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ON

PARTICIPATION IN THE MASS

by the Sacred Congregation of Rites

*and commentary*

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## INSTRUCTION ON SACRED MUSIC AND THE SACRED LITURGY\*



ON THE subject of sacred music three documents of the highest importance have been issued in our time by the Supreme Pontiffs. They are: the Motu proprio *Tra le sollecitudini* of St. Pius X, November 22, 1903; the apostolic constitution *Divini cultus* of Pius XI of happy memory, December 20, 1928; and the encyclical *Musicae sacrae disciplina* of the happily reigning Supreme Pontiff Pius XII, December 25, 1955. There have also been other papal documents of lesser moment and decrees of this Sacred Congregation of Rites regulating various matters pertaining to sacred music.

Everyone is aware that sacred music and the sacred liturgy are by their nature so closely linked that it is hardly possible to pass laws or prescribe norms for the one without regard to the other. As a matter of fact, the papal pronouncements and decrees of the Sacred Congregation of Rites just mentioned contain material common to both sacred music and the sacred liturgy.

Previous to his encyclical on sacred music, the Supreme Pontiff Pius XII issued another encyclical of the utmost importance on the sacred liturgy, *Mediator Dei* of November 20, 1947, which admirably explains and interrelates liturgical doctrine and pastoral needs. It has consequently been judged very appropriate to draw together from the above documents the principal points concerning the sacred liturgy, sacred music, and the pastoral effectiveness of both, and to give these points a more precise interpretation in a special instruction. Then what has been set forth in these pronouncements can be more easily and surely applied in actual practice.

For this reason the present instruction has advisedly been prepared with the assistance of experts in sacred music and the Pontifical Commission for the General Restoration of the Liturgy.

\* "Instruction of the Sacred Congregation of Rites on Sacred Music and the Sacred Liturgy According to the Encyclical Letters *Musicae sacrae disciplina* and *Mediator Dei* of Pope Pius XII," September 3, 1958: *Acta Apostolicae Sedis* [= *AAS*] 50 (1958) 630-663. [The occasional use of square brackets in the translation is taken from the official Latin text, where the words enclosed serve as explanatory additions to quoted documents. The translation was prepared by Rev. Benedict Avery, O.S.B., and Rev. Godfrey Diekmann, O.S.B.]

The contents of the instruction have been arranged in the following order:

Chapter I: *General Concepts* (nos. 1–10)

Chapter II: *General Norms* (nos. 11–21)

Chapter III: *Special Norms*

1. The principal liturgical services in which sacred music is used
  - A) The Mass
    - a) Some general principles regarding the participation of the faithful (nos. 22–23)
    - b) Participation of the faithful in sung Masses (nos. 24–27)
    - c) Participation of the faithful in low Masses (nos. 28–34)
    - d) The conventual Mass, also called Mass in choir (nos. 35–37)
    - e) The assistance of priests at the holy sacrifice of the Mass, and “synchronized” Masses, as they are called (nos. 38–39)
  - B) The Divine Office (nos. 40–46)
  - C) Benediction with the Blessed Sacrament (no. 47)
2. Some forms of sacred music
  - A) Sacred polyphony (nos. 48–49)
  - B) Modern sacred music (no. 50)
  - C) Popular religious song (nos. 51–53)
  - D) Religious music (nos. 54–55)
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4. Musical instruments and bells
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  - D) Musical instruments and mechanical devices (nos. 70–73)
  - E) The broadcasting and televising of sacred services (nos. 74–79)
  - F) Times when the playing of musical instruments is forbidden (nos. 80–85)
  - G) Bells (nos. 86–92)
5. The persons with the chief roles in sacred music and the sacred liturgy (nos. 93–103)

6. The fostering of sacred music and the sacred liturgy
  - A) General instruction of the clergy and people in sacred music and the sacred liturgy (nos. 104–112)
  - B) Public and private schools of sacred music (nos. 113–118)

Beginning, then, with some general concepts (Chapter I), the instruction continues with a statement of general principles regarding the use of sacred music in the liturgy (Chapter II). On this groundwork rests the whole presentation of the subject in Chapter III. In each section of this chapter basic principles are first set down, then the special norms which naturally derive from them.

## CHAPTER I: GENERAL CONCEPTS

1. "The sacred liturgy comprises the whole public worship of the Mystical Body of Jesus Christ — of the Head, that is, and His members."<sup>1</sup> "Liturgical services" (*actiones liturgicae*) are therefore those sacred services which, by institution of Jesus Christ or the Church and in their name, are performed according to the liturgical books approved by the Holy See by persons lawfully deputed for this function, in order to give due worship to God and the saints and blessed (cf. canon 1256). Any other sacred services, whether performed in church or outside of church, even with a priest present or conducting them, are called "devotions" or "devotional services" (*pia exercitia*).

2. The holy sacrifice of the Mass is an act of public worship offered to God in the name of Christ and the Church, whatever the place or manner of its celebration. The term "private Mass" should therefore be avoided.

3. There are two types of Masses: the "sung" Mass (*Missa in cantu*) and the "low" Mass (*Missa lecta*).

A Mass is called a *sung* Mass if the priest celebrant actually sings the parts which according to the rubrics are to be sung by him; otherwise it is called a *low* Mass.

A *sung* Mass is called a *solemn* Mass (*Missa solemnis*) if it is celebrated with the assistance of sacred ministers. If it is celebrated without sacred ministers, it is called a *high* Mass (*Missa cantata*).

4. The term "sacred music" here includes: a) Gregorian chant, b) sacred polyphony, c) modern sacred music, d) sacred organ music, e) popular religious song, f) religious music.

5. The "Gregorian" chant to be used in liturgical services is the

<sup>1</sup> Encyclical *Mediator Dei*, November 20, 1947: *AAS* 39 (1947) 528–529. [National Catholic Welfare Conference edition, no. 20. Hereafter this translation of the encyclical is cited, by paragraph number, as NCWC. — Ed.]

sacred song of the Roman Church. Reverently and faithfully fostered and developed in an ancient and venerable tradition, and also composed in more recent times according to the patterns of that ancient tradition, this chant is available for liturgical use in various books duly approved by the Holy See. Gregorian chant does not of its nature require the accompaniment of organ or other musical instrument.

6. By "sacred polyphony" is meant measured song originating from the motifs of Gregorian chant and performed in several voices without instrumental accompaniment. It first flourished in the Latin Church in the Middle Ages, then during the second half of the sixteenth century found in Pierluigi da Palestrina (1525–1594) its preeminent exponent. This art is still being cultivated by distinguished masters.

7. "Modern sacred music" is music composed in more recent times, with the advance in musical technique. It is performed in several voices and does not exclude instrumental accompaniment. When intended specifically for liturgical use it should breathe a spirit of devotion and reverence and on this condition has been admitted into the service of the liturgy.

8. "Sacred organ music" is music composed for organ alone. Ever since the pipe organ was perfected as a concert instrument, sacred organ music has been extensively cultivated by celebrated masters and can make a significant contribution toward enhancing the sacred liturgy, provided that it conforms exactly to the laws of sacred music.

9. "Popular religious song" is singing which springs spontaneously from the religious consciousness with which the Creator Himself has endowed the human race. As a result such song is universal, flourishing as it does among all peoples.

Since it is remarkably effective for imbuing the life of the faithful, personal as well as social, with the Christian spirit, it has been widely cultivated in the Church since the very earliest times.<sup>2</sup> In our day, too, it can be earnestly recommended as a means of fostering the piety of the faithful and enhancing devotional services. In fact, it can sometimes be permitted even in liturgical services.<sup>3</sup>

<sup>2</sup> Cf. Eph. 5:18–20; Col. 3:16.

<sup>3</sup> Encyclical *Musicae sacrae disciplina*, December 25, 1955: *AAS* 48 (1956) 13–14.

10. "Religious music" is music which, as a result of the composer's intention as well as the theme and purpose of the composition, serves to express and awaken devotion and reverence. Hence "it is a powerful aid to religion."<sup>4</sup> But since it is not intended for divine worship and features a certain lack of reserve, it cannot be allowed in liturgical services.

