

MUSICAM SACRAM

Instruction on Music in the Liturgy

PREFACE

1. Sacred music is one of the elements of liturgical reform that Vatican Council II considered thoroughly. The Council explained the role of music in divine worship and set out many principles and rules in the Constitution on the Liturgy, which has an entire chapter on the subject.
2. The recently begun reform of the liturgy is already putting the conciliar enactments into effect. The new norms relative to the faithful's active participation and the structuring of the rites, however, have given rise to some problems about music and its ministerial function. It seems necessary to solve these in order to bring out more clearly the meaning of the relevant principles of the Constitution on the Liturgy.
3. By mandate of Pope Paul VI the Consilium has carefully examined these problems and drawn up the present Instruction. It is not a collection of all the legislation on sacred music, but a statement simply of the principal norms that seem most needed at the present time. The Instruction also stands as a continuation and compliment of the earlier Instruction of the Congregation of Rites on the correct carrying out of the Constitution on the Liturgy, which was also prepared by the Consilium and issued 26 September 1964.
4. The reasonable expectation is that in welcoming and carrying out these norms pastors, composers, and the faithful, will strive with one accord to achieve the genuine purpose of sacred music, 'which is the glory of God and the sanctification of the faithful.'¹
 - a. Music is 'sacred' insofar as it is composed for the celebration of divine worship and possesses integrity of form.²
 - b. The term 'sacred music' here includes: Gregorian chant, the several styles of polyphony, both ancient and modern; sacred music for organ and for other permitted instruments, and the sacred, i.e., liturgical or religious, music of the people.³

PART I:

GENERAL NORMS

5. A liturgical service takes on a nobler aspect when the rites are celebrated with singing, the ministers of each rank take their parts in them, and the congregation actively participates.⁴ This form of celebration gives a more graceful expression to prayer and brings out more distinctly the hierarchical character of the liturgy and the specific make-up of the community. It achieves a closer union of hearts through the union of voices. It raises the mind more readily to heavenly realities through the splendour of the rites. It makes the whole celebration a more striking symbol of the celebration to come in the heavenly Jerusalem.

Pastors are therefore to strive devotedly to achieve this form of celebration. They would do well even to adapt to congregational celebrations without singing the distribution of functions and parts that more properly belongs to sung services. They are to be particularly careful that there are enough necessary, qualified ministers and that the people's active participation is helped.

The truly successful preparation of a liturgical celebration is to be achieved through the cooperation, under the parish priest (pastor) or rector, of all who have a part in the rites themselves and in the pastoral and musical elements of the celebration.

6. To give its true structure to the celebration if the liturgy requires, first, the proper assignment of functions and the kind of execution in which 'each one, minister or layperson, who has an office to perform, does all of, but only, those parts which pertain to that office by the nature of the rite and the principles of liturgy.'⁵ But an additional requirement is exact fidelity to the meaning and character of each part and of each song. To achieve this end it is above all necessary that those parts which of their nature call for singing are in fact sung and in the style and form demanded by the parts themselves.
7. The amount of singing determines the gradations between the most solemn form of liturgical celebrations, in which all the parts calling for singing are sung, and the most simple form, in which nothing is sung. For the choice of parts to be sung, those should be first that of their nature are more important and particularly those sung by the priest or other ministers and answered by the congregation or sung by the priest and congregation together. Later other parts, for the congregation alone or the choir alone may be added gradually.
8. Whenever a choice of people for a sung liturgical celebration is possible, those with musical talent should obviously be preferred. This is particularly the case with the more solemn liturgical services, those involving more difficult music, or those to be broadcast on radio or television.⁶

When no such choice is possible and the priest or minister does not have the voice to sing properly, he may recite, audibly and clearly, one or other of the more difficult parts belonging to him. This, however, is not to be done merely to suit the personal preference of the priest or minister.

9. The choice of the style of music for a choir or congregation should be guided by the abilities of those who must do the singing. The Church does not exclude any type of sacred music from liturgical services as long as the music matches the spirit of the service itself and the character of the individual parts⁷ and is not a hindrance to the required active participation of the people.⁸
10. It is advisable that there be as much suitable variety as possible in the forms of celebration and the degree of participation in proportion to the solemnity of the day and of the assembly, in order that the faithful will more willingly and effectively contribute their own participation.
11. The real solemnity of a liturgical service, it should be kept in mind, depends not on a more ornate musical style or more ceremonial splendour but on a worthy and reverent celebration. This means respect for the integrity of the rites, that is, carrying out each of the parts in keeping with its proper character. More ornate styles of singing and greater ceremonial splendour are obviously sometimes desirable, when they are possible. But it

would be in conflict with the genuine solemnity of a liturgical service if such things were to cause any element of the service to be omitted, altered, or performed improperly.

