the communion rail after the priest has consumed the sacred species on the altar.”)

d. Since a conscious and active participation of the faithful cannot be achieved without their adequate instruction, it is useful to recall that wise law issued by the Fathers of the Council of Trent which ruled:

“This Holy Council orders pastors and all others in charge of souls frequently to explain during the celebration of Mass [namely, during the homily after the Gospel ‘when the catechism is explained to the Christian people’], either personally or through others, some of those things which are read in the Mass; and they should explain, among other things, some mystery of the most holy Sacrifice, especially on Sundays and feastdays.”

23. It is necessary, however, to regulate the various means by which the faithful can actively participate in the most holy Sacrifice of the Mass so as to remove danger of any abuse and to achieve the chief purpose of this participation, which is a more complete worship of God and the edification of the faithful.

b. *Participation of the faithful in the sung Mass*

24. The most noble form of the eucharistic celebration is found in the *solemn Mass*, in which the combined solemnity of the ceremonies, the ministers, and the sacred music manifests the magnificence of the divine mysteries and prompts the minds of those present to the pious contemplation of these mysteries.

Efforts must be made so that the faithful have that esteem for this form of celebration which it deserves and properly participate in it, as will be outlined below.

25. The active participation of the faithful in the solemn Mass can be accomplished in three degrees:

a. In the first degree the faithful chant the *liturgical responses*: *Amen, Et cum spiritu tuo, Gloria tibi, domine, Habemus ad Dominum, Dignum et justum est, Sed libera nos a malo, Deo gratias*. Every effort must be made that the faithful of the entire world know how to give these responses in chant.

b. In the second degree all the faithful chant parts of the

Ordinary of the Mass: Kyrie eleison, Gloria in excelsis Deo, Credo, Sanctus-Benedictus, and Agnus Dei.

Steps should certainly be taken that the faithful know how to chant these parts of the Ordinary of the Mass, at least in the more simple Gregorian themes.

If all these parts cannot be chanted, nothing forbids that the more simple of these, such as the *Kyrie eleison*, the *Sanctus-Benedictus*, and the *Agnus Dei*, be chosen for the faithful to chant while the *Gloria in excelsis Deo* and the *Credo* are performed by the choir.

Wherefore care must be taken that the following easier Gregorian themes be learned by all the faithful throughout the world: the *Kyrie eleison*, *Sanctus-Benedictus* and *Agnus Dei* according to number XVI of the Roman Gradual; the *Gloria in excelsis Deo* together with the *Ite missa est-Deo gratias* according to XV; and the *Credo* according to I and III.

In this manner, a most desirable result will be accomplished, for Christians in every part of the world will be able to manifest their common Faith by active participation in the most holy Sacrifice of the Mass with a common joyful chant. (*Musicae sacrae disciplina: AAS 48 [1956] 16.*)

c. In the third degree all those present are so proficient in the Gregorian chant that they can also chant the parts of the Proper of the Mass. One must insist above all on this full participation in the chant in religious communities and in seminaries.

26. The *Missa cantata* must also be highly esteemed, because even though it lacks the sacred ministers and the full magnificence of the ceremonies, it is nevertheless enriched with the beauty of the sacred chant and music.

It is desirable that the parish Mass or the principal Mass on Sundays and feastdays be sung.

What has been said in the preceding number about the participation of the faithful in solemn Mass, also applies for the *Missa cantata*.

27. With regard to sung Masses, the following must also be noted:

a. If a priest and his ministers enter the church by a rather long route, nothing forbids, after the chanting of the *antiphon of the Introit and its versicle*, the chanting of many other verses of the same psalm.

In this case, the antiphon can be repeated after every one of two verses, and when the priest has reached the altar, the psalm is broken off, and if necessary, the *Gloria Patri* is sung and the antiphon repeated.

b. *Following the Offertory antiphon*, it is proper to sing in the ancient Gregorian modes the verses which were once sung after the antiphon.

If the Offertory antiphon is taken from some psalm, the other verses of the same psalm may be chanted. In such cases, the antiphon may be repeated after every one or two verses of the psalm and, when the Offertory of the Mass is completed, the psalm should be concluded with the *Gloria Patri* and the repeated antiphon.

If the antiphon is not taken from a psalm, a psalm suitable to the solemnity may be chosen. Moreover, when the Offertory antiphon is finished, one may chant some short Latin hymn, which must, however, be in keeping with that part of the Mass and not be prolonged beyond the *Secret*.

c. *The Communion antiphon* must be chanted while the celebrant is receiving the Most Blessed Sacrament. If the faithful are to communicate, the singing of the antiphon is to begin when the priest distributes Holy Communion. If this Communion antiphon has been taken from some psalm, the other verses of the same psalm may be sung, in which case the antiphon may be repeated after every one or two verses and, the Communion over, the psalm should be concluded with the *Gloria Patri* and the repeated antiphon. But if the antiphon is not taken from a psalm, one may choose a psalm fitting to the solemnity of the liturgical action.

When the Communion antiphon is completed, another short Latin hymn in keeping with the sacred act may also be sung, especially if the people's Communion is prolonged.

The faithful who are about to approach the Communion rail may recite the triple *Domine, non sum dignus* with the priest celebrant.

d. The *Sanctus* and the *Benedictus*, if chanted in Gregorian, must be sung without a break, otherwise the *Benedictus* is to be sung after the Consecration.

e. All singing must cease during the Consecration and, where custom permits their use, the playing of the organ or any other musical instrument must also cease.

f. After the Consecration, unless the *Benedictus* is still to be sung, devout silence is advised until the time of the *Pater Noster*.

g. The organ must remain silent while the celebrant blesses the faithful at the end of the Mass. The priest should pronounce the words of the Benediction so that all the faithful may hear them.

c. *Participation of the faithful in read Masses*

28. One must take diligent care that the faithful are present also at the low Mass "not as outsiders or as silent spectators" (Apostolic Constitution *Divini cultus*, Dec. 20, 1928: AAS 21 [1929] 40), but in such a way that they may exercise that participation which is demanded by such a great mystery and which yields such abundant fruits.

29. The first way in which the faithful can participate in the low Mass is achieved when individuals exercise *on their own initiative* either interior participation, that is pious attention to the principal parts of the Mass, or external participation according to the various approved customs of the regions.

They are especially worthy of praise who use a small missal suitable to their understanding and pray along with the priest in the very words of the Church.

But, since not all are equally capable of understanding properly the rites and formulas, and since spiritual needs are not the same and are not always the same for any individual, there are more easy and suitable ways of participating for some, such as "piously meditating upon the mysteries of Jesus Christ, or performing other pious exercises, or reciting other prayers, which though they may differ in form from the sacred rites, are nevertheless in keeping with them by their nature" (*Mediator Dei*, AAS 39 [1947] 560-561).

Furthermore, it should be noted that if there is the practice in some places of playing the organ during a read Mass, and if, after stopping this practice, the faithful would participate either with common prayers or with singing, then it is necessary to disapprove the *uninterrupted* playing of the organ, harmonium, or other musical instrument. Such instruments must therefore remain silent.

a. After the priest celebrant has reached the altar until the Offertory;

b. From the first verses before the Preface up to and including the *Sanctus*;

c. Where the custom exists, from the Consecration up to the *Pater noster*;

d. From the Lord's Prayer up to the *Agnus Dei* inclusive; during the *Confiteor* before the people's Communion; while the Post-communion prayer is being said, and while the Blessing is being given at the end of the Mass.