## CHAPTER II: GENERAL NORMS

11. This instruction is binding on all the Rites of the Latin Church. Therefore, what is said of *Gregorian* chant applies also to the liturgical chant proper to other Latin Rites, if they have a chant of their own.

In this instruction the term "sacred music" sometimes means "singing *and* the playing of musical instruments," sometimes only "the playing of instruments," as can easily be inferred from the context.

The term "church" ordinarily applies to any "sacred place," that is to say: a church in the strict sense, a public, a semipublic, or a private oratory (cf. can. 1154, 1161, 1188) — unless it is clear from the context that there is question only of churches in the strict sense.

12. Liturgical services must be carried out according to the liturgical books duly approved by the Apostolic See either for the universal Church or for some particular church or religious institute (cf. can. 1257). Devotional services are conducted according to local or community customs and traditions as approved by the competent ecclesiastical authority (cf. can. 1259).

It is unlawful to combine liturgical services and devotional services. But if circumstances so require, the devotions should either precede or follow the liturgical services.

13. a) Latin is the language of liturgical services unless the general or particular liturgical books just mentioned<sup>4a</sup> explicitly permit another language for certain liturgical services. Excepted also are the instances mentioned below.

b) In the celebration of sung liturgical services no liturgical text

<sup>4</sup> Encyclical *Musicae sacrae disciplina*: AAS 48 (1956) 13.

[<sup>4a</sup> "General" and "particular" are here used technically in the sense explained above in the first paragraph of no. 12. A similar use of "particular" occurs below in no. 13b and c. — ED.]

may be sung in word-for-word vernacular translation<sup>5</sup> except by particular concession.

c) Particular exceptions to the law requiring the exclusive use of Latin in liturgical services, which have been granted by the Holy See, remain in effect. But without authorization from the Holy See they may not be given a broader interpretation or transferred to other regions.

d) Any language suitable for the faithful may be used for devotional services.

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

“However, where a centenary or immemorial custom permits the inclusion of some popular hymns in the vernacular at the solemn eucharistic Sacrifice [that is, at sung Masses] after the sacred words of the liturgy have been sung in Latin, local Ordinaries may allow this custom to continue ‘if, taking into account the circumstances of the place and the people, they judge that it cannot prudently be eliminated’ (can. 5). But the law stating that the liturgical texts themselves may not be sung in the vernacular remains in force.”<sup>6</sup>

b) In *low* Masses the priest celebrant, his server, and the faithful who take a *direct* part in the liturgical service together with the celebrant — that is, who say aloud those parts of the Mass which belong to them (cf. no. 31) — must use Latin exclusively.

But if besides this *direct* liturgical participation the faithful wish to add certain prayers or popular hymns according to local custom, this can be done also in the vernacular.

c) It is strictly forbidden either for all the faithful or for a commentator to say aloud with the priest celebrant parts of the *Proper*, *Ordinary*, and *Canon of the Mass* in Latin or in word-for-word translation, except for the parts that shall be enumerated in no. 31.

It is desirable, however, that during low Mass on Sundays and feastdays a lector read the Gospel and also the Epistle in the vernacular for the benefit of the faithful.

From the Consecration to the *Pater noster* a holy silence is recommended.

15. In the sacred processions described in the liturgical books,

<sup>5</sup> Motu proprio *Tra le sollecitudini*, November 22, 1903, no. 7: *Acta Sanctae Sedis* 36 (1903–1904) 334; *Decreta authentica Sacrae Rituum Congregationis* [= *Decr. auth. SRC*] 4121.

<sup>6</sup> Encyclical *Musicae sacrae disciplina*: *AAS* 48 (1956) 16–17.

the language prescribed or permitted in these books shall be used. In other processions, which are held as devotional services, the language best suited to the faithful taking part in them may be employed.

16. *Gregorian chant* is the Roman Church's very own sacred song, preeminently so. And for this reason not only may it be used in all liturgical services, but normally it is to be preferred to other kinds of sacred music.

Accordingly:

a) The language of Gregorian chant, inasmuch as it is liturgical chant, is exclusively Latin.

b) Those parts of a liturgical service which according to the rubrics are to be sung by the priest celebrant and by his ministers must without exception be sung with the Gregorian melodies given in the standard editions. Any instrumental accompaniment whatever is forbidden.

Similarly, the choir and people may use only these Gregorian melodies when responding to the chant of the priest or ministers as directed by the rubrics.

c) At sung Masses in places where particular indults permit the priest celebrant, the deacon or subdeacon, or a lector to repeat the text of the Epistle or Lesson and the Gospel publicly in the vernacular after these have been sung in their Gregorian melodies, this is to be done by reading them in a loud, clear voice without any kind of Gregorian chant, authentic or improvised (cf. no. 96e).

17. *Sacred polyphony* may be used in all liturgical services, but only on condition that there is a choir capable of singing it artistically. This form of sacred music is highly appropriate for liturgical services celebrated with greater solemnity and splendor.

18. *Modern sacred music*, too, is permissible in all liturgical services if it truly conforms to the dignity, seriousness, and sacredness of the liturgy and there is a choir capable of singing it artistically.

19. Free use may be made of *popular religious song* in devotional services. But in liturgical services, what has been prescribed above in nos. 13–15 shall be strictly observed.

20. What is known as *religious music* should be entirely excluded from all liturgical services, but may be permitted in devotional services. With regard to concerts in sacred places, the norms given below in nos. 54 and 55 must be observed.

21. Everything which has to be sung either by the priest and his ministers or by the choir or people, according to the prescriptions of



the liturgical books, forms an integral part of the sacred liturgy. Hence:

a) It is strictly forbidden to change in any way the arrangement of the text to be chanted, to alter or omit words, or to introduce unbecoming repetitions. Even in compositions of sacred polyphony or modern sacred music, each word of the text should be clearly and distinctly audible.

b) For the same reason it is explicitly forbidden to omit from any liturgical service a liturgical text of any kind, either wholly or in part, that is to be sung — unless the contrary is provided for in the rubrics.

c) But if for a reasonable cause — such as an insufficient number of singers, or their inadequate mastery of musical technique, or even at times the length of a particular rite or chant — one or the other liturgical text belonging to the choir cannot be sung according to the notes printed in the liturgical books, the only permissible alternative is this: that the texts be sung in their entirety either on a single note or according to one of the psalm tones, and with organ accompaniment, if this is desired.

### CHAPTER III: SPECIAL NORMS

#### 1. THE PRINCIPAL LITURGICAL SERVICES IN WHICH SACRED MUSIC IS USED

##### A) THE MASS

##### a) *Some General Principles Regarding the Participation of the Faithful*

22. By its very nature the Mass requires that all who are present take part in it, each in the way proper to him.

a) This participation should above all be *interior* — consisting in devout attention of mind and the affections of the heart. The faithful thereby “enter into closest union with their High Priest . . . and together with Him and through Him offer [the Sacrifice], surrendering themselves in union with Him.”<sup>7</sup>

b) The participation of those present becomes more complete, however, when in addition to this interior attention there is *outward* participation, manifesting itself in outward acts. These include bodily posture (kneeling, standing, sitting), ceremonial gestures, and especially responses, prayers, and singing.

<sup>7</sup> Encyclical *Mediator Dei*, November 20, 1947: *AAS* 39 (1947) 552. [NCWC 80. — Ed.]

