REQUIEM MASS FOR CHORUS AND ORCHESTRA; WITH A MONOGRAPH
ON THE HISTORY, REGULATION, AND CONTENT OF
THE MISSA PRO DEFUNCTIS,

DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of the Ohio State University

BY

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* * * * *

The Ohio State University

1987

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ACKNOWLEDGMENTS

As with any document of this nature, acknowledgment of the assistance received from several sources is in order. My parents, in whose memory the Requiem Mass is composed, first instilled in me an appreciation for music and its emotional power. Dr. Marshall Barnes has served as my academic advisor, teacher, and friend. His many words of support and encouragement have helped me significantly. Dr. Burdette Green and Mr. Marshall Haddock, members of the Reading Committee, have given valuable assistance in creating a format that presents the various aspects of the Requiem clearly and concisely.

Two liturgical specialists provided the needed expertise in the area of the reformed rites of the Church and the Requiem liturgy in particular. Sr. Rita Fisher, I.H.M., Diocesan Liturgy Consultant for the Diocese of Columbus, Ohio answered several questions regarding the modern Mass and the latest text options. The Reverend Joseph Fete, Assistant Professor of Liturgy at the Pontifical College Josephinum and Director of the Office of Liturgy for the Diocese of Columbus provided valuable counsel at the outset of this project, and gave needed advice concerning the hierarchy of ruling documents and liturgical forms. The staff of the Wehrle Library at the Josephinum gave much energy and assistance in locating required documents and volumes.

Finally, my wife Susan has provided countless words and actions of encouragement and support, without which this study would have foundered.


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VITA

<table>
<thead>
<tr>
<th>Year</th>
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<tr>
<td>September 20, 1955</td>
<td>Born -- New Haven, CT</td>
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<td>B.Science, University of Connecticut, Storrs, CT</td>
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</tbody>
</table>
# TABLE OF CONTENTS

ACKNOWLEDGMENTS ii

VITA iii

LIST OF TABLES vi

## PART ONE

INSTRUMENTATION/NOTES TO THE CONDUCTOR vii

MOVEMENT PAGE

<table>
<thead>
<tr>
<th>Movement</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRELUDE/INTROIT</td>
<td>1</td>
</tr>
<tr>
<td>KYRIE</td>
<td>15</td>
</tr>
<tr>
<td>SANCTUS</td>
<td>25</td>
</tr>
<tr>
<td>AGNUS DEI</td>
<td>47</td>
</tr>
</tbody>
</table>

## PART TWO

INTRODUCTION 1

CHAPTER PAGE

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>THE DEVELOPMENT OF AN ORGANIZED CATHOLIC FUNERAL LITURGY and THE REQUIEM MASS--TO 1969</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Sources</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Liturgical Format</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Funeral Liturgy</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Codification of the Sung Requiem Mass</td>
<td>20</td>
</tr>
</tbody>
</table>
II. A SUMMARY OF THE DOCUMENTS REGULATING THE REQUIEM MASS, SACRED MUSIC, AND THE USE OF INSTRUMENTS 31

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>31</td>
</tr>
<tr>
<td>The Requiem Mass</td>
<td>35</td>
</tr>
<tr>
<td>Sacred Music</td>
<td>43</td>
</tr>
<tr>
<td>Reforms, The Use of Instruments</td>
<td>52</td>
</tr>
<tr>
<td>Major Documents on Music</td>
<td>59</td>
</tr>
<tr>
<td>Conclusions</td>
<td>68</td>
</tr>
</tbody>
</table>

III. THE REQUIEM SINCE THE SECOND VATICAN COUNCIL 71

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>71</td>
</tr>
<tr>
<td>The Rite of Funerals</td>
<td>73</td>
</tr>
<tr>
<td>Mass Sections Currently Available for Musical Settings</td>
<td>78</td>
</tr>
<tr>
<td>The Five Divisions of the Mass</td>
<td>83</td>
</tr>
<tr>
<td>The Requiem Mass--1987</td>
<td>88</td>
</tr>
<tr>
<td>Conclusion</td>
<td>102</td>
</tr>
</tbody>
</table>

APPENDICES

A.1. Glossary                                              108
A.2. Chronological List of Popes: 1823-1987                 110
B. Major Documents on Music                                111
C. Alternate Texts for the Requiem                          135
D. Excerpts: Rite of Funerals, Order of Christian Funerals  142
E. Additional Documents Pertaining to Chapter II            151

BIBLIOGRAPHY                                               153
LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. The Requiem Mass: Portions That May Be Set</td>
<td>107</td>
</tr>
</tbody>
</table>
INSTRUMENTATION

Flute 1,2
Oboe 1,2
B Clarinet 1,2
Bassoon 1,2

Horn 1,2
C Trumpet 1,2
Trombone 1,2,3

Timpani/Snare Drum

Percussion I: Bells, Chimes, Snare Drum, Bongos (with Rattan sticks)
Percussion II: Medium Suspended Cymbal, Crash Cymbals, Gong, Snare Drum

Violin 1,2
Viola
Cello
Bass

NOTES TO THE CONDUCTOR

Duration: ca. 45 minutes.