30. The second mode of participation is had when the faithful take part in the Eucharistic Sacrifice by offering up prayers and song in common, providing above all that the prayers and song are suited to the individual parts of the Mass, observing what has been noted in number 14-c.

31. Finally, the third and most perfect manner of participation is had when the faithful give the liturgical responses to the celebrant, almost conversing with him, and pronouncing the parts proper to them in a clear voice.

Of this more perfect participation there are four degrees:

a. In the first degree the faithful give the easiest liturgical responses to the celebrant, which are: *Amen; Et cum spiritu tuo; Deo gratias; Gloria tibi, Domine; Laus tibi, Christe; Habemus ad Dominum; Dignum et justum est, and Sed libera nos a malo.*

b. In the second degree the faithful give those responses which the acolyte must pronounce according to the rubrics, and if Holy Communion is given during the Mass, also recite the *Confiteor* and the triple *Domine non sum dignus*.

c. The third degree is that in which the faithful recite parts of the *Ordinary of the Mass* with the celebrant, namely: *Gloria in excelsis Deo*, the *Credo*, the *Sanctus-Benedictus* and the *Agnus Dei*.

d. The fourth and final degree is that in which the faithful also recite with the celebrant parts of the *Proper of the Mass*: the *Introit, Gradual, Offertory, and Communion*. This last degree can be practiced with fitting dignity only by select and well trained groups.

32. In read Masses, the entire *Pater Noster*, an appropriate and ancient prayer in preparation for Communion, may be recited by the faithful, but only in Latin and with all joining in the *Amen*. Its recitation in the vernacular is forbidden.

33. Popular religious hymns may be sung during read Mass, but with the observance of that law which prescribes that they be suited to the separate parts of the Mass (Cf. n. 14-b).

34. The celebrant should read in a raised voice all that the rubrics require to be said "in a clear voice," especially if the church

is big and the congregation large, so that all the faithful can follow the sacred action appropriately and easily.

d. *The "conventual" Mass, which is also called Mass "in choir"*

35. One may rightly include among the liturgical functions which excel because of their special dignity, the "conventual" Mass or Mass "in choir." This is the Mass which is celebrated in conjunction with the recitation of the Divine Office by those persons who are bound by laws of the Church to choir.

In fact, the Mass together with the Divine Office constitutes the height of Christian worship, full praise rendered daily to Almighty God with external and public solemnity.

But since this public and congregate offering of divine worship cannot be celebrated every day in all churches, those bound to the law of "choir" will perform it for the others. This applies principally to cathedral churches in relation to the entire diocese.

Therefore, all celebrations "in choir" should ordinarily be performed with special beauty and solemnity, that is to say, embellished with chant and sacred music.

36. The conventual Mass, therefore, must of its nature be a solemn Mass, or at least a *missa cantata*.

But where, because of special laws or special Indults, a dispensation is granted from the solemnity of Mass "in choir," recitation of the canonical Hours during the conventual Mass must be altogether avoided. Instead, it is preferable that the low conventual Mass be celebrated in that manner referred to in number 31, without, however, any use of the vernacular.

37. Regarding the conventual Mass the following must also be borne in mind:

a. Only one conventual Mass must be said each day, and that must coincide with the recitation of the Office in choir, unless otherwise prescribed by the rubrics. (*Additiones et Variationes in rubricis Missalis*, tit. I, n. 4). The obligation remains, however, for the celebration of other Masses in choir, as in the case of pious foundations and because of other legitimate reasons.

b. The conventual Mass follows the norms of the sung Mass or read Mass.

c. The conventual Mass must be celebrated after Terce, unless the director of the community has established that for a serious reason it should be celebrated after Sext or None.

d. Conventual Masses "outside of choir," until now sometimes prescribed by the rubrics, are prohibited.

e. *Assistance of priests in the Holy Sacrifice of Mass: what are called "synchronized" Masses*

38. Granted that sacramental concelebration in the Latin Church is limited by law to specific cases, and recalling the response of the Supreme Congregation of the Holy Office of May 23, 1957 (AAS 49 [1957] 37), which declared invalid the concelebration of the Sacrifice of the Mass by priests who, though wearing sacred vestments and moved by whatever intention, do not pronounce the words of consecration—it is not prohibited that, where many priests are assembled on the occasion of Congresses, "one alone celebrates while the others (whether all or the majority) participate in the celebration and during it receive the sacred species from the hands of the celebrant," provided that "this is done for a just and reasonable cause and that the Bishop has not decreed otherwise to avoid startling the faithful," and provided that in so doing there does not lurk that error pointed out by the Supreme Pontiff Pius XII, which would hold that one Mass at which 100 priests assist with religious devotion is the same as 100 Masses celebrated by 100 priests. (Cf. Address to Cardinals and Bishops, Nov. 2, 1954: AAS 46 [1954] 669-670; and to the International Congress on Pastoral Liturgy at Assisi, Sept. 22, 1956; AAS 48 [1956] 716-717.)

39. What are called "synchronized" Masses are forbidden, however. By this term is understood Masses celebrated in the following way: two or more priests at one or more altars simultaneously celebrating the Mass in such a way that all the actions and all the words are done and said at the same time, even using—particularly if the number of celebrants is large—some modern instruments with which the absolute uniformity or "synchronization" can more easily be achieved.

B. THE DIVINE OFFICE

40. The Divine Office is said either "in choir" or "in common" or "alone."

It is "in choir" if the Divine Office is said by a community held to the choir by ecclesiastical laws; "in common" when said by a community not bound by the rule of choir.

In whatever manner the Divine Office is recited, whether "in choir" or "in common" or "alone," it must always be considered an act of public worship rendered to God in the name of the Church

if it is said by those persons who are bound to its recitation by ecclesiastical laws.

41. By its nature, the Divine Office is so composed that it is intended to be recited by alternating groups. Moreover, some parts, by their nature, require that they be sung.

42. From this, it follows that the fulfillment of the Divine Office "in choir" is to be continued and favored; the fulfillment of the Divine Office "in common," as also the singing of at least some parts of the Office, is highly recommended, according to the appropriateness of time, place, and persons.

43. The recitation of the psalms "in choir" or "in common" must be done with fitting dignity, with observation of the proper tone, with appropriate pauses and full harmony of voices, whether it is done in Gregorian chant or without singing.

44. If the psalms are to be chanted in the canonical hours in which they occur, at least a part should be sung in Gregorian chant, either in alternating psalms or in alternating verses of the same psalm.

45. The ancient and venerable custom of chanting Vespers with the people on Sundays and feastdays, according to rubrics, should be preserved where it now exists, and should be introduced in those places where it does not exist to the extent that it is possible, at least several times a year.

Let Ordinaries, furthermore, take care that the singing of Vespers on Sundays and feastdays not fall into disuse because of the introduction of evening Mass. In fact, the evening Masses which the Ordinary may permit "if required for the spiritual good of a considerable part of the faithful" (Apostolic Constitution *Christus Dominus*, Jan. 6, 1953; AAS 45 [1953] 15-24; *Instruction* of the Supreme Congregation of the Holy Office, same day; AAS 45, 47-51; *Motu Proprio Sacram Communionem*, March 19, 1957; AAS 49 [1957] 117-178) must not detract from the liturgical functions and pious exercises with which the Christian people normally sanctify feastdays.