It was this form of participation that the Supreme Pontiff Pius XII was recommending in broad terms when he stated in his encyclical on the sacred liturgy, *Mediator Dei*:

"They are deserving of warm commendation who strive to make the liturgy even outwardly a sacred action in which all who are present really take part. This can be accomplished in several ways. In conformity with the sacred rites the entire congregation may either answer the words of the priest in an orderly manner or sing hymns appropriate to the different parts of the Sacrifice, or they may do both. Or again, at the solemn Sacrifice they may join their voices in responding to the prayers of the minister of Jesus Christ and also sing the liturgical chants together."<sup>8</sup>

It is to this harmonious participation that the papal documents are referring when they treat of "active participation."<sup>9</sup> The outstanding exemplar of this is found in the priest celebrant and his ministers as they worship at the altar with the requisite interior piety and an exact observance of the rubrics and ceremonies.

c) Complete active participation is only achieved when *sacramental* participation is included. By this means "the faithful who are present take part not only by spiritual desire but also by sacramental reception of the Eucharist, thereby deriving richer benefit from this most holy Sacrifice."<sup>10</sup>

d) Now since intelligent and active participation on the part of the faithful cannot be realized unless they receive adequate instruction, it is useful to recall the wise law enacted by the Fathers of the Council of Trent, which stated: "The holy Council commands pastors and all who are entrusted with the care of souls that during the celebration of Mass [that is, in the homily following the Gospel or "when the Christian people are receiving catechetical instruction"] they should frequently comment on one of the texts of the Mass either personally or through others and in addition explain some mystery of this holy Sacrifice, especially on Sundays and feastdays."<sup>11</sup>

23. The various ways in which the faithful can take an active part in the holy sacrifice of the Mass should be so directed as to remove

<sup>8</sup> *AAS* 39 (1947) 560. [NCWC 105. — Ed.]

<sup>9</sup> Encyclical *Mediator Dei*: *AAS* 39 (1947) 530-537. [NCWC 23-37. — Ed.]

<sup>10</sup> *Council of Trent*, Session 22, chapter 6. Cf. also Encyclical *Mediator Dei* (*AAS* 39 [1947] 565): "It is very fitting, as in fact the liturgy prescribes, that the people come to holy Communion after the priest has partaken of the divine repast at the altar." [NCWC 121. — Ed.]

<sup>11</sup> *Council of Trent*, Sess. 22, ch. 8; Encyclical *Musicae sacrae disciplina*: *AAS* 48 (1956) 17.

the danger of any kind of abuse and to accomplish the chief purpose of such participation: namely, more perfect worship of God and the edification of the faithful.

b) *Participation of the Faithful in Sung Masses*

24. *Solemn Mass* is the nobler form of the eucharistic celebration, for the cumulative solemnity provided by the ceremonies, the ministers and the sacred music more clearly gives evidence of the grandeur of the divine mysteries and prompts the minds of those present to contemplate them devoutly. The goal to be striven for, therefore, is that the faithful regard this form of celebration with the esteem that is its due by participating in it in a suitable manner, as is explained below.

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

a) In the first stage the *liturgical responses* are sung by all the faithful. These are: *Amen; Et cum spiritu tuo; Gloria tibi, Domine; Habemus ad Dominum; Dignum et iustum est; Sed libera nos a malo; Deo gratias*. Every effort is to be made that all the faithful of the entire world are able to chant these liturgical responses.

b) In the second stage all the faithful sing, in addition, parts of the *Ordinary of the Mass*, namely: the *Kyrie, eleison; Gloria in excelsis Deo; Credo; Sanctus-Benedictus; Agnus Dei*. Effort must certainly be made that the faithful know how to sing these parts of the Ordinary of the Mass, especially according to the simpler Gregorian melodies. But if they are unable to sing all of them, there is no objection to assigning the simpler parts of the Ordinary, such as the *Kyrie, eleison, Sanctus-Benedictus, Agnus Dei*, to be sung by the faithful, while the *Gloria in excelsis Deo* and *Credo* are sung by the *schola cantorum*.

Moreover, steps should be taken 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*. In this way it will be possible to achieve that most highly desirable goal of having the Christian faithful throughout the world manifest their common faith by active participation in the holy sacrifice of the Mass and by common and joyful song.<sup>12</sup>

<sup>12</sup> Encyclical *Musicae sacrae disciplina*: AAS 48 (1956) 16.

c) In the third stage all present are so well versed in Gregorian chant that they can also sing parts of the *Proper of the Mass*. This full participation in the chant is to be urged especially in religious communities and in seminaries.

26. *High Mass*, too, is deserving of high esteem, for though it lacks the sacred ministers and the full splendor of ceremonial, it is enriched with the beauty of chant and sacred music.

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

What has been said above in no. 25 about the participation of the faithful in solemn Mass applies in every respect also to high Mass.

27. With regard to sung Masses, the following should furthermore be noted:

a) If the priest with his ministers makes his entrance into church by the longer way, nothing forbids singing first the *Entrance Antiphon* (*antiphona ad Introitum*) with its verse, then additional verses of the same psalm. In this case, the Antiphon may be repeated after each verse or after every other verse, and when the celebrant has reached the altar, the psalm is broken off if necessary, the *Gloria Patri* is sung, and in conclusion the Antiphon is repeated.

b) After the *Offertory Antiphon*, it is permissible to sing the ancient Gregorian melodies of the verses which were formerly sung after the Antiphon.

But if the *Offertory Antiphon* is taken from a psalm, further verses of this psalm may be sung. In this case the Antiphon may be repeated after each verse or after every other verse of the psalm, and when the *Offertory* itself is completed, the psalm is brought to a close with the *Gloria Patri*, and the Antiphon is repeated. If the Antiphon is not taken from a psalm, then a psalm suited to the day may be chosen. Instead of this, it is also permissible after the completion of the *Offertory Antiphon* to sing a musical piece in Latin, in keeping with this part of the Mass; but it should not be prolonged beyond the Secret.

c) The *Communion Antiphon* should rightly be sung while the priest celebrant is receiving the holy Eucharist. But when Communion is to be given to the faithful, the singing of the Antiphon should begin while the priest is distributing holy Communion. If the *Communion Antiphon* is taken from a psalm, it is permissible to sing further verses of this psalm. The Antiphon may then be repeated after each verse or after every other verse; when distribution

of Communion is finished the psalm is brought to a close with the *Gloria Patri*, and the Antiphon is repeated. If the Antiphon is not from a psalm, then a psalm suited to the day and to the liturgical service may be chosen.

After completion of the Communion Antiphon it is also permissible, especially if the Communion of the faithful requires a long time, to sing another musical piece in Latin, which is appropriate to the sacred service.

Before coming to holy Communion the faithful may also recite the *Domine, non sum dignus* three times with the priest celebrant.

d) The *Sanctus* and *Benedictus*, if sung in Gregorian chant, should be sung without interruption; otherwise, the *Benedictus* should be placed after the Consecration.

e) While the Consecration is taking place, all singing must cease, and, where the custom exists, also the playing of the organ and of any other musical instrument.

f) After the Consecration a holy silence is recommended until the *Pater noster* unless the *Benedictus* is still to be sung.

g) While the priest celebrant is blessing the faithful at the end of Mass, the organ should remain silent; the celebrant on his part ought to pronounce the words of the blessing in such a way that they can be understood by all the faithful.

#### c) *Participation of the Faithful in Low Masses*

28. In the case of low Mass too, let special care be taken that the faithful are not present as "strangers or mute spectators,"<sup>18</sup> but that they exercise the kind of participation which is required by so great a mystery and which yields most abundant fruit.

29. A first way the faithful can participate in low Mass is when they each *on their own initiative* exercise participation, either interior, that is, by devout attention to the more important parts of the Mass, or outward, according to various approved local customs.

Deserving of special praise in this matter are those who by the use of a small missal suited to their understanding pray with the priest in the very words of the Church. All are not equally capable, however, of understanding correctly the liturgical rites and formulas; moreover spiritual needs are not the same in all, nor do they remain the same in a given individual at all times. Another method of participation more suitable or easier for them is available: "They may medi-

<sup>18</sup> Apostolic constitution *Divini cultus*, December 20, 1928: *AAS* 21 (1929) 40.

tate devoutly on the mysteries of Jesus Christ, or perform other devotional exercises and say other prayers which, though differing outwardly from the sacred rites, are still essentially in harmony with them.”<sup>14</sup>

It is to be noted, moreover, 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 either by prayers in common or by song, the practice of playing the organ, harmonium or reed organ, or other musical instrument almost *without interruption* is to be abandoned. These instruments should remain silent:

a) After the arrival of the priest celebrant at the altar, until the Offertory;

b) From the first versicles before the Preface until the *Sanctus* inclusive;

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

d) From the Lord's Prayer to the *Agnus Dei* inclusive; at the *Confiteor* before the Communion of the faithful; while the *Postcommunion* is being said and the Blessing given at the end of Mass.