12. The Apostolic See alone has authority to establish, in accord with the norms of tradition and particularly of the Constitution on the Liturgy, those general principles that stand as the foundation for sacred music. The various lawfully-constituted territorial bodies of bishops and the bishops themselves have authority to regulate sacred music within the already defined limits.⁹

PART II:

THOSE WITH A ROLE IN LITURGICAL CELEBRATIONS

13. Liturgical services are celebrations of the Church, that is, of the holy people united in proper order under a bishop or priest.¹⁰ In a liturgical service the priest and his ministers have a special place because of holy orders; the servers, reader, commentator, and choir members, because of the ministry they perform.¹¹
14. Acting in the person of Christ, the priest presides over the gathered assembly. The prayers he sings or recites aloud are spoken in the name of the entire people of God and of all the assembly;¹² therefore all present must listen to them with reverence.
15. The faithful carry out their proper liturgical function by offering their complete, conscious, and active participation. The very nature of the liturgy demands this and it is the right and duty of the Christian people by reason of their baptism.¹³

This participation must be:

- a. internal, that is, the faithful make their thoughts match what they say and hear, and cooperate with divine grace;¹⁴
- b. but also external, that is, they express their inner participation through their gestures, outward bearing, acclamations, responses, and song.¹⁵

The faithful are also to be taught that they should try to raise their mind to God through interior participation as they listen to the singing of ministers or choir.

16. A liturgical celebration can have no more solemn or pleasing feature than the whole assembly's expressing its faith and devotion in song. Thus an active participation that is manifested by singing should be carefully fostered along these lines:
 - a. It should include especially the acclamations, responses to the greetings of the priest and the ministers and responses to the litanies, the antiphons and psalms, the verses of the responsorial psalm, and other similar verses, hymns, and canticles.¹⁶
 - b. Pertinent catechesis as well as actual practice should lead the people gradually to a more extensive and indeed complete participation in all the parts proper to them.
 - c. Some of the congregational parts may be assigned to the choir alone, however, especially when the people are not yet sufficiently trained or melodies for part-singing are used. But the people are not to be excluded from the other parts proper to them. The practice of assigning the singing of the entire Proper and Ordinary of the Mass to the choir alone without the rest of the congregation is not to be permitted.
17. At the proper times a holy silence is also to be observed.¹⁷ That does not mean treating the faithful as outsiders or mute onlookers at the liturgical service; it means rather making use of their own sentiments to bring them closer to the mystery being celebrated. Such

sentiments are evoked by the word of God, the songs and prayers, and the people's spiritual bonds with the priest as he recites the parts belonging to the celebrant.

18. Those of the faithful who are members of religious societies for the laity should receive special training in sacred song, in order that they may make an effective contribution to sustaining and furthering the congregation's participation.¹⁸ But the training of all the people in this regard is to be carried out thoroughly and patiently as part of their complete liturgical formation. It should be suited to their age, condition, way of life, and stage of religious development and should begin from the very first years of their schooling in the primary grades.¹⁹
19. Because of the liturgical ministry it exercises, the choir (*capella musica, schola cantorum*) should be mentioned here explicitly.

The conciliar norms regarding reform of the liturgy have given the choir's function greater prominence and importance. The choir is responsible for the correct performance of the parts that belong to it, according to the differing types of liturgical assembly and for helping the faithful to take an active part in the singing.

Therefore:

- a. Choirs are to be developed with great care, especially in cathedrals and other major churches, in seminaries, and in religious houses of study.
 - b. In smaller churches as well a choir should be formed, even if there are only a few members.
20. Over the centuries the choirs of basilicas, cathedrals, monasteries, and other major churches have won high praise because they have preserved and developed the priceless treasury of sacred music. By means of rules issued specifically for them and reviewed and approved by the Ordinary such choirs are to be continued in order to carry out liturgical celebrations with greater solemnity.

Nevertheless choir directors and parish priests (pastors) or rectors of churches are to ensure that the congregation always joins in the singing of at least the more simple parts belonging to them.