Therefore, the custom of chanting Vespers or of practicing other pious exercises with Benediction of the Blessed Sacrament is to be preserved where it exists even if evening Mass is celebrated.

46. In seminaries of clerics, therefore, whether diocesan or religious, at least some part of the Divine Office should be recited in common regularly, and, whenever possible, in chant. On Sundays and feastdays Vespers, at least, should be sung. (Cf. can. 1367, 3.)

C. BENEDICTION OF THE BLESSED SACRAMENT

47. Benediction of the Blessed Sacrament is a true liturgical function. It must therefore be performed as prescribed in the *Roman Ritual*, tit. X, ch. V, n. 5.

If some other manner of imparting Benediction of the Blessed Sacrament exists in some place by immemorial custom, this may be preserved subject to permission of the Ordinary; prudence recommends, however, that the Roman manner of Benediction of the Blessed Sacrament be insisted upon.

2. Regarding certain kinds of sacred music

A. SACRED POLYPHONY

48. The works of sacred polyphony of ancient or recent composers must not be allowed in liturgical functions before it is first of all ascertained that they are composed or adapted in such way as to correspond to the norms and admonitions set forth in the Encyclical *Musicae sacrae disciplina*. When in doubt, the Diocesan Commission for Sacred Music is to be consulted.

49. Ancient compositions of sacred polyphony which are still buried in archives, should be diligently sought out, and, if necessary, steps should be taken for their fitting preservation. Let experts tend to their publication either in critical editions or in adaptations for liturgical use.

B. MODERN SACRED MUSIC

50. Composition of modern sacred music must not be used in liturgical functions unless they are composed in conformity with liturgical laws and rules that pertain to sacred music, in accordance with the Encyclical *Musicae sacrae disciplina* (AAS 48 [1956] 19-20). In this matter, judgment must be given by the Diocesan Commission for Sacred Music.

C. POPULAR RELIGIOUS SONG

51. Popular religious song is to be highly recommended and promoted. By means of it, in fact, Christian life is filled with religious spirit and the minds of the faithful are elevated.

Popular religious song has a place in all the solemnities of Christian life, whether in public or in the family, and even during the labors of daily life; but it has an even nobler part to play in all the "pious exercises" performed inside and outside the church;

and it is sometimes admitted in liturgical functions themselves, according to the norms set down in numbers 13-15.

52. So that popular religious songs may then accomplish their purpose, "it is necessary that they fully conform to the doctrine of the Catholic Faith, that they expound and explain it rightly, that they use simple language and simple melodies, that they be free of ostentatious and inane superfluity of words, and finally, even if they are short and catchy, that they contain a religious dignity and seriousness." (*Musicae sacrae disciplina*: AAS 48 [1956] 20.) The Ordinary must watch with care that these prescriptions be observed.

53. All those who are interested in the subject are urged to collect the popular religious songs, even the most ancient, which have been written or passed down by word of mouth, and to publish them for the use of the faithful, subject to the approval of the Ordinaries of places.

D. RELIGIOUS MUSIC

54. That music should be greatly esteemed and assiduously cultivated which, while it cannot be admitted into liturgical functions because of its particular characteristics, still tends to arouse religious sentiments in those who hear it and to foster worship, and is therefore justly and properly called *religious* music.

55. The proper places for performing works of religious music are concert halls or, auditoriums, but not churches consecrated to the worship of God.

However, should there be no auditorium or other convenient place and it is thought that a concert of religious music would be of spiritual benefit to the faithful, the Ordinary of the place may permit such a concert to be presented in a church, provided that the following are observed:

a. For any such concert, the written authorization of the local Ordinary is required;

b. Requests for such authorization must be made in writing, stating the day of the concert, the works to be performed, and the names of the conductors (of both instrumental and choral ensembles) and the names of the performers;

c. The Ordinary must not give permission if, after having consulted the Diocesan Commission of Sacred Music and sought the advice of other experts in the matter, he is not certain that the works proposed are not only of artistic merit and sincere in their

expression of Christian piety, but also that the performers possess those qualities listed in numbers 97-98;

d. The Blessed Sacrament must be removed from the church before the performance and be placed in a chapel or even in the sacristy; if this is not possible, the audience must be notified of the presence of the Blessed Sacrament in the church and the rector of the church must diligently take care that due respect to the Blessed Sacrament is observed;

e. If tickets are sold or programs distributed, this must take place outside the church;

f. The musicians, the singers, and the audience must comport themselves in dress and conduct with the seriousness proper to the sanctity of a holy place;

g. According to circumstances, it is preferable that the concert be concluded with some pious exercise, or still better, with Benediction of the Blessed Sacrament, in order that the spiritual elevation intended by the concert might, as it were, be crowned by this sacred function.

3. Regarding books on liturgical chant

56. Books on the liturgical chant of the Roman Church published up to the present are:

The Roman Gradual, with the Ordinary of the Mass.

The Roman Antiphonal for the daily Hours.

The Office of the Dead, of Holy Week, and of the Nativity of our Lord Jesus Christ.

57. The Holy See reserves to itself all rights of use and ownership of all the Gregorian melodies contained in the liturgical books of the Roman Church and approved by it.

58. The decree of the Sacred Congregation of Rites of August 11, 1905—the “Instruction concerning the publication and approval of books containing liturgical Gregorian chant” (*Decr. Auth. S.R.C.* 4166)—remains in force, as do the subsequent “Statement regarding the publication and approval of books containing liturgical Gregorian chant” of February 14, 1906 (*Decr. Auth. S.R.C.* 4178) and the Decree of February 24, 1911, which referred to some special questions about the approval of books on the chant of the “Propers” for certain dioceses and religious congregations (*Decr. Auth. S.C.R.* 4260).

What was laid down by the Sacred Congregation of Rites on August 10, 1946, “Concerning permission to publish liturgical

books" (AAS 38 [1946] 371-372) also applies to books on liturgical chant.

59. Therefore, the *authentic* Gregorian chant is that which is found in the "typical" Vatican editions, or which is approved by the Sacred Congregation of Rites for some particular church or religious community, and so it must be reproduced only by editors who have proper authorization, accurately and completely, as regards both melodies and the texts.

The signs, called *rhythmica*, which have been privately introduced into Gregorian chant, are permitted, provided that the force and meaning of the notes found in the Vatican books of liturgical chant are preserved.

4. Regarding musical instruments and bells

A. SOME GENERAL PRINCIPLES

60. The following principles on the use of musical instruments in the sacred liturgy are recalled:

a. In view of the nature of the sacred liturgy, its holiness and its dignity, the use of any kind of musical instrument should in itself be perfect. It would therefore be better to entirely omit the playing of instruments (whether the organ alone or other instruments) than to permit it to be done indecorously. And in general it is better to do something well on a small scale than to attempt something elaborate without sufficient resources to do it properly.

b. It is necessary to preserve the difference between sacred and profane music. There are musical instruments which by origin and nature—such as the classical organ—are directly fitted for sacred music: or others, as certain string and bow instruments, which are more easily adapted to liturgical use; while others, instead, are by common opinion proper to profane music and entirely unfit for sacred use.

c. Finally, only those musical instruments which are played by the personal action of the artist may be admitted to the sacred liturgy, and not those which are operated automatically or mechanically.