30. A second form of participation is when the faithful take part in the eucharistic Sacrifice by uniting their voices in *common* prayers and songs. Care must be taken that these prayers and songs are well suited to the respective parts of the Mass, but without disregard of the regulation in no. 14c.

31. A third and more perfect form of participation is achieved when the faithful *respond liturgically* to the priest celebrant, taking part as it were in a dialogue with him, and *saying aloud the parts that belong to them*.

In this more perfect form of participation, four degrees or stages can be distinguished:

a) The first degree, when the faithful make the easier liturgical responses in answer to the priest celebrant: namely, *Amen; Et cum spiritu tuo; Deo gratias; Gloria tibi, Domine; Laus tibi, Christe; Habemus ad Dominum; Dignum et iustum est; Sed libera nos a malo*;

b) The second degree, when the faithful also say the parts which according to the rubrics are to be said by the *server*, and, if holy Communion is distributed during Mass, also the *Confiteor* and the triple *Domine, non sum dignus*;

<sup>14</sup> Encyclical *Mediator Dei*: *AAS* 39 (1947) 560-561. [NCWC 108. — Ed.]

c) The third degree, when the faithful, together with the priest celebrant, recite parts of the *Ordinary of the Mass* as well, namely: the *Gloria in excelsis Deo*; *Credo*; *Sanctus-Benedictus*; *Agnus Dei*;

d) The fourth degree, when the faithful likewise say aloud with the celebrant parts that belong to the *Proper of the Mass*: *Introit*; *Gradual*; *Offertory*; *Communion*. This last degree of participation can be employed with fitting dignity only by more advanced groups well trained for it.

32. In low Masses the entire *Pater noster*, since it is a fitting and ancient prayer of preparation for Communion, may be recited by the faithful together with the priest—but only in Latin, with all adding the *Amen*. In no case may this recitation be in the vernacular.

33. In low Masses, popular religious songs may be sung by the faithful, but only on condition that they are clearly suited to the respective parts of the Mass (cf. no. 14b).

34. The priest celebrant, in pronouncing all those parts which according to the rubrics he must say *aloud*, should, especially if the church is large and the congregation numerous, so raise his voice that all the faithful will be able to follow the sacred service properly and conveniently.

d) *The "Conventual" Mass, Also Called Mass "in Choir"*

35. Among the liturgical services that excel because of their special dignity, the "conventual" Mass, or Mass "in choir" must rightly be included: that is, the Mass which is to be celebrated daily in conjunction with the Divine Office by those whom the Church's laws oblige to choir service.

For it is the Mass together with the Divine Office which constitutes the sum of all Christian worship—that full praise which is offered daily to almighty God with a solemnity that is also outward and public.

Since however this public and corporate offering of divine worship cannot be carried out daily in every church, it is performed as it were *vicariously* by those who, in virtue of their "choir" obligation, have been deputed for this function. This holds true, above all, of cathedral churches in respect to the diocese as a whole.

When celebrated "in choir," all services should for this reason ordinarily be performed with special dignity and solemnity, that is, embellished with chant and sacred music.

36. The conventual Mass, for the same reason, should rightly be a solemn Mass, or at least a high-Mass.

But if dispensation from observing the normal solemnity of Mass "in choir" has been granted by particular laws or special indults, at least the practice of reciting the canonical Hours during the conventual Mass ought in every case to be avoided. It is fitting, rather, that a conventual *low* Mass be celebrated in the manner outlined in no. 31, excluding however any use of the vernacular.

37. The following rules shall also be observed in regard to the conventual Mass:

a) On each day, only one conventual Mass is to be said, and this must correspond to the Office recited in choir, unless the rubrics direct otherwise (cf. *Additiones et Variationes in rubricis Missalis*, tit. I, n. 4). But when there is an obligation, deriving from pious foundations or from some other legitimate cause, to celebrate additional Masses in choir, this obligation remains in force.

b) The conventual Mass follows the rules of sung or low Mass.

c) The conventual Mass is to be said after Terce, unless the superior of the community for a serious reason decides that it should be said after Sext or None.

d) Conventual Masses "outside of choir," which hitherto were occasionally prescribed by the rubrics, are abolished.

e) *The Assistance of Priests at the Holy Sacrifice of the Mass, and "Synchronized" Masses, As They Are Called*

38. It is true that in the Latin Church sacramental concelebration is restricted by law to specifically stated cases. Moreover, the Supreme Sacred Congregation of the Holy Office in its response of May 23, 1957,<sup>15</sup> declared invalid the concelebration of the sacrifice of the Mass by priests who, whatever their intention may be and even though they wear the sacred vestments, do not pronounce the words of consecration. Nevertheless when a number of priests are gathered on the occasion of meetings, it is not forbidden "for only one of them to perform the sacred rite and for the others (whether all or many) to be present at this one Sacrifice and during it receive holy Communion from the hand of the celebrant." However, this may be done only "for a just and reasonable cause and provided the Bishop has not ruled otherwise in order to avoid astonishment on the part of the faithful"; nor may it be done if motivated by the error pointed

<sup>15</sup> *AAS* 49 (1957) 370.



out by the Supreme Pontiff Pius XII, namely, that the celebration of one Mass at which a hundred priests devoutly assist is the equal of a hundred Masses celebrated by a hundred priests.<sup>16</sup>

39. So-called "synchronized Masses," however, are forbidden. By this term is meant the unusual method of celebrating Mass in which two or more priests, on one or more altars, celebrate Mass simultaneously in such a way that all their actions and all their words are performed and pronounced at one and the same time. Use is even made of modern mechanisms, particularly if the number of priests thus celebrating is large, the better to insure this absolute uniformity or "synchronization."

#### B) THE DIVINE OFFICE

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

The term "in choir" is used when the Divine Office is performed by a community obliged to choir service by Church laws; the term "in common," when it is said by a community not bound to choir. But however performed, whether "in choir," or "in common," or "alone," the Divine Office, if said by persons deputed by Church laws to pray the Office, must always be regarded as an act of *public* worship offered to God in the name of the Church.

41. The Divine Office is by its very nature composed to be performed by mutually alternating voices; some parts, in fact, actually presuppose the use of song.

42. It follows that celebration of the Divine Office "in choir" must be retained and promoted. Its performance "in common," as well as the singing of at least part of the Office, is earnestly recommended in so far as circumstances of place, time and persons allow.

43. The recitation of the psalms "in choir" or "in common," whether in Gregorian chant or without singing, should be done in a grave and fitting manner, observing the proper tones, the appropriate pauses, and an exact uniformity of pace.

44. If the psalms occurring in a canonical Hour are to be sung, this shall be done at least partly according to the Gregorian tones, either in alternate psalms or in alternate verses of the same psalm.

<sup>16</sup> Addresses of the Supreme Pontiff Pius XII to their Eminences the Cardinals and their Excellencies the Bishops and Archbishops, November 2, 1954 (*AAS* 46 [1954] 669-670); and to those who attended the International Congress of Pastoral Liturgy at Assisi, September 22, 1956 (*AAS* 48 [1956] 716-717). [*The Assisi Papers* (Collegetville 1957) 228-229. — Ed.]

45. The ancient and venerable custom of singing Vespers with the people on Sundays and feastdays according to the rubrics should, where observed, be retained; where it does not exist, it should as far as possible be introduced, at least several times a year.

Local Ordinaries should, moreover, see to it that the singing of Vespers on Sundays and feastdays does not fall into disuse on account of the celebration of evening Mass. For evening Masses, which local Ordinaries may permit "if required by the spiritual good of a sizable number of the faithful,"<sup>17</sup> should not be at the expense of liturgical services and devotional services with which the Christian people are accustomed to sanctify holy days.

Hence the custom of singing Vespers or of celebrating other devotions along with Benediction should be retained where it exists, even though evening Mass is celebrated.