21. Especially where even a small choir is not possible, there must be at least one or more cantors, thoroughly trained to intone at least the simpler chants that the congregation sings and to lead and sustain the singing.

Even in churches having a choir it is better for a cantor to be present for those celebrations that the choir cannot attend but that should be carried out with some degree of solemnity and thus with singing.

22. Depending on the established customs of peoples and on other circumstances, a choir may be made up of men and boys, of all men or all boys, of both men and women, and, where the situation really requires, even of all women.
23. According to the design of the particular church, the place for the choir is to be such that:
 - a. its status as a part of the community with a special function is clearly evident;
 - b. the performance of its liturgical ministry is facilitated;²⁰
 - c. full, that is, sacramental, participation in the Mass remains convenient for each of the members.

When there are women members, the choir's place is to be outside the sanctuary.

24. In addition to musical training, choir members should receive instruction on the liturgy and on spirituality. Then the results of the proper fulfillment of their liturgical ministry will be the dignity of the liturgical service and an example for the faithful, as well as the spiritual benefit of the choir members themselves.
25. Diocesan, national, and international associations for sacred music, especially those approved and repeatedly endorsed by the Apostolic See, are to offer help for both the artistic and spiritual training of choirs.
26. The priest, ministers, servers, choir members, and commentator are to sing or recite the parts assigned to them in a fully intelligible way, in order to make it easier and obvious for the congregation to respond when the rite requires. The priest and the ministers of every rank should join their own voices with those of the entire assembly in the parts belonging to the congregation.²¹

PART III:

SINGING DURING MASS

27. As far as possible, eucharistic celebrations with the people, especially on Sundays, should by preference take the form of a Mass with singing, even more than once in the same day.
28. The distinction between solemn, the high, and the low Mass, sanctioned by the 1958 Instruction (no. 3) remains in force, according to tradition and current law. But for pastoral reasons degrees of solemnity for the sung Mass are proposed here in order that it will become easier, in accord with each congregation's capability, to make the celebration of Mass more solemn through the use of singing.

These degrees must be so employed, however, that the first may always be used without the others, but the second and third never without the first. Thus in all cases the faithful are to be brought to take part fully in the singing.

29. To the first degree belong:
 - a. in the entrance rites
 - the priest's greeting and the congregation's response;
 - the opening prayer.
 - b. in the liturgy of the word
 - the gospel acclamations.
 - c. in the liturgy of the eucharist
 - the prayer over the gifts;
 - the preface, with the opening dialogue and the Sanctus;
 - the Lord's Prayer, with the invitation and embolism;
 - the greeting May the peace of the Lord;
 - the prayer after communion;
 - the final dismissal.
30. To the second degree belong:
 - a. Kyrie, Gloria, Agnus Dei;
 - b. profession of faith;

- c. general intercessions.
31. To the third degree belong:
- a. songs for the entrance procession and for communion;
 - b. chants after a lesson or epistle;
 - c. Alleluia before the gospel;
 - d. songs for the presentation of the gifts;
 - e. the Scripture readings, except when it seems better not to have them sung.
32. In some places there is the lawful practice, occasionally confirmed by indult, of substituting other songs for the entrance, offertory, and communion chants in the Graduale. At the discretion of the competent territorial authority this practice may be kept, on condition that the songs substituted fit in with those parts of the Mass, the feast, or the liturgical season. The texts of such songs must also have the approval of the same territorial authority.
33. The assembly of the faithful should, as far as possible, have a part in singing the Proper of the Mass, especially by use of the simpler responses or other appropriate melodies.
- Of all the chants for the Proper the one coming between the readings as a gradual or responsorial psalm is particularly significant. It is intrinsically a part of the liturgy of the word and thus is to be sung with the whole assembly sitting, listening, and even, if possible, taking part.
34. When there is to be part-singing for the chants of the Ordinary of the Mass, they may be sung by the choir alone in the customary way, that is, either a capella or with instrumental accompaniment. The congregation, however, must not be altogether left out of the singing for the Mass.
- In other cases the chants of the Ordinary may be divided between choir and congregation or between one part of the congregation and another. The singing is then done by alternating verses or in any other way that takes in most of the entire text. It is important in any such arrangement, however, to attend to the following. Because it is a profession of faith, the Credo is best sung by all or else sung in a manner that allows the congregation's proper participation. Because it is an acclamation concluding the preface, the Sanctus should as a rule be sung by the entire assembly along with the priest. Because it accompanies the breaking of the bread, the Agnus Dei may be repeated as often as necessary, especially in concelebrations and it is appropriate as well for the congregation to have a part in it, at least by singing the final Grant us peace.
35. The congregation should join the priest in singing the Lord's Prayer.²² When it is in Latin, it is sung to the traditional melodies; the melodies for singing it in the vernacular must have the approval of the competent territorial authority.
36. Any one of the parts of the Proper or the Ordinary in a low Mass may be sung. Sometimes it is even quite appropriate to have other songs at the beginning, at the presentation of the gifts, and at the communion, as well as at the end of Mass. It is not enough for these songs to be 'eucharistic' in some way; they must be in keeping with the parts of the Mass and with the feast or liturgical season.