B. THE CLASSIC ORGAN AND SIMILAR INSTRUMENTS

61. The classic or pipe organ has been and remains the principal solemn liturgical musical instrument of the Latin Church.

62. The organ intended for liturgical services, even if small, must be constructed according to the rules of that craft and must be equipped with tones that befit religious use. Before it is used,

it should be duly blessed and it always should be diligently cared for as a sacred object.

63. In addition to the classic organ, the use of that instrument called the "harmonium" is also permitted, but only on condition that its tonal quality and amplitude of sound makes it suitable to sacred use.

64. That kind of organ called "electronic" may be tolerated temporarily in liturgical functions when means for buying a pipe organ, even a small one, are lacking. However, the explicit permission of the Ordinary of the place is necessary in each individual case. He should first of all consult the Diocesan Commission for Sacred Music and other persons competent in the matter, who should suggest all those points which would make the particular instrument suitable for sacred use.

65. The players of the musical instruments (see numbers 61-64) must be sufficiently skilled in their task, whether for accompanying sacred chant or choral music, or for merely playing the organ. Also, since it is often necessary to play "ex tempore" something appropriate to the different phases of liturgical functions, they should have knowledge and experience of the rules which govern the organ and sacred music.

The players of these instruments should take good care of the instruments entrusted to them. And as they sit at the organ during sacred functions they must reflect upon the active part they play in giving glory to God and edifying the faithful.

66. The playing of the organ, whether to accompany liturgical functions or pious exercises, should be adapted with diligent care to the liturgical character of the season or the day, to the nature of the rites or exercises, as well as to their specific parts.

67. Unless ancient custom or another special reason approved by the Ordinary of the place counsels otherwise, the organ should be located in a convenient place near the main altar, but in such manner that singers or musicians standing on a raised platform are not conspicuous to the faithful in the body of the Church.

C. SACRED INSTRUMENTAL MUSIC

68. During liturgical functions, especially on the more solemn days, musical instruments other than the organ may also be used—especially those with strings that are played with a small bow—either with the organ or without it, in musical performances or in accompaniment to song, strictly observing however those laws

which derive from the principles enunciated above in number 60, which are:

a. That musical instruments be used which are in accord with sacred usage;

b. That the sound of these instruments be produced in such manner and with such gravity (with a sort of religious chastity) as to avoid the clangor of profane music and to foster the devotion of the faithful;

c. That the choir director, the organist, and the artists be skilled in the use of the instruments and familiar with the laws of sacred music.

69. The Ordinaries of places must carefully watch, above all with the assistance of the Diocesan Commission for Sacred Music, so that these prescriptions pertaining to the use of instruments in the sacred liturgy be strictly observed. And let them not fail, if there is need, to give special instructions in the matter, adapted to conditions and approved customs.

D. ON MUSICAL INSTRUMENTS AND MECHANICAL MUSIC DEVICES

70. Those musical instruments which by common consent and usage are suited only for profane music must be absolutely prohibited in liturgical functions and pious exercises.

71. The use of "automatic" instruments and machines such as the automatic organ, phonograph, the radio, dictaphone, or tape recorder, and other similar devices, are absolutely forbidden in liturgical functions or pious exercises, whether inside or outside the church, even if they are used only to transmit sacred discourses or music, or to replace or assist the singing of the choir or the faithful.

One may use such machines, even in the church, but outside liturgical functions and pious exercises, in order to listen to the Supreme Pontiff or the Ordinary of the place or other sacred orators. They may also be used to instruct the faithful in Christian doctrine, in sacred chant or in popular religious song, as well as for directing and sustaining the singing of the people during processions outside the church.

72. "Loudspeakers" may be used in liturgical functions and pious exercises to amplify the live voice of the celebrant or of a "commentator" or other person who is permitted to speak according to the rubrics, and has the permission of the rector of the church.

73. The use of film projectors, especially machines, whether silent or with sound, is strictly prohibited in church, even though it is for a pious, religious, or charitable cause.

Let it be noted too, that in constructing or adapting halls for meetings or entertainment near the church or, in the absence of another place, beneath the church, there must be no entrance from the hall into the church, and noise from the hall must not disturb in any manner the sanctity and the silence of the holy place.

E. ON THE TRANSMISSION OF SACRED FUNCTIONS BY RADIO AND TELEVISION

74. For the transmission by radio or television of liturgical functions or pious exercises which take place outside or inside a church, the express authority of the Ordinary of the place is required. He must not give it if it is not first ascertained:

a. That the singing and the sacred music correspond fully to the laws of both the liturgy and sacred music;

b. That, besides, if there is to be television transmission, all those who are to take part in the sacred function are so well instructed that the celebration may take place in conformity with the rubrics and with dignity in every respect.

The Ordinary of the place may give standing permission for the regular transmission of functions from the same church when, all things considered, he is satisfied that all requirements will be diligently observed.

75. Television cameras should be kept out of the sanctuary as much as possible, and they should never be so close to the altar that they interfere with the sacred rites.

The television cameramen and their attendants must comport themselves with that seriousness which the place and the sacred rites require. They must not in the least disturb the piety of those present, especially in those moments which demand the greatest devotion.

76. All that was said in the foregoing number should be observed by photographers also, even more carefully, in fact, considering the ease with which they can move their cameras about.

77. The individual rectors of churches must be vigilant to see that the things prescribed in numbers 75-76 are faithfully observed, but the Ordinaries of places must give more detailed instructions when circumstances require them.

78. Since the nature of a radio broadcast demands that the listeners be able to follow it without interruption, it is fitting in broadcasts of Masses that the celebrant, especially if there is no "commentator," pronounce those words in a *slightly raised voice* which the rubrics require to be recited in *low voice*; likewise, those which are to be spoken in a *clear voice* should be pronounced even louder, so that the radio audience may follow everything with ease.

79. It is well to advise the radio and television audience before the broadcast takes place that the broadcast or the telecast is not sufficient to satisfy the obligations of attending Mass.

F. ON THE TIMES WHEN THE PLAYING OF MUSICAL INSTRUMENTS IS FORBIDDEN

80. Since the playing of the organ and, even more, that of other instruments is meant to adorn the sacred liturgy, the use of these instruments should be regulated by the degrees of joy with which the various liturgical days and seasons are distinguished.

81. In all liturgical functions, therefore, with the sole exception of Benediction of the Blessed Sacrament, the playing of the organ and all other musical instruments is prohibited during these times:

a. During Advent, that is, from first Vespers of the first Sunday of Advent until None of the Vigil of the Nativity of Our Lord;

b. During Lent and Passiontide, that is, from Matins of Ash Wednesday until the *Gloria in excelsis Deo* in the solemn Mass of the Easter Vigil;

c. On the Ferials and Saturday of the Ember Days of September, if the Office and the Mass are of these days;

d. During Offices and Masses of the dead.

82. The playing of other instruments, except the organ, is furthermore prohibited in Septuagesima, Sexagesima, and Quinquagesima Sundays and on the ferials that follow these Sundays.

83. However, on the days and in the seasons on which the above prohibitions are effective, the following exceptions are established:

a. The playing of the organ and other instruments is permitted on feasts of precept and holydays (except Sundays), as well as on the feastdays of the principal patron saint of the place, on the title day or anniversary of the dedication of a church and on the title or founder day of a religious community; or if some extraordinary solemnity occurs;

b. The playing of the organ or harmonium only is permitted on the Third Sunday of Advent and the Fourth Sunday of Lent, also on Thursday of Holy Week during the Mass of Chrism, and from the beginning of the solemn evening Mass *in Cena Domini* until the end of the *Gloria in excelsis Deo*;

c. Likewise, the organ or the harmonium only are permitted at Mass and during Vespers solely to accompany the singing.