46. In clerical seminaries, however, whether diocesan or religious, at least part of the Divine Office ought frequently to be performed in common and, as far as possible, be sung; on Sundays and feastdays, at least Vespers must be sung (cf. can. 1367,3).

### C) BENEDICTION WITH THE BLESSED SACRAMENT

47. Benediction with the Blessed Sacrament is a true liturgical service; hence it must be performed as described in the Roman Ritual, Title X, Ch. V, no. 5.

Wherever another way of imparting Eucharistic Benediction exists by immemorial custom, this form may be retained with permission of the Ordinary; yet it is recommended that the Roman usage of Benediction be prudently given preference.

## 2. SOME FORMS OF SACRED MUSIC

### A) SACRED POLYPHONY

48. Works of sacred polyphony by ancient as well as modern composers shall not be introduced into liturgical services 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*.<sup>18</sup> In doubt, the diocesan commission of sacred music is to be consulted.

<sup>17</sup> Apostolic constitution *Christus Dominus*, January 6, 1953 (AAS 45 [1953] 15-24); Instruction of the Supreme Sacred Congregation of the Holy Office, of the same date (AAS 45 [1953] 47-51); Motu proprio *Sacram Communionem*, March 19, 1957 (AAS 49 [1957] 177-178).

<sup>18</sup> AAS 48 (1956) 18-20.

49. Ancient documents of this music still lying in archives should be diligently searched for and, if necessary, proper provision should be made for their preservation. Their publication in critical editions as well as in editions suitable for liturgical use should be undertaken by experts.

#### B) MODERN SACRED MUSIC

50. Works of modern sacred music may not be used in liturgical services unless they are composed in conformity with the laws of the liturgy and of sacred music itself, as stipulated in the encyclical *Musicae sacrae disciplina*.<sup>19</sup> Judgment in this matter rests with the diocesan commission of sacred music.

#### C) POPULAR RELIGIOUS SONG

51. Popular religious song deserves to be most warmly recommended and fostered. Christian life is thereby permeated with religious spirit and the minds of the faithful are raised to higher realities.

Such popular religious song has a part to play in all the festive occasions of Christian life, whether public or of a more personal character, as well as in the burdensome tasks of daily life. Its more noble function however is realized in all devotional services, whether conducted outside of church or in it. Sometimes it is even permitted in liturgical services, according to the norms given above in nos. 13-15.

52. In order to attain their purpose, popular religious songs "must be in complete accord with the teaching of the Catholic faith, stating and explaining it correctly. Their vocabulary should be simple, their tunes easy. They should be kept free of pompous and meaningless verbiage. They should be marked with a religious dignity and seriousness, however short and easy they may be."<sup>20</sup> Local Ordinaries should carefully see to it that these rules are observed.

53. All who are properly qualified to do so are encouraged to compile suitable collections of popular religious songs, old as well as new, whether handed down in writing or orally, and to publish them for the use of the faithful, subject to the approval of the local Ordinaries.

<sup>19</sup> *AAS* 48 (1956) 19-20.

<sup>20</sup> Encyclical *Musicae sacrae disciplina*: *AAS* 48 (1956) 20.

#### D) RELIGIOUS MUSIC

54. Worthy of high esteem and due cultivation is the type of music which, because of its very character, may not be permitted in liturgical services, yet serves to awaken religious sentiments in its hearers and even furthers the cause of religion. It is therefore rightly and deservedly called *religious* music.

55. The proper places for the performance of such religious music are concert music halls, and theaters or convention halls, not churches sacred to the worship of God.

If no music auditorium or other suitable hall is available, and it is judged that a concert of religious music would prove of spiritual benefit to the faithful, the local Ordinary may permit such a concert to take place in a church, provided the following rules are observed:

a) For each such concert, the written permission of the local Ordinary is required;

b) Requests for this permission must be made in writing and should state: the date of the concert, the nature of the compositions, the names of the directors (the organist and the choir director) and the performers;

c) The local Ordinary may not give permission unless he has consulted the diocesan commission of sacred music and perhaps received the advice also of others competent in the field, and is then fully convinced that the works in question are outstanding not only for genuine artistic value but also for sincere Christian piety; likewise that the persons giving the concert possess the qualities mentioned in nos. 97 and 98.

d) The Blessed Sacrament should be removed from the church in due time and becomingly reserved in some chapel or even in the sacristy. If this cannot be done, the audience should be reminded that the Blessed Sacrament is present in the church, and the rector of the church should carefully see to it that no irreverence to the Sacrament occurs;

e) If admission tickets are to be purchased, or concert programs distributed, this should be done outside the body of the church;

f) Musicians, singers and audience should in their conduct and dress reflect the seriousness obviously due the sanctity of the sacred edifice;

g) As circumstances permit, it is proper that such a concert

conclude with some devotional service, or still better, with Benediction of the Blessed Sacrament, in order that the spiritual edification which the concert aimed to promote be crowned as it were by the sacred service.

### 3. THE BOOKS OF LITURGICAL CHANT

56. The books of liturgical chant for the Roman Church which have been published in standard edition are:

*The Roman Gradual, with the Ordinary of the Mass.*

*The Roman Antiphonal for the Day Hours.*

*The Office of the Dead, of Holy Week, and of Christmas.*

57. The Holy See reserves to itself full copyright to all the Gregorian melodies contained in the liturgical books of the Roman Church which it has approved.

58. The decree of the Sacred Congregation of Rites dated August 11, 1905, "An Instruction on the Publication and Approval of Books Containing Gregorian Liturgical Chant,"<sup>21</sup> as well as the subsequent "Declaration Concerning the Publication and Approval of Books Containing Gregorian Liturgical Chant" dated February 14, 1906,<sup>22</sup> remains in force; likewise the decree issued February 24, 1911, treating particular questions about the approval of books containing the chant for "Propers" of certain dioceses and religious institutes.<sup>23</sup>

Moreover, the rules issued by the Sacred Congregation of Rites on August 10, 1946, on "Authorization to Publish Liturgical Books"<sup>24</sup> apply also to books of liturgical chant.

59. Hence the *authentic* Gregorian chant is that which appears in the "standard" Vatican editions, or has been approved by the Sacred Congregation of Rites for some particular church or religious institute. Publishers with the necessary authorization are therefore obliged to reproduce it accurately and completely, as regards both the melodies and the texts.

The *rhythmical* signs, as they are called, which have been introduced into Gregorian chant on private authority, are permitted, provided the nature and arrangement of the notes as given in the Vatican books of liturgical chant are preserved intact.

<sup>21</sup> *Decr. auth. SRC* 4166.

<sup>22</sup> *Decr. auth. SRC* 4178.

<sup>23</sup> *Decr. auth. SRC* 4260.

<sup>24</sup> *AAS* 38 (1946) 371-372.

#### 4. MUSICAL INSTRUMENTS AND BELLS

##### A) SOME GENERAL PRINCIPLES

60. The following principles concerning the use of musical instruments in the sacred liturgy should be recalled:

a) In view of the nature, holiness and dignity of the sacred liturgy, the playing of any musical instrument whatever should obviously be of the highest possible excellence. 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.

b) Account must be taken, moreover, of the difference between *sacred* and *secular* music. There are some musical instruments, such as the classic organ, which by their very nature and origin are directly intended for sacred music. Others, such as certain bowed instruments, are easily adapted to liturgical use. But there are other instruments which, by common consent, are so identified with secular music that they simply cannot be adapted to sacred use.

c) Finally, only such musical instruments are permitted in the sacred liturgy which require personal performance on the part of the artist, not those which are operated mechanically or automatically.

##### B) THE CLASSIC ORGAN AND SIMILAR INSTRUMENTS

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

62. The organ intended for liturgical service, even if small, should be constructed according to the standards of the craft and be equipped with the quality of pipes suitable to sacred use. Before it is put to use it should be duly blessed, and since it is a sacred object, it should receive proper care.

63. Besides the classic organ, the instrument called "harmonium" or reed organ may also be used, provided that its tonal quality and volume are appropriate for sacred use.