PART IV:

SINGING THE DIVINE OFFICE

37. Celebration of the divine office in song is more in keeping with the nature of this prayer and a sign of both higher solemnity and closer union of hearts in praising God. In keeping with the explicit wish of the Constitution on the Liturgy,²³ therefore, the singing of the office is strongly recommended to those who carry it out in choir or in common.

At least on Sundays and holydays it would be well for them to sing some part of the office, especially morning prayer and evening prayer, the two principal hours.

Other clerics living together in centres of study or coming together for retreats or for other meetings should take the opportunity to sanctify their assemblies through the singing of some parts of the divine office.

38. In the singing of the divine office both the law in force for those bound to choir and particular indulgences remain unchanged. But the principle of 'progressive' solemnity is applicable; namely, the parts that of their nature are more directly designed for singing (dialogues, hymns, verses, canticles) are sung and the other parts recited.
39. The faithful are to be invited, and also instructed through proper catechesis, to celebrate some parts of the divine office together on Sundays and holydays, especially evening prayer or whatever other hours are customary in different places or groups. All the faithful, especially the better educated, are to be guided through proper instruction to use the psalms in their Christian meaning for prayer. In this way the faithful will be led gradually to a fuller appreciation and use of the Church's public prayer.
40. Formation in the use of the psalms is particularly important for members of institutes professing the evangelical counsels, in order that they may possess a rich resource for nurturing their spiritual life. They should, if possible, celebrate the principal hours of the office, and even with singing, so that they will take part more completely in the public prayer of the Church.
41. Clerics must retain Latin in the choral celebration of the office, in conformity with the norm of the Constitution on the Liturgy that is based on the centuries-old tradition of the Latin rite.²⁴

The Constitution on the Liturgy,²⁵ however, also makes provisions for the faithful, nuns, and other nonclerical members of institutes professing the evangelical counsels to use the vernacular in the office. Attention should therefore be given to providing melodies for the vernacular singing of the divine office.

PART V:

SACRED MUSIC

IN THE CELEBRATION OF THE SACRAMENTS

AND SACRAMENTALS,

IN SPECIAL SERVICES OF THE LITURGICAL YEAR,

IN CELEBRATIONS OF THE WORD OF GOD,

AND IN POPULAR DEVOTIONS

42. The Council has stated as a principle that whenever rites according to their specific nature make provision for communal celebration involving the presence and active participation of the faithful, this way of celebrating them is to be preferred to a celebration that is individual and, so to speak, private.²⁶ From this it follows that singing becomes very important, in that it more strikingly expresses the 'ecclesial' aspect of celebration.
43. Certain celebrations of the sacraments and sacramentals are particularly significant in the life of a parish community: confirmations, ordinations, marriages, the consecration of a church or altar, funerals, etc. As far as possible, therefore, they should be carried out with singing, so that even the solemnity of the rite may contribute to a greater pastoral effectiveness. Every precaution is to be taken, however, against introducing into a celebration under the guise of solemnity anything merely profane or out of keeping with divine worship; this applies particularly to marriages.
44. Celebrations that have a distinctive character in the course of the liturgical year should also be marked by greater solemnity through singing. The rites of Holy Week should be given a unique solemnity; through the celebration of the paschal mystery these rites lead the faithful to the very centre of the liturgical year and of the liturgy itself.
45. Suitable melodies are also to be provided for the liturgy of the sacraments and sacramentals and for other special services of the liturgical year. These melodies are meant to favour a more solemn celebration even in the vernacular, in keeping with the norms of the competent authority and the capability of each liturgical assembly.
46. Music also has great power to nurture the faithful's devotion in celebrations of the word of God and in popular devotions.