The Ordinaries of places can make these prohibitions and permissions more precise according to the approved custom of places or regions.

84. The organ and the harmonium must remain completely silent during the Holy Triduum, that is, from midnight which begins the fifth ferial *in Cena Domini* until the *Gloria in excelsis Deo* of the solemn Mass of the Easter Vigil, and they must not be used even to accompany singing, except as provided in number 83-b.

Furthermore, the playing of the organ and harmonium is prohibited during this Triduum without any exception and notwithstanding any contrary custom whatsoever, even during pious exercises.

85. The rectors of churches and other responsible individuals must not fail to explain to the faithful the reason for this liturgical silence. They must not forget to take care that, on these days and during these seasons, the other liturgical prescriptions *about not ornamenting the altars* be observed also.

G. ON BELLS

86. All responsible persons are bound to preserve strictly the ancient and approved use of bells in the Latin Church.

87. Bells are not to be used in a church if they have not been solemnly consecrated or at least blessed. After this, they are to be treated with the care due to sacred objects.

88. The approved customs and the different ways of ringing the bells, according to the various purposes for which they are rung, are to be carefully preserved. Ordinaries of places should set down the traditional and customary norms in this matter, or, if there are none, prescribe them.

89. Innovations which are meant to give a fuller sound to the bells or to simplify their ringing, may be permitted by local Ordinaries after they have consulted experts in the matter, but in cases of doubt the problem is to be referred to the Sacred Congregation of Rites.

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90. Besides the different customary and approved methods of

ringing bells mentioned in number 88, there are in some places certain apparatuses of many small bells hung in the same bell tower, which are used for the execution of various songs and melodies.

Such playing of the bells, which is commonly called a "carillon" (in German "Glockenspiel") is to be excluded entirely from liturgical use. The small bells destined for such use, then cannot be consecrated or blessed according to the solemn rite of the Roman Pontifical, but only with the simple blessing.

91. Everything should be done to see that all churches and public and semi-public oratories are furnished with at least one or two bells, even if they must be small. It is strictly forbidden to use in place of bells any machine or instrument for the mechanical or automatic imitation or amplification of the sound of bells. One may use such machines or instruments if, as has been explained above, they are to be used in the manner of a "carillon."

92. For the rest, the prescriptions of canons 1169, 1185; and 612 of the Code of Canon Law are to be scrupulously observed.

5. Regarding the persons who have the principal parts in sacred music and the sacred liturgy

93. The *priest celebrant* presides at all liturgical functions. All others are to participate in the liturgical function in the manner proper to each.

a. Clerics, who participate in liturgical functions in the manner and form prescribed by the rubrics, that is to say, as clerics, acting either as sacred ministers or in place of minor ministers, or even taking part in the choir or *schola cantorum*, exercise a true and proper ministerial service by virtue of their ordination and assumption of the clerical state.

b. The laity also exercise an active liturgical participation by virtue of their baptismal character because of which in the Holy Sacrifice of the Mass they offer in their own way, along with the priest, the divine victim to God the Father. (Cf. Encyclical *Mystici Corporis Christi*, June 29, 1943: AAS 35 [1943] 232-233; Encyclical *Mediator Dei*, November 20, 1947: AAS 39 [1947] 555-556).

c. Therefore the laity of male sex, whether children, youth, or men, when they are appointed by the competent ecclesiastical authority as ministers of the altar or to execute sacred music, if they fulfill such duties in the manner and form established by the ru-

brics, exercise a *direct but delegated ministerial service*, on the condition that, where they are to sing, they form an actual part of the "choir," the *schola cantorum*.

94. The priest celebrant and the sacred ministers, besides an accurate observance of the rubrics, should endeavor to execute their sung parts as correctly, distinctly, and artistically as they can.

95. Whenever it is possible to choose the persons who will celebrate liturgical functions, it is better that those be preferred who are recognized for their singing ability, especially for the more solemn liturgical functions or for those in which the chant is more difficult or when the function is to be transmitted by radio or television.

96. The active participation of the faithful, especially at Holy Mass and some more complex liturgical functions, can be more easily accomplished with the use of a "commentator." At the proper moment and in a few words, he can explain the rites and the prayers or lessons being read by the celebrant or his sacred ministers, and he can direct the external participation of the faithful—their responses, prayers, and songs. Such a commentator is permitted if the following rules are observed:

a. It is fitting that the role of commentator be performed by a priest or at least a cleric. When they cannot be had, the task may be entrusted to a layman of outstanding Christian life who is well instructed in his role. Women may never assume the role of commentator. It is only permitted that, in case of necessity, a woman be used as director of the song and prayers of the faithful.

b. If the commentator is a priest or a cleric, he should be vested in surplice and stand in the sanctuary near the communion rail or in the pulpit. If he is a layman, he should stand in a convenient place in front of the faithful, but not in the sanctuary or the pulpit.

c. The explanations and directions given by the commentator must be prepared in writing; they must be brief and serious, delivered at a fitting moment and with subdued voice. They must never rise above the prayers of the celebrant. In a word, they must be so spoken as to be a help and not a hindrance to the devotion of the faithful.

d. In directing the prayers of the faithful, the commentator must remember the prescriptions given above in 14-c.

e. In those places where the Holy See has given permission for the reading of the Epistle and Gospel in the native tongue after the Latin text has been chanted, the commentator may not substitute for the celebrant, deacon or subdeacon in reading them (cf. n. 16-c).

f. Let the commentator bear the celebrant in mind and so accompany the sacred action that he does not retard or interrupt it, and so that the entire liturgical function may progress in harmony, dignity, and devotion.

97. All those who take part in sacred music, as composers, organists, choir directors, singers, or musicians should above all give good example of Christian life to the rest of the faithful because they directly or indirectly participate in the sacred liturgy.

98. The same persons, besides bearing in mind the required excellence of faith and Christian morals, should possess a greater or lesser instruction in accordance with their circumstances and participation in the liturgy. Therefore:

a. *Authors or composers of sacred music* should possess sufficient knowledge of the sacred liturgy itself under its historical, dogmatic or doctrinal, practical or rubrical aspects. They should also know Latin. And, finally, they must have a sound training in the art of sacred and of profane music and in the history of music.

b. *Organists and choir directors* must have a broad knowledge of the sacred liturgy and sufficient understanding of the Latin tongue. They should be experts also in their art so that they will be able to fulfil their duty with competence and dignity.

c. The *singers* too, children as well as adults, must be given such an understanding of the liturgical functions and texts that they are to sing, according to their capacity, that their song may go out from the intelligence of the mind as well as from the affection of the heart, as the "reasonable obedience" of their service demands. Let them also be trained to pronounce the Latin words correctly and distinctly. Rectors of churches and other responsible persons must see to it that there is good order in the part of the church occupied by the singers and that sincere devotion reigns there.

d. Finally, those *instrumental musicians* who perform sacred music should not only be very expert in the technique of their own instrument but should also know well how to adapt its use to the laws of sacred music, and they should be so instructed in liturgical matters that they can harmoniously contribute the external exercise of their art with pious devotion.