64. The simulated organ, commonly called "electronic," may be tolerated temporarily for liturgical services if means for procuring a pipe organ, even a small one, are not available. In each individual case, however, the explicit permission of the local Ordinary is re-

quired. Before granting permission, he should consult the diocesan commission of sacred music and other persons expert in this field, whose duty it will be to recommend all possible ways and means to make the particular instrument more suitable for sacred use.

65. The players of the instruments mentioned in nos. 61–64 should be sufficiently skilled in their task to accompany the sacred chants or the musicians, and also to play the organ alone pleasingly. In fact, since it is so often necessary during the liturgical services to play extempore music suited to the various phases of the sacred service, they should possess adequate knowledge and experience of the general principles governing the organ and sacred music.

Organists should take religious care of the instruments entrusted to them. And whenever they are seated at the organ during sacred services, they should be conscious of the active role they exercise in giving glory to God and in edifying the faithful.

66. The playing of the organ, whether for liturgical services or for devotional services, should be very carefully adapted to the liturgical character of the season or day, to the nature of the rites or devotions themselves as well as to their specific parts.

67. Unless ancient custom or some special reason approved by the local Ordinary recommend otherwise, the organ should be located in the most suitable place near the main altar, but always in such a way that the singers or musicians occupying a raised platform cannot be seen by the faithful in the body of the church.

### C) INSTRUMENTAL SACRED MUSIC

68. During liturgical services, particularly on days of greater solemnity, other musical instruments besides the organ may likewise be used, especially the smaller bowed instruments. They may be used either with or without the organ, for an instrumental number or to accompany the singing; but the following stipulations deriving from the principles stated above (no. 60) are to be observed strictly. Namely:

a) That the musical instruments in question are really adaptable to sacred use;

b) The instruments are to be played in such a way — with a seriousness and an almost religious purity — that every suggestion of strident secular music is avoided and the devotion of the faithful is fostered;

c) The director, the organist and the instrumentalists must be

well versed in the technique of the instruments and in the laws governing sacred music.

69. Local Ordinaries, with the assistance especially of their diocesan commission of sacred music, should exercise alert supervision so that these rules about the use of instruments in the sacred liturgy are actually observed. If occasion requires, they should not neglect to issue special directives in this matter suited to local conditions and approved customs.

#### D) MUSICAL INSTRUMENTS AND MECHANICAL DEVICES

70. Musical instruments which according to common opinion and usage are suited only for secular music must be entirely excluded from all liturgical services and devotional services.

71. The use of mechanical instruments and devices — such as the “player” organ, phonograph, radio, tape recorder or wire recorder, and other similar devices — is absolutely forbidden in liturgical services and devotional services, whether these take place inside or outside of church, even if their use is limited to transmitting sermons or sacred music, or substituting for the singing of the chanters or the faithful or even supporting it.

However, such devices may be used, even in churches, but outside of liturgical services and devotional services, when there is question of listening to the voice of the Supreme Pontiff or the local Ordinary, or the sermons of others; also for instructing the faithful in Christian doctrine, or in sacred chant and popular religious singing; and, finally, for directing and supporting the singing of the people in processions that take place outside of church.

72. Loudspeakers may be used even in liturgical services and devotional services if this is done to amplify the living voice of the priest celebrant or “commentator,” or of others who, according to the rubrics or at the request of the rector of the church, may make their voices heard.

73. The use of projectors, especially for moving pictures, with or without sound track, is most strictly forbidden in churches, no matter what its purpose, even if it be for a pious, religious, or benevolent cause.

In constructing or remodelling halls for meetings, and especially for entertainments, near the church or, for lack of any other place, under the church, care must be taken that there is no direct entrance



from such halls into the church, and that the noise coming from them does not in any way disturb the holiness and silence of the sacred edifice.

#### E) THE BROADCASTING AND TELEVISION OF SACRED SERVICES

74. Express permission of the local Ordinary is required for a radio or television broadcast of liturgical services or devotional services, whether these take place inside or outside of church. The Ordinary may not grant such permission unless he previously has assurance:

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

b) Furthermore, if there is question of televising a sacred service, that all who have part in it are so well instructed that the celebration may take place in full conformity to the rubrics and with due dignity.

The local Ordinary may grant standing permission for broadcasts to originate regularly from a given church if, after due consideration, he is certain that all the necessary requirements will be faithfully met.

75. So far as possible, television cameras should not be brought into the sanctuary. They may never be placed so close to the altar that they interfere with the sacred rites.

The cameramen and technicians concerned shall conduct themselves with a gravity due the sacred place and rite, so as not to disturb in any way the devotion of those present, especially at those moments that demand utmost recollection.

76. The directives in the preceding number are also to be observed by photographers, and with even greater care, considering the ease with which they can move about with their cameras.

77. The individual rectors of churches must see to it that the rules given in nos. 75-76 are faithfully observed. Local Ordinaries, for their part, may not neglect to issue more specific regulations as circumstances may require.

78. Since a radio broadcast of its nature requires that listeners be able to follow it without interruption, the broadcasting of a Mass will be more effective, especially when there is no "commentator," if the priest celebrant "raises his voice *for the time being*" to pronounce the words which according to the rubrics are to be recited in a *low voice*, and if he pronounces in a "louder voice" whatever is to be said *aloud*. In this way the listeners will readily be able to follow the entire Mass.

79. It is well, finally, to remind the radio and television audiences before the broadcast that this manner of hearing or seeing Mass is not sufficient to fulfill the obligation of Mass attendance.

F) TIMES WHEN THE PLAYING OF MUSICAL INSTRUMENTS IS FORBIDDEN

80. The playing of the organ and, all the more, of other instruments constitutes an *embellishment* of the sacred liturgy. Their use should therefore be regulated according to the degree of joy which characterizes the various liturgical days or seasons.

81. Accordingly, the playing of the organ and of all other musical instruments is forbidden in all liturgical services, excepting only Benediction with the Blessed Sacrament:

a) During Advent, that is, from the First Vespers of the first Sunday of Advent until None of the Vigil of Christmas;

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

c) On the Ember Days of September, if the ferial Office and Mass are celebrated;

d) In all Offices and Masses of the dead.

82. Moreover, the playing of any other instrument but the organ is prohibited on the Sundays of Septuagesima, Sexagesima and Quinquagesima and on the ferial days following these Sundays.

83. The following exceptions, however, are provided for the days and seasons mentioned in the above prohibition:

a) *The playing of the organ and of other instruments* is permitted on holydays of obligation and holidays (except Sundays), as well as on the feasts of the principal patron saint of the place, of the titular day and the dedication anniversary of the local church, and of the titular or founder's day of a religious institute; also if an unusual solemnity occurs;

b) The playing of the *organ* only, or of the *harmonium* or reed organ, is permitted on the third Sunday of Advent and the fourth Sunday of Lent; also on Thursday of Holy Week in the Mass of Chrism, and from the beginning of the solemn evening Mass of the Last Supper until the end of the hymn *Gloria in excelsis Deo*;

c) The playing of the *organ* only, or of the *harmonium* or reed organ, is permitted at Mass and Vespers, but only to support the singing.

Local Ordinaries may determine more precisely the scope of these prohibitions and permissions according to approved local or regional customs.

84. The organ and harmonium shall remain completely silent, and not even be used to support the singing, throughout the Sacred Triduum — that is, from the midnight which begins Holy Thursday until the hymn *Gloria in excelsis Deo* in the solemn Mass of the Easter Vigil — save for the exceptions mentioned above in no. 83b.

The playing of the organ and of the harmonium during the Sacred Triduum is forbidden even for devotional services, without any exceptions, and notwithstanding any custom whatever to the contrary.

85. The rectors of churches and others concerned must not fail to give due explanation to the faithful concerning the meaning of this liturgical silence. They should also see to it that on these days and seasons the other liturgical regulations *about not decorating the altars* are likewise observed.

#### G) BELLS

86. The ringing of bells, a tradition so ancient and highly approved in the Latin Church, should be religiously maintained by all whose responsibility it may be.

87. Church bells may not be used until they have been solemnly consecrated or at least blessed; thereafter, they should receive the care due to sacred objects.