The model for celebrations of the word of God²⁷ should be the liturgy of the word at Mass.²⁸ Among the important resources for popular devotions are the psalms, musical works taken from the treasury of the past and the present, the religious songs of the people, the playing of the organ and other suitable instruments.

Musical pieces that no longer have a place in the liturgy, but have the power to touch religious feeling and to assist meditation on the sacred mysteries are very well suited for use in popular devotions and especially in celebrations of the word of God.²⁹

PART VI:

LANGUAGE FOR USE IN SUNG LITURGIES;

PRESERVING THE TREASURY OF SACRED MUSIC

47. According to the Constitution on the Liturgy, 'particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites.'³⁰

At the same time 'use of the mother tongue... frequently may be of great advantage to the people.'³¹ Therefore 'the competent ecclesiastical authority... is empowered to decide whether and to what extent the vernacular is to be used... The acts of the competent authority are to be approved, that is, confirmed by the Apostolic See.'³²

These norms being observed exactly, there should be a wise use of the kind of participation that is best suited to the capabilities of each assembly.

Pastors should see to it that, in addition to the vernacular, 'the faithful are also able to say or to sing together in Latin those parts of the Ordinary of the Mass belonging to them.'³³

48. Once the vernacular has been introduced into the Mass, local Ordinaries should determine whether it is advisable to retain one or more Masses in Latin, particularly sung Masses. This applies especially to great cities in churches with a large attendance of faithful using a foreign language.

49. The norms of the Congregation of Seminaries and Universities on liturgical formation in seminaries are to be observed in regard to use of Latin or of the vernacular in liturgical celebrations in a seminary.

The norms in the *Motu Proprio Sacrificium laudis*, 15 August 1966, and this Congregation's instruction on the language for religious in celebrating the divine office and the conventual or community Mass, 23 November 1965, are to be followed in their liturgical services by the members of institutes professing the evangelical counsels.

50. In liturgies celebrated in Latin:
- Because it is proper to the Roman liturgy, Gregorian chant has pride of place, all other things being equal.³⁴ Proper use should be made of the melodies in the *editiones typicae* of this chant.
 - 'It is desirable also that an edition be prepared containing simpler melodies for use in small churches.'³⁵
 - Other kinds of melodies, either for unison or part-singing and taken from the traditional repertoire or from new works, are to be held in respect, encouraged, and used as the occasion suggests.³⁶

51. In view of local conditions, the pastoral good of the faithful, and the idiom of each language, parish priests (pastors) are to decide whether selections from the musical repertoire composed for Latin texts should be used not only for liturgies in Latin but also for those in the vernacular.

52. To preserve the treasury of sacred music and to encourage new styles of sacred song, 'great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools' and particularly in institutes of higher studies specifically established for this purpose.³⁷ Especially to be promoted are the study and use of Gregorian chant; its distinctive qualities make it an important foundation for a mastery of sacred music.

53. New compositions are to conform faithfully to the principles and rules here set forth. 'They are to have the qualities proper to genuine sacred music; they are not to be limited to works that can be sung only by large choirs, but are to provide also for the needs of small choirs and for the active participation of the entire assembly of the faithful.'³⁸

Those parts of the traditional treasury of music that best meet the requirements of the reformed liturgy are to receive attention first. Then experts are to study the possibility of adapting other parts to the same requirements. Finally, parts that are incompatible with the nature of the liturgical service or with its proper pastoral celebration are to be transferred to an appropriate place in popular devotions and particularly in celebrations of the word of God.³⁹

PART VII:

COMPOSING MUSICAL SETTINGS FOR VERNACULAR TEXTS

54. Translators of texts to be set to music should take care to combine proper conformity to the Latin and adaptability to the music. They are to respect the idiom and grammar of the vernacular and the proper characteristics of the people. Composers of new melodies are to pay careful heed to similar guidelines, as well as the laws of sacred music.

The competent territorial authority must accordingly see to it that experts in music and in Latin and the vernacular form part of the commission charged with preparing translations and that their cooperation enters into the work from the very outset.