99. It is highly desirable that cathedral churches and, at least the parish churches or other ones of major importance, have their own permanent musical "choir," a *schola cantorum*, which is capable of giving true ministerial service according to the norms of articles 93-a and c.

100. If in some place, such a musical choir cannot be organized, the institution of a choir of the faithful is permitted, whether "mixed" or entirely of women or of girls only.

Such a choir should take its position in a convenient place, but outside the sanctuary or communion rail. In such a choir too, the men should be separated from the women or girls, scrupulously avoiding anything that is not fitting. The Ordinaries of places must not fail to establish precise rules, with which the rectors of churches should comply.

101. It is desirable that the organists, choir directors, singers, musicians and all others engaged in the service of the church offer their works of piety and of zeal for the love of God, without any recompense.

Should it be that they are unable to offer their services gratuitously, Christian justice and charity demand that ecclesiastical superiors give them just pay, according to the various approved customs of the place and also in observance of the ordinances of civil laws.

102. It is therefore fitting that the Ordinaries of places, after consulting the Commission for Sacred Music, publish a list which specifies for the entire diocese the recompense to be given to the different persons enumerated in the preceding article.

103. It is necessary, finally, that accurate provisions be made for these same persons in all that pertains to "social security," observing the civil laws, if they exist, or if they do not, the regulations which the Ordinaries should opportunely give.

6. Regarding the necessity of cultivating sacred music and liturgical music

A. ON THE GENERAL INSTRUCTION TO BE GIVEN TO THE CLERGY AND TO THE PEOPLE CONCERNING SACRED MUSIC AND THE SACRED LITURGY

104. Sacred music is closely linked to the liturgy; sacred chant is an integral part of the liturgy itself (n. 21). Popular religious singing is used to a great extent in pious exercises and sometimes also in liturgical functions (n. 19). From this, it is easy to conclude that instructions on sacred music and on sacred liturgy cannot be separated; both are necessary to the Christian life, in varying degrees, according to the different positions and ranks of the clergy and the faithful.

For this reason, all must strive to acquire, according to their capacity, at least some instruction in sacred liturgy and sacred music.

105. *The Christian family* is the natural and first school of Christian education, in which, little by little, children are led to know and practice the Christian faith. An effort should be made, therefore, to see to it that the children, according to their age and reason, learn to participate in the pious exercises and liturgical functions, especially in the Sacrifice of the Mass, and begin to learn and love popular religious song in the family and in the church (cf. n. 9 and 51-53).

106. The following should be observed in the *primary* and *secondary schools*:

a. If the schools are directed by Catholics and are free to follow their own programs, provisions should be made for the children to learn popular sacred hymns in the schools themselves, and to receive, according to their understanding, a more complete instruction on the Holy Sacrifice of the Mass and the manner of participating in it. They should also begin to sing the more simple Gregorian melodies.

b. If, however, it is a question of public schools subject to civil laws, the Ordinaries of places must take care to give suitable regulations to provide for the necessary education of the children in sacred liturgy and sacred chant.

107. What has been said about the primary and elementary schools applies with even greater necessity to the *intermediate* or *secondary schools* where adolescents must acquire that maturity needed for sound social and religious life.

108. The liturgical and musical education described so far should be carried as far as *the highest institutes of letters and science*, called "universities."

In fact, it is most important that those who have pursued higher studies and have assumed important roles in the life of society, should also have received a fuller instruction in the complete Christian life.

Therefore, all priests in whose care *university students* have in any way been entrusted should strive to lead them theoretically and practically to a more complete knowledge and participation in the sacred liturgy, and as circumstances permit should use that form of Mass which is treated of in numbers 26 and 31.

109. If a certain degree of knowledge of the sacred liturgy and sacred music is required of all the faithful, *young men who aspire to the priesthood* must achieve a complete and sound instruction on the whole of the sacred liturgy and of sacred chant.

Therefore, everything concerning this question established by the Code of Canon Law (canons 1364, 1 and 3; 1365, 2) or more specifically ordered by the competent authority, must be accurately observed, under serious obligation of conscience of all those concerned. (Cf. especially the Constitution *Divini cultus*, Dec. 20 1928, on the increasing impetus to be given to the liturgy and to Gregorian chant and sacred music: AAS 31 [1929] 33-41.)

110. A sound and progressive instruction in the sacred liturgy and sacred chant must also be given to both men and women Religious as well as to members of secular institutes, from the time of probation and the novitiate.

One must also see to it that there are able teachers prepared to instruct, direct, and accompany sacred chant in religious communities of men and women and in the colleges and universities dependent upon them.

The superiors of men and women Religious must strive so that all the members of their communities, and not merely select groups, have sufficient practice in sacred chant.

111. There are *churches* which, *of their nature*, require that the sacred liturgy together with sacred music be carried out with special beauty and splendor; such are the larger parish churches; collegiate, cathedral, or abbatial churches; churches of major religious houses; major shrines. Persons attached to such churches—clerics, ministers, and musicians—must strive with all care and attention to become able and ready to perform the sacred chant and liturgical functions perfectly.

112. Special care must be given to introducing and supervising the sacred liturgy and sacred chant *in foreign missions*.

First of all, one must make a distinction between peoples endowed with human culture, sometimes centuries old and very rich, and peoples who still lack a high level of culture.

With this in mind, the following general rules must be heeded:

a. Priests who are sent to foreign missions should have a sound training in the sacred liturgy and sacred chant.

b. If peoples are involved who have a highly developed musical culture of their own, the missionaries should endeavor, with due precautions, to adapt the native music to sacred use. They should organize pious exercises in such a way that the native faithful can express their religious devotion in the language and melodies of their own people. And it must not be forgotten that the Gregorian

melodies themselves, as experience has proven, can sometimes be easily chanted by natives because they often have a certain affinity to their own songs.

c. On the other hand, in the case of a less civilized people, what has been suggested above in *b* must be modified and adapted to the particular capability and character of those people. Where the family and social life of the people is filled with great religious feeling, the missionaries should take special care not to extinguish that religious spirit but rather, after having overcome superstition, render it Christian especially by means of pious exercises.

B. ON PUBLIC AND PRIVATE INSTITUTIONS FOR THE ADVANCEMENT OF SACRED MUSIC

113. Parish priests and rectors of churches must be diligent in seeing to it that there are children and young men, or even older men who are recommended because of their piety, well instructed in the ceremonies and also sufficiently proficient in the execution of sacred and popular religious singing.

114. Still more important to sacred and religious singing is that institution called a "boys' choir," which has several times been praised by the Holy See. (Apostolic Constitution *Divini cultus*: AAS 21 [1929] 28; Encyclical *Musicae sacrae disciplina*: AAS 48 [1956] 23.)

It is to be desired, and striven for, that every church have a boys' choir, and that its members be instructed in the sacred liturgy and particularly in the art of singing well and piously.

115. It is therefore recommended that there be in every diocese an institute or school of voice and organ, in which organists, choir masters, singers, and even the instrumental musicians, receive good instruction.

It may be sometimes more suitable that such an institute be created by several dioceses which unite for the purpose. Parish priests and rectors of churches must not neglect to send chosen young men to these schools and give the necessary encouragement to their studies.

116. Higher institutes or academies devoted exclusively to the most complete instruction in sacred music are to be considered most useful. Among these institutes the place of honor is held by the Pontifical Institute of Sacred Music, founded in Rome by St. Pius X.