88. Approved customs and the various ways of ringing bells to mark different occasions should be carefully preserved. Local Ordinaries should not fail to collect the pertinent traditional and customary norms, or to prescribe them where they are lacking.

89. Modernizations designed to amplify the sound of the bells themselves or make them easier to ring may be permitted by the local Ordinaries, after consultation with experts. In cases of doubt, the matter should be referred to this Sacred Congregation of Rites.

90. Besides the various customary and approved ways of ringing sacred bells mentioned above in no. 88, some places have special sets of many small bells hanging in a bell tower and ringing out various peals and melodies. This chiming of small bells, commonly known as a carillon (glockenspiel), is altogether excluded from any liturgical use. The small bells designed for such use may not be consecrated or blessed according to the solemn rite in the Roman Pontifical but may receive only a simple blessing.

91. Every effort should be made to furnish all churches as well as public and semipublic oratories with at least one or two bells, even though they be small. But it is strictly forbidden to substitute any kind of machine or instrument in place of sacred bells, in order to counterfeit or amplify a sound of bells mechanically or automatically. Such machines and instruments may be used, however, if employed as a carillon, according to what has been said above.

92. Moreover, the prescriptions of canons 1169, 1185, and 612 of the Code of Canon Law are to be exactly observed.

##### 5. THE PERSONS WITH THE CHIEF ROLES IN SACRED MUSIC AND THE SACRED LITURGY

93. The *priest celebrant* presides over the entire liturgical service. All others participate in the liturgical service in the manner proper to each. That is:

a) *Clerics* who are present at a liturgical service in the manner and form prescribed by the rubrics, that is, as clerics, and fill the role of sacred or minor ministers or even take part in the choir or *schola cantorum*, are *exercising a liturgical ministry which is direct and proper to them*. They do so in virtue of their ordination or their elevation to the clerical state.

b) *The laity* contribute an active liturgical participation in virtue of the baptismal character which, in the holy sacrifice of the Mass, enables them to offer the divine Victim to God the Father with the priest, though in their own way.<sup>25</sup>

c) *Laity of the male sex*, whether boys, young men or adults, if they are appointed by competent ecclesiastical authority for service at the altar or for performing sacred music, and fulfill this office in the manner and form prescribed by the rubrics, are exercising a *liturgical ministry which is direct*, though *delegated*. In the case of singing, this is true only when they form the "choir" or *schola cantorum*.

94. In addition to observing the rubrics accurately, the priest celebrant and the sacred ministers should strive as far as possible to execute the sung parts correctly, distinctly and beautifully.

95. Whenever it is possible to select the persons who are to officiate at a liturgical service, preference should be given to those who

<sup>25</sup> Cf. Encyclical *Mystici Corporis Christi*, June 29, 1943: *AAS* 35 (1943) 232-233 [NCWC edition, no. 81.—Ed.]; Encyclical *Mediator Dei*, November 20, 1947: *AAS* 39 (1947) 555-556. [NCWC 88-94.—Ed.]

are known to have greater singing ability, especially if there is question of more solemn liturgical services, and of those which have more difficult chant, or are to be broadcast or televised.

96. The active participation of the faithful, especially in holy Mass and in some of the more complex liturgical services, can be more easily achieved with the help of a "commentator." At suitable times he can briefly explain the rites themselves and the prayers and readings of the priest celebrant or the sacred ministers, and direct the external participation of the faithful, that is, their responses, prayers and singing. If a commentator is used, the following rules are to be observed:

a) It is proper that the role of commentator be carried out by a priest or at least a cleric. If none is available, it may be entrusted to a layman of good Christian character who is well instructed in his task. Women, however, may never fill the role of commentator; in case of necessity, it is only permissible for a woman to lead, as it were, the singing and praying of the faithful.

b) If the commentator is a priest or cleric, he should wear a surplice and take his place in the sanctuary or near the Communion rail, or at the lectern or pulpit. If a layman, he should stand in a suitable place in front of the congregation, but not in the sanctuary or in the pulpit.

c) The explanations and directions to be given by the commentator should be prepared in writing; they should be few and clearly to the point, and spoken at fitting times and in a moderate tone of voice; they should never overlap with the prayers of the priest celebrant. In a word, they should be a help and not a hindrance to the piety of the faithful.

d) In directing the prayers of the faithful, the commentator should bear in mind the regulations given above in no. 14c.

e) Where the Holy See has permitted the vernacular reading of the Epistle and Gospel after the Latin text has been chanted, the commentator may not for this reading substitute for the celebrant, deacon, subdeacon or lector (cf. no. 16c).

f) The commentator should pay attention to the priest celebrant and so accompany the sacred service that it need not be delayed or interrupted, and the entire liturgical service may be carried out with harmony, dignity and devoutness.

97. All who have a part in the sacred music — composers, organists, choir directors, singers, as well as instrumentalists — should

above all be outstanding examples of Christian life to the rest of the faithful because of their role as direct or indirect participants in the sacred liturgy.

98. Besides excelling in Christian faith and morals, as mentioned above, these persons must also possess an amount of instruction in the sacred liturgy and sacred music that corresponds to their circumstances and their participation in the liturgy. Specifically:

a) *Authors or composers of sacred music* should have a sufficiently thorough knowledge of the sacred liturgy itself in its historical, dogmatic or doctrinal, practical and rubrical aspects; they should know Latin well; finally, they should be intensively schooled in the artistic principles of both sacred and secular music and in the history of music.

b) *Organists* too and *choir directors* should have a sufficiently broad knowledge of the sacred liturgy, and an adequate understanding of Latin; and in every case, they should be so well trained in their particular field that they can carry out their role worthily and competently.

c) *Singers*, boys as well as adults, should be instructed according to their respective capacity in the meaning of the liturgical services and of the texts they are to sing; for then their singing will be inspired by an understanding mind and a loving heart, and be indeed a "reasonable service." They should also be taught to pronounce the Latin words correctly and distinctly. Rectors of churches, and those directly concerned, should exercise careful supervision so that good order and sincere devotion prevail in that area of the church occupied by the singers.

d) *Instrumentalists* who play sacred music should not only be artistically proficient in the use of their respective instruments, but should also know how to conform their use fully to the laws of sacred music. They should be so well instructed in the field of liturgy that they can suitably combine artistic performance with genuine piety.

99. It is highly desirable that cathedral churches and even parish churches and other important churches have their own permanent "choir" or *schola cantorum* which can exercise a true liturgical ministry as explained in article 93a and c.

100. Wherever such a liturgical choir cannot be organized, it is permissible to form a choir of the faithful, either "mixed," or consisting only of women and girls. This choir should have its own place assigned to it outside the sanctuary or Communion rail. The men

should be separate from the women or girls in order that anything unbecoming may be scrupulously avoided. Local Ordinaries may not neglect to issue precise regulations in this matter, and the rectors of churches shall be held responsible for their enforcement.<sup>28</sup>

101. Organists, choir directors, singers, instrumentalists and others engaged in the service of the Church should, as an ideal, be encouraged to contribute their work for the love of God in a spirit of piety and religion, without financial recompense. Should they be unable to contribute their service gratis, however, Christian justice as well as charity demands that the ecclesiastical superiors give them just remuneration, in conformity with the recognized standards of the respective region and also with the provisions of civil law.

102. It is desirable that the local Ordinary, after first consulting the commission of sacred music, issue a statement fixing the scale of remuneration for the various persons mentioned in the previous article, to be observed throughout the diocese.

103. In their case, full and careful provision must also be made for social security. Pertinent civil legislation should be observed where it exists; where it does not, suitable regulations to be made by the local Ordinary should be followed.

## 6. THE FOSTERING OF SACRED MUSIC AND THE SACRED LITURGY

### A) GENERAL INSTRUCTION OF THE CLERGY AND PEOPLE IN SACRED MUSIC AND THE SACRED LITURGY

104. Sacred music is linked most intimately with the liturgy; sacred chant, in its turn, belongs wholly to the liturgy (no. 21); while popular religious song is very widely used in devotional services, sometimes even in liturgical services (no. 19). Hence it readily follows that instruction in sacred music is inseparable from instruction in the sacred liturgy: both are part of Christian life, though in varying degree, depending upon the different states of life and ranks among clergy and faithful.