In the absence of a bass trombone, Tuba may substitute for Trombone 3.

Concerning the Agnus Dei: 1) All instrumental passages enclosed in brackets and marked with * are to be used only when absolutely necessary. Whenever possible, these passages should be sung unaccompanied. 2) If the Agnus Dei is used as a portion of a celebrated funeral mass, it should end at the first double bar, measure 74. If used in a concert situation, go on to the next measure without pause, ending at the double bar in measure 88.
PART ONE

REQUIEM MASS

for

Chorus and Orchestra
PRELUDE

In memory of my parents
Joseph and Alphonsina Onofrio

REQUIEM MASS

Marshall Onofrio

\[ J = 66, \text{Expressivo} \]
et lux perpe-tu-a lu-ce-at e - is; te de-cat
lu - ce - at lu-ce-at e - is;
lu - ce - at e - is; te de-cat
ad te o-me-is ca-ro ve-ni-et, Re-qui-em Re-qui-em
om-nis ve-ni-et, Re-qui-em Re-qui-em Re-qui-em
om-nis ve-ni-et, Re-qui-em Re-qui-em Re-qui-em
om-nis ve-ni-et, Re-qui-em Re-qui-em Re-qui-em
Flute
Oboe
Clarinets
Bassoons
F Horns
Trumpets
Trombones
Timpani
Percussion
Soprano
Tenor
Bass
Chorus

S
A
T
B
Violins
Violas
Cello
Basses

No-sa-na in ex-cel-sis. No-sa-na in ex-cel-sis.
Flute
Oboe
Clarinet
Bassoon
F Horn
Trumpet
Trombone
Timpani
Percussion

S
A
Chorus
T
B
Violin 1
Violin 2
Viola
Cello
Bass

Poco a poco sempre accel (a 1=ca. 104-108)

Be-ne-dic-tus, De-us; be-ne-dic-tus, De-us
Be-ne-dic-tus, in no-el-ne
In nomine Dei dic-tus, qui ve-nit in no-si-de

Chorus
In nomine Dei dic-tus, qui ve-nit in no-si-de

(d = 100)
See note on instrumentation page.
Flute
Oboe
Clarinet
Bassoon
F Horn
Trumpet
Trombone
Timpani
Percussion

\[\text{poco accel.} \]

Soprano

\text{Ag·mus De·i, qui tol·lis pec·ca·ta mun·di, Do·na e·is}

Alto

Chorus

Tenor

Bass

\text{Ag·mus De·i, qui tol·lis pec·ca·ta mun·di.}

Violins

Violas

Cellos

Basses
De - i, Ag - mun De - i, qui tol - lìs pec-ca - ta mun - di, qui tol - lìs pec-ca - ta
PART TWO

A MONOGRAPH ON THE HISTORY, REGULATION, AND CONTENT

of the

MISSA PRO DEFUNCTIS
INTRODUCTION

In this study, the specific liturgical rite known as the *Missa pro defunctis*, or Mass for the Dead, will be examined from a composer's viewpoint. Legislation regulating the composition of sacred music and the Requiem liturgy will be presented as they influence and control the composer, not the liturgist. Pertaining only to the Sung, or High Mass for the Dead, this study begins with a summary of the history and codification of the Requiem Mass. The development and use of the Office for the Dead will not be considered here. Individual historical questions and controversies, such as the authorship of the sequence *Dies Irae*, are not treated in depth. Those discussions that are included illustrate the vague history that is complicated by individual developments in medieval and Renaissance Europe.

The regional division of the Church, by countries, dioceses, and parishes, has promoted traditions and religious practices as diverse as they are numerous. This multitude of customs presented a major obstacle to the various reform movements of the nineteenth and twentieth centuries. Numerous diocesan questions concerning liturgical and musical practices have been posed to the Congregation on Sacred Rites. The questions, the Congregation's responses, and various legislative attempts at reform will be shown in Chapter II. References will be cited for those readers wishing to pursue specific topics further. The complexity of ruling documents and the overlapping boundaries of various decrees and rituals have provided an unsteady base for the creation of the modern funeral rite. The chronological progression of reforms is
simply unstable