Let it be the concern of Ordinaries to send priests who are gifted with special talents and love for this art to the aforemen-

tioned institutes, particularly to the Pontifical Institute of Sacred Music in Rome.

117. In addition to the institutes whose purpose it is to teach sacred music, many societies have been founded which, bearing the name of St. Gregory the Great or of St. Cecilia or of other saints, aim in various ways at fostering the study of sacred music. Sacred music can derive great advantages from an increase in the number of these societies and from national and international associations of them.

118. A special *Commission for Sacred Music* must exist in every diocese, as has been required since the time of Pius X. (*Motu proprio Tra la Sollecitudini*, Nov. 20, 1903: AAS 36 [1903-04] 24; *Decr. auth. S.R.C.* 4121.) The members of such Commissions, priests and laymen, are named by the Ordinary of the place who should choose men who have training and experience in the various kinds of sacred music.

Since sacred music is closely linked with the liturgy and the latter with sacred art, there should also be a *Commission for Sacred Art* and a *Commission for the Sacred Liturgy* established in every diocese. (Circular Letter of the Secretariat of State, Sept. 1, 1924, Prot. 34215; *Encyclical Mediator Dei*, Nov. 20, 1947: AAS 39 [1947] 561-562.) But there is nothing which forbids, and sometimes it is even advisable, that the three above-mentioned commissions meet together instead of separately and, by an exchange of opinions, discuss and try to solve their common problems.

Moreover, the Ordinaries of places should take care that the commissions meet as often as circumstances require. It is also desirable that the Ordinaries themselves sometimes attend these meetings.

This Instruction on sacred music and the sacred liturgy was submitted to His Holiness Pope Pius XII by the undersigned Cardinal. His Holiness deigned to approve in a special way the whole and the single parts and ordered that it be promulgated and, that it be exactly observed by all to whom it applies.

Notwithstanding anything else to the contrary.

Given at Rome, from the Office of the Sacred Congregation of Rites, on the feastday of St. Pius X, Sept. 3, 1958.

GAETANO CARDINAL CICOGNANI, *Prefect*,
ARCHBISHOP ALFONSO CARINCI, *Secretary*.

THE NEW INSTRUCTION ON SACRED MUSIC AND LITURGY

One of the last important acts of the late Pope Pius XII was to approve, on September 3, 1958, the feast of St. Pius X, a new instruction on sacred music and the liturgy issued by the Sacred Congregation of Rites. The instruction contains little that is new in the sense of innovation. Its importance lies in the careful detailing and underlining of the prescriptions already sketched in existing legislation, from the *Tra le sollecitudini* of Pius X to the *Musicae sacrae disciplina* of Pius XII. It is a lengthy document that merits scrupulous study. Here we can only excerpt and annotate those parts that have a more direct bearing on sacred music, leaving to future issues a more minute study of the instruction as a whole.

Gregorian Chant

With regard to Gregorian chant, which it defines as "the sacred song of the Roman Church" (n. 5), the instruction points out that it "does not of its nature require the accompaniment of organ or other musical instrument" (ibid.). The document calls attention to the well-known fact that the only authentic chant is that which appears in the typical Vatican editions of the Roman Gradual, the Roman Antiphonal and in the Offices of the Dead, of Holy Week and Christmas (n. 59), or has been approved for some particular church or religious institute. The rhythmical signs are permitted, but only provided that the "nature and arrangement of the notes as given in the Vatican books of liturgical chant are preserved intact" (ibid.).

Emphasis is placed on the need for a popular appreciation of at least the simpler chants of the Ordinary of the Mass. The instruction suggests that "the faithful throughout the world learn the following easier Gregorian melodies: the *Kyrie eleison*, *Sanctus Benedictus* and *Agnus Dei* according to Mass XVI of the Roman Gradual; the *Gloria in excelsis Deo*, together with the *Ite, missa est—Deo gratias* from Mass XV; and either *Credo I* or *Credo III* (n. 25).

Sacred Polyphony

The instruction defines sacred polyphony as the "measured song originating from motifs of Gregorian chant and performed in several voices without instrumental accompaniment" (n. 6). It includes not only the music of the classical period of Palestrina, but

also the Latin music of an earlier era, and it points out in addition that “the art is still being cultivated by distinguished masters” (ibid.). While sacred polyphony is permitted at all liturgical functions, it should be employed only “on condition that there is a choir capable of singing it artistically” (n. 17). But care should be exercised in selecting such music, whether by ancient or by modern composers; works of this kind should not be introduced into the service “until it has been definitely ascertained that, in their original or adapted form, they correspond fully to the pertinent norms and admonitions given in the encyclical *Musicae sacrae disciplina*” (n. 48).

Modern Sacred Music

Modern sacred music is defined by the instruction as “music composed in more recent times, with the advance in musical technique. It is performed in several voices and does not exclude instrumental accompaniment” (n. 7). Again the instruction insists on two precautions: that it “breathe a spirit of devotion and reverence” (ibid.), and that there be “a choir capable of singing it artistically” (n. 18). “Works of modern sacred music may not be used in liturgical services unless they are composed in conformity with the laws of liturgy and of sacred music itself” (n. 50)—a stipulation that harks back to St. Pius X who likewise gave only this negative approval to modern musical compositions, not only for any dislike of modern compositions but for fear that the spirit of secularism, so rampant in much of modern music, might enter the church.

Musical Instruments in General

The instruction echoes Pope Pius XII’s predilection for music with instrumental accompaniment. But not just any kind of playing! “In view of the nature, holiness and dignity of the sacred liturgy, the playing of any musical instrument should obviously be of the greatest possible excellence” (n. 60). Organists and choirmasters should note the following remark: “It would therefore be better to forego the use of instruments entirely, whether of the organ alone, or of other instruments, than to play them poorly or unbecomingly. In general, it is better to do something well, however modest, than to attempt something on a grander scale if proper means are lacking” (ibid.). Isn’t this an important principle and one that is too often overlooked?

The Organ

“The principal and solemn liturgical musical instrument of the Latin Church has been and remains the classic organ or pipe organ”

(n. 61). The harmonium or reed organ may be used if its “tonal quality and volume are appropriate for sacred use” (n. 63), but simulated organs, electronic instruments, are only “tolerated temporarily for liturgical services if means for procuring a pipe organ, even a small one, are not available” (n. 64).

The instruction insists that there is a plethora of good organ music suited to liturgical needs and that therefore sacred organ music “can make a significant contribution toward enhancing the sacred liturgy, provided that it conforms exactly to the laws of sacred music” (n. 8). Apparently the instruction is out of sympathy with those who think a service is best conducted without the use of any instruments—I mean, in those seasons and on those occasions when instrumental music is allowed. On the other hand, it reprobates the excessive use of the organ and commands “that if anywhere the custom obtains of playing the organ during a low Mass in which the faithful do not take part in the Mass whether by prayers in common or by song, the practice of playing the organ, harmonium or reed organ, or other musical instruments almost without interruption is to be abandoned” (n. 29). Even at a high Mass there ought to be some respite, so that “after the consecration a holy silence is recommended until the *Pater noster*, unless the *Benedictus* is still to be sung” (n. 27).