For this reason all should obtain at least some formation in the sacred liturgy and sacred music, suitable to their station.

105. The natural and in fact the primary school of Christian education is the *Christian family* itself. It is here that the small children are led step by step to know and live the Christian faith. The goal

<sup>28</sup> Cf. *Decr. auth. SRC* 3964, 4210, 4231, and the Encyclical *Musicae sacrae disciplina: AAS* 48 (1956) 23.

to be striven for, then, is that the children according to their age and understanding learn to take part in devotional services and even in liturgical services, especially the sacrifice of the Mass. Furthermore, they should begin to know and love popular religious song, both in the home and in church (cf. above, nos. 9, 51–53).

106. In *schools* commonly called *primary* or *elementary*, the following should be observed:

a) If the schools are conducted by Catholics and are free to set up their own programs, provision must be made for the children in these schools to gain a fuller knowledge of popular and sacred hymns. Above all, they are to receive more thorough instruction, adapted to their understanding, on the holy sacrifice of the Mass and on the manner of taking part in it, and also begin to sing the simpler Gregorian melodies.

b) If the schools are public, and subject to civil laws, local Ordinaries should endeavor to take suitable measures for the necessary education of the children in the sacred liturgy and in sacred chant.

107. The directives given above for primary or elementary schools apply with even greater urgency to what are known as *intermediate* or *secondary* schools, in order that the youth may acquire the maturity necessary to lead a sound social and religious life.

108. The liturgical and musical education described above must be continued and deepened in the *highest schools of letters and sciences*, known as universities. It is of utmost importance that those who have finished their higher studies and are engaged in the serious duties of public life, have achieved a more complete vision of the total Christian life. Therefore all priests entrusted in any way with the care of *university* students should strive to lead them, in theory and in practice, to a deeper understanding of the sacred liturgy and to fuller participation in it. As circumstances allow, let them use for this purpose the forms of holy Mass described in nos. 26 and 31.

109. If some knowledge of the sacred liturgy and of sacred music is required of all the faithful, *young men aspiring to the priesthood* should, it is clear, be given a complete and sound training both in the entire field of sacred liturgy and in sacred chant. Hence everything concerning this matter prescribed by Canon Law (can. 1364, 1,3; 1365,2), or determined more precisely by competent authority (cf. especially the apostolic constitution *Divini cultus*, "On Promoting the Liturgy, Gregorian Chant and Sacred Music Ever More



Widely," of December 20, 1928),<sup>27</sup> is to be observed in every detail, and obliges in conscience the persons concerned.

110. Religious men and women, too, as well as members of Secular Institutes should from the time of their probation and novitiate be given a graded and thorough formation in both the sacred liturgy and sacred chant.

The necessary steps should be taken, moreover, so that there are competent instructors prepared to teach, direct and accompany sacred chant in religious communities of both men and women, and in the houses dependent on them.

The superiors of these religious communities shall see to it that all the members, not merely select groups, are adequately trained in sacred chant.

111. There are *churches* which of their very nature require that the sacred liturgy and sacred music be carried out with special dignity and impressiveness. These are: the principal parish churches, collegial and cathedral churches, abbey churches or the churches of similar religious houses, and important churches of pilgrimage. Persons attached to these churches, whether clergy, servers or musicians, should apply the greatest care and zeal in order to prepare themselves for carrying out the sacred chant and the liturgical services eminently well.

112. The introduction and accommodation of the sacred liturgy and sacred chant *in foreign mission lands* is a problem of a special nature.

Distinction must be made first of all between peoples possessing a culture of their own, sometimes thousands of years old and very rich, and those still lacking any higher culture.

With this as a premise, some general principles should be borne in mind, namely:

a) Priests who are sent to the foreign missions must have a suitable training in the sacred liturgy and in sacred chant.

b) If the peoples in question have a highly developed musical culture of their own, missionaries should seek to adapt this native music to sacred use, observing due precautions. They should be especially ready to arrange devotional services so that the native faithful can express their religious sentiments in their own vernacular tongue and in a musical idiom suiting the traditions of their race. But they should not forget that even Gregorian melodies can sometimes

<sup>27</sup> *AAS* 31 (1929) 33-41.

be sung with ease by the native people, as experience has shown, since the chants so often bear some resemblance to their own songs.

c) On the other hand, if it is a case of less civilized peoples, what has been stated in the preceding paragraph b) has to be accommodated to suit their particular understanding and character. If the family and social life of these peoples is imbued with a deep religious sense, missionaries should be most careful not to extinguish this religious spirit, but rather to rid it of superstition and make it Christian, especially by means of devotional services.

#### B) PUBLIC AND PRIVATE SCHOOLS OF SACRED MUSIC

113. Pastors and rectors of churches shall carefully see to it that servers — boys, young men, and even adults — are at hand for liturgical services and devotional services; they should be persons of recognized piety, well instructed in the ceremonies, and also adequately trained in sacred and popular religious song.

114. More immediately pertinent to sacred and popular religious song, however, is the "boys' choir," an institution that has been repeatedly praised by the Holy See.<sup>28</sup>

It is desirable, indeed, and earnest effort should be made, that every church have its own boys' choir, whose members are thoroughly instructed in the sacred liturgy and especially in the art of singing well and devoutly.

115. It is recommended, furthermore, that every diocese have an institute or school of chant and organ, for the proper training of organists, choir directors, singers and even instrumentalists.

In given instances it will be preferable for a number of dioceses to collaborate in organizing such a school. Pastors and rectors of churches should not fail to direct talented young men to these schools, and to give suitable encouragement to their studies.

116. To be recognized as of capital importance, finally, are the higher schools, or academies, which are established specifically for a more complete training in sacred music. First in rank among these schools is the Pontifical Institute of Sacred Music in Rome, founded by St. Pius X.

It shall be the concern of local Ordinaries to send priests with special talent and love for this art to such schools, and particularly to the Pontifical Institute of Sacred Music in Rome.

<sup>28</sup> Apostolic constitution *Divini cultus*: AAS 21 (1929) 28; encyclical *Musicae sacrae disciplina*: AAS 48 (1956) 23.

117. In addition to the schools established to teach sacred music, many societies have been founded, bearing the name of St. Gregory the Great, St. Cecilia or other saints, which aim to promote sacred music in various ways. The cause of sacred music can derive great benefit from the multiplication of such societies, and from their mutual association on a national or even international scale.

118. Ever since the time of St. Pius X, a special *commission of sacred music* has been called for in every diocese.<sup>29</sup> The members of this commission, whether priests or laymen, are to be appointed by the local Ordinary. He should select men who by reason of their knowledge and experience are expert in the various kinds of sacred music.

The Ordinaries of a number of dioceses may, if they desire, establish a joint commission.

Since sacred music is closely bound up with the liturgy, and the latter with sacred art, *commissions of sacred art*<sup>30</sup> and of *sacred liturgy*<sup>31</sup> are likewise to be established in every diocese. These three commissions need not always meet separately; in fact, it is sometimes advisable to have them meet jointly, and by an exchange of opinion try to work out solutions for common problems.

Local Ordinaries shall see to it that these commissions meet frequently, as circumstances may require. It is desirable, moreover, to have the Ordinaries themselves preside at the meetings occasionally.

This Instruction on sacred music and the sacred liturgy was submitted to His Holiness Pope Pius XII by the undersigned Cardinal Prefect of the Sacred Congregation of Rites. His Holiness deigned to approve it in a special way and by his authority to confirm it in its entirety and in all its parts. He commanded that it be promulgated and be conscientiously observed by all whom it concerns.

Anything whatever to the contrary notwithstanding.

Rome, from the office of the Sacred Congregation of Rites, on the feast of St. Pius X, September 3, 1958.

C. Card. Cicognani, Prefect

† A. Carinci, Archbp. of Seleucia, Secretary

<sup>29</sup> Motu proprio *Tra le sollecitudini*, November 22, 1903: *Acta Sanctae Sedis* 36 (1903-1904) no. 24; *Decr. auth.* SRC 4121.