55. The competent territorial authority will decide whether the vernacular texts traditionally associated with certain melodies may be used, even though these texts do not correspond exactly to the approved translations of liturgical texts.
56. Of special importance among the melodies to be composed for vernacular texts are those that belong to the priest and ministers for singing alone, together with the congregation, or in dialogue with the congregation. Composers of these melodies are to study whether the corresponding traditional melodies of the Latin liturgy may suggest melodies for use with the same texts in the vernacular.
57. New melodies for the priest and ministers must receive the approval of the competent territorial authority.⁴⁰
58. The bodies of bishops concerned are to see to it that there is a single vernacular translation for a single language used in different regions. It is advisable also to have, as far as possible, one or more common melodies for the priest's and ministers' parts and for the congregation's acclamations and responses. This will foster a shared way for people of the same language to take part in the liturgy.
59. In their approach to a new work, composers should have as their motive the continuation of the tradition that provided the Church a genuine treasury of music for use in divine worship. They should thoroughly study the works of the past, their styles and characteristics; at the same time they should reflect on the new laws and requirements of the liturgy. The objective is that 'any new form adopted should in some way grow organically from forms already existing'⁴¹ and that new works will become a truly worthy part of the Church's musical heritage.

60. New melodies for the vernacular texts obviously require a period of testing in order to become firmly established. But their use in church purely for the sake of trying them out must be avoided, since that would be out of keeping with the holiness of the place, the dignity of the liturgy, and the devotion of the faithful.
61. The attempt to adapt sacred music in those areas that possess their own musical tradition, especially mission lands, requires special preparation on the part of musicians.⁴² The issue is one of harmoniously blending a sense of the sacred with the spirit, traditions, and expressions proper to the genius of those peoples. All involved must possess a sufficient knowledge of the Church's liturgy and musical tradition as well as of the language, the popular singing, and the other cultural expressions of the people for whom they labour.

PART VIII:

SACRED INSTRUMENTAL MUSIC

62. Musical instruments either accompanying the singing or played alone can add a great deal to liturgical celebrations.

'The pipe organ is to be held in high esteem, for it is the traditional musical instrument that adds a wonderful splendour to the Church's ceremonies and powerfully lifts up the spirit to God and to higher things.

'But other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority... This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, are in accord with the dignity of the place of worship, and truly contribute to the uplifting of the faithful.'⁴³

63. One criterion for accepting and using musical instruments is the genius and tradition of the particular peoples. At the same time, however, instruments that are generally associated and used only with worldly music are to be absolutely barred from liturgical services and religious devotions.⁴⁴ All musical instruments accepted for divine worship must be played in such a way as to meet the requirements of a liturgical service and to contribute to the beauty of worship and the building up of the faithful.
64. Musical instruments as the accompaniment for singing have the power to support the voice, to facilitate participation, and to intensify the unity of the worshipping assembly. But their playing is not to drown out the voice so that the texts cannot be easily heard. Instruments are to be silent during any part sung by the priest or ministers by reason of their function.
65. As accompaniment for the choir or congregation the organ and other lawfully acceptable instruments may be played in both sung and read Masses. Solo playing is allowed at the beginning of Mass, prior to the priest's reaching the altar, at the presentation of the gifts, at the communion, and at the end of Mass.

With the appropriate adaptations, the same rule may be applied for other liturgical services.

66. Solo playing of musical instruments is forbidden during Advent, Lent, the Easter triduum, and at services and Masses for the dead.

67. It is, of course, imperative that organists and other musicians be accomplished enough to play properly. But in addition they must have a deep and thorough knowledge of the significance of the liturgy. That is required in order that even their improvisations will truly enhance the celebration in accord with the genuine character of each of its parts and will assist the participation of the faithful⁴⁵

PART IX:

COMMISSIONS IN CHARGE OF PROMOTING SACRED MUSIC

68. Diocesan music commissions make an important contribution to the promotion of sacred music as part of the program of pastoral liturgy in the diocese.

As far as possible, therefore, every diocese is to have such a commission to work in close conjunction with the diocesan liturgical commission.

For greater efficiency it will be better in most cases to combine the two commissions into one, made up of experts in each field.

It is also strongly recommended that, when it is considered helpful, several dioceses establish a single commission to carry out a unified program into an entire region through a coordinated use of resources.

69. The liturgical commission recommended for bodies of bishops⁴⁶ is also to have responsibility for music and should accordingly include musical experts in its membership. It would also be well for this commission to establish contacts not only with the diocesan commissions but also with other associations of the region that are involved with sacred music. This applies also to the institutes of pastoral liturgy mentioned in the same article of the Constitution.