Other Instruments

“During liturgical services, particularly on days of greater solemnity, other musical instruments besides the organ may likewise be used, especially the smaller bowed instruments, either with or without the organ, for an instrumental number or to accompany the singing” (n. 68). Of course there must be some restraint; not every kind of instrument nor every kind of playing is adapted to sacred use. The instruction notes that there are some instruments which “by common consent are so identified with secular music that they simply cannot be adapted to sacred use” (n. 60). And even the playing of instruments in themselves not ill-adapted to the liturgy must avoid “every suggestion of strident secular music”, so that the “devotion of the faithful is fostered”, not hindered (n. 68). And, as though it had not already said it enough, the instruction again insists that “the director, the organist and the instrumentalists must be well versed in the technique of the instruments and in the laws governing sacred music” (n. 68).

There are many other valuable recommendations in this instruction — suggestions regarding lay participation in the Mass, sug-

gestions about the training of clergy and laity in the liturgical practices of the church and in sacred song, and reiterated commendations of such organizations as the Caecilia Associates—but these must be left for consideration at some later time. Sufficient for the present is the renewed awareness of the high regard that sacred music holds in the eyes of the Church. May all those whose pleasant duty it is to cultivate this wondrous art take heart at the interest the Holy See manifests in their work.

Francis A. Brunner, C.Ss.R.

DIOCESAN MUSIC REGULATIONS—*Report on a Survey*

Under the caption, *Musica Rediviva*, the following item appeared in a current periodical: Among the phenomena of the past twelve months . . . is a ripple of official interest in Church music. Several of the Ordinaries seem to be reviving their Music Commissions, cleaning out the deadwood and the time-servers . . .

We thought it might be worthwhile to pass along a summary report on a recent Survey of Diocesan Music Regulations. The Survey was made last Spring, 1958, by Frater Vincent Rohr, O.F.M.Cap., of St. Fidelis College and Seminary, Herman, Penna.¹ The Survey is not a definitive work, yet we feel it may throw some light on a current problem. The Survey was made in an objective manner (not meant to belittle) to show what has been done and is being done about sacred music on the diocesan level. Naturally the Survey points up ideals we can all reach for. Like most Surveys, this one falls short at times and is not as extensive as it could be. Here is something for further research. But the conclusions show the general attitude and atmosphere of diocesan music regulations.

We know that the Holy Fathers, from St. Pius X on, have recommended that some kind of organization be formed (under whatever name) in the diocese to watch over the trends of sacred music. Pius XII put it this way in *Musicae Sacrae Disciplina*:

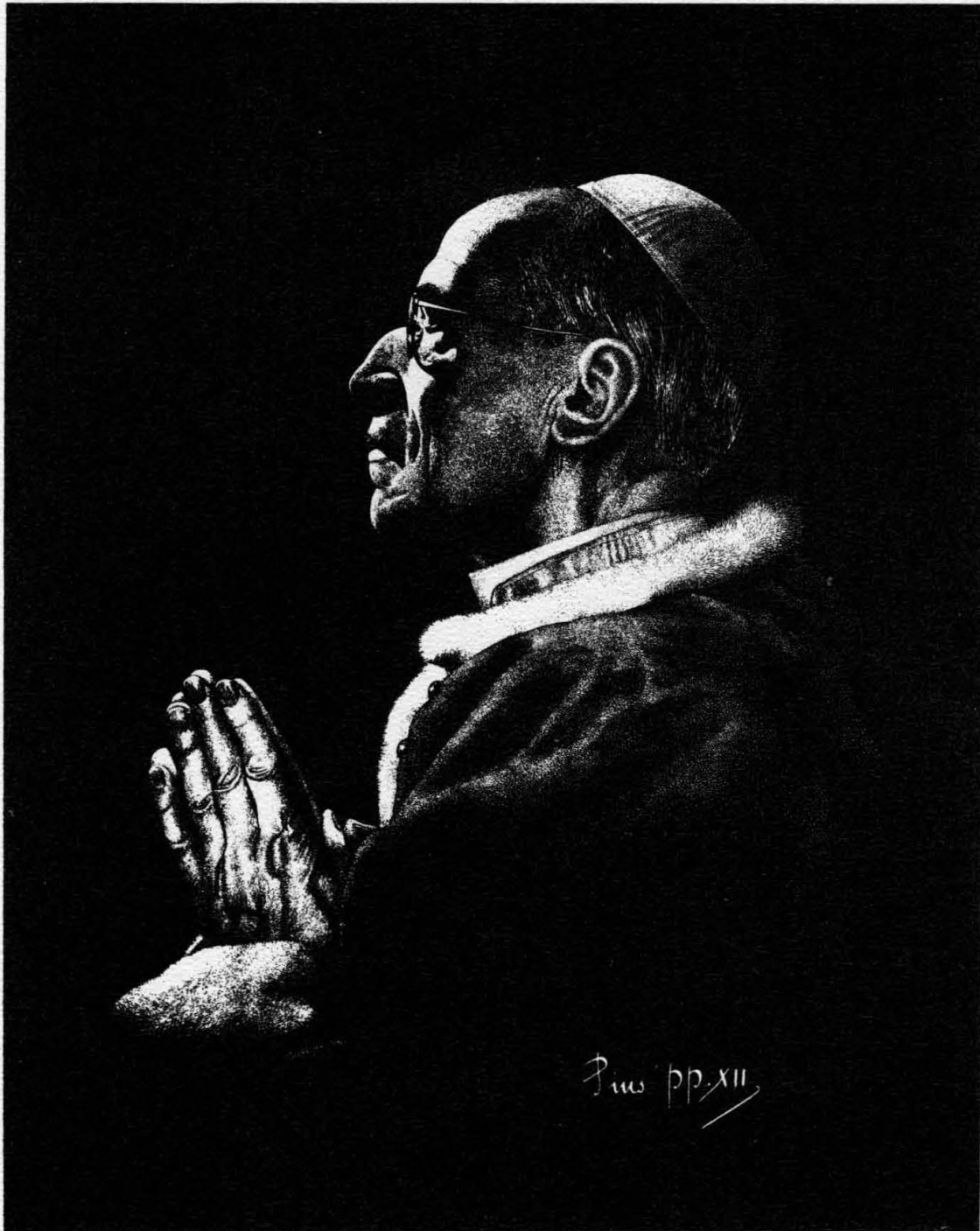
In this matter care must also be taken that local Ordinaries and heads of religious communities have someone whose help they can use in this important area which, weighed down as

¹ Rohr, Frater Vincent, O.F.M.Cap., *Sacred Music and Diocesan Regulations: A Survey*, St. Fidelis College and Seminary, Herman, Pa., 1958, unpublished.

. . . the artist who is firm in his faith and leads a life worthy of a Christian, who is motivated by the love of God and reverently uses the powers the Creator has given him, expresses and manifests the truths he holds and the piety he possesses so skillfully, beautifully and pleasingly in colors and lines or sounds and harmonies that this sacred labor of art is an act of worship and religion for him. It also effectively arouses and inspires people to profess the faith and cultivate piety.

The Church has always honored and always will honor this kind of artist. It opens wide the doors of its temples to them because what these people contribute through their art and industry is a welcome and important help to the Church in carrying out its apostolic ministry more effectively.

Pope Pius XII



We have the Columban Fathers, publishers of *The Far East*, St. Columbans, Nebraska, to thank for the picture of our beloved Pope Pius XII. It is an etching by John Andrews after a portrait by Karsh of Ottawa.