At an audience granted to Cardinal Arcadio M. Larraona, Prefect of this Congregation, 9 February 1967, Pope Paul VI approved the present Instruction, confirmed it by his authority, and commanded its publication, setting 14 May 1967, Pentecost Sunday, as its effective date. All things to the contrary notwithstanding.

ENDNOTES

1. *Sacrosanctum Concilium* art. 112.
2. see St. Pius X, *Motu Proprio Tra le sollecitudini*, 22 Nov. 1903, no. 2: *Acta Sanctae Sedis* 36 (1903-1904) 332.
3. see Sacred Congregation of Rites, Instr. on sacred music and the liturgy, 3 Sept. 1958, no. 4: *Acta Apostolicae Sedis* 50 (1958) 633.
4. see *Sacrosanctum Concilium* art. 113.
5. *Sacrosanctum Concilium* art. 28.
6. see Sacred Congregation of Rites, Instr. on sacred music and the liturgy, 3 Sept. 1958, no. 4: *Acta Apostolicae Sedis* 50 (1958) 656-657.
7. see *Sacrosanctum Concilium* art. 116.
8. see *Sacrosanctum Concilium* art. 28.
9. see *Sacrosanctum Concilium* art. 22.
10. see *Sacrosanctum Concilium* art. 26 and 41-42; *Lumen Gentium* no. 28.
11. see *Sacrosanctum Concilium* art. 29.
12. see *Sacrosanctum Concilium* art. 33.
13. see *Sacrosanctum Concilium* art. 14.
14. see *Sacrosanctum Concilium* art. 11.
15. see *Sacrosanctum Concilium* art. 30.
16. see *Sacrosanctum Concilium* art. 30.
17. see *Sacrosanctum Concilium* art. 30.
18. see Sacred Congregation of Rites, Instr. *Inter Oecumenici*, 26 Sept. 1964, nos. 19 and 59.
19. see *Sacrosanctum Concilium* art. 19. Sacred Congregation of Rites, Instr. on sacred music and the liturgy, 3 Sept. 1958, nos. 106-108: *Acta Apostolicae Sedis* 50 (1958) 660.
20. see Sacred Congregation of Rites, Instr. *Inter Oecumenici*, 26 Sept. 1964, no. 97.
21. see Sacred Congregation of Rites, Instr. *Inter Oecumenici*, 26 Sept. 1964, no. 48 b.
22. see Sacred Congregation of Rites, Instr. *Inter Oecumenici*, 26 Sept. 1964, no. 48 g.
23. see *Sacrosanctum Concilium* art. 99.
24. see *Sacrosanctum Concilium* art. 101, §1. see Sacred Congregation of Rites, Instr. *Inter Oecumenici*, 26 Sept. 1964, no. 85.
25. see *Sacrosanctum Concilium* art. 101, §§2 and 3.
26. see *Sacrosanctum Concilium* art. 27.
27. see Sacred Congregation of Rites, Instr. *Inter Oecumenici*, 26 Sept. 1964, nos. 37-39.
28. see Sacred Congregation of Rites, Instr. *Inter Oecumenici*, 26 Sept. 1964, no. 37.
29. see no. 53 of this Instruction.
30. *Sacrosanctum Concilium* art. 36, §1.
31. *Sacrosanctum Concilium* art. 36, §2.
32. *Sacrosanctum Concilium* art. 36, §3.
33. *Sacrosanctum Concilium* art. 54. see Sacred Congregation of Rites, Instr. *Inter Oecumenici*, 26 Sept. 1964, no. 59.
34. see *Sacrosanctum Concilium* art. 116.
35. *Sacrosanctum Concilium* art. 117.
36. see *Sacrosanctum Concilium* art. 116.
37. *Sacrosanctum Concilium* art. 115.

38. *Sacrosanctum Concilium* art. 121.
39. see no. 46 of this Instruction.
40. see Sacred Congregation of Rites, Instr. *Inter Oecumenici*, 26 Sept. 1964, no. 42.
41. *Sacrosanctum Concilium* art. 23.
42. see *Sacrosanctum Concilium* art. 119.
43. *Sacrosanctum Concilium* art. 120.
44. see Sacred Congregation of Rites, Instr. on sacred music and the liturgy, 3 Sept. 1958, no. 70: *Acta Apostolicae Sedis* 50 (1958) 652.
45. see nos. 24–25 of this Instruction.
46. see *Sacrosanctum Concilium* art. 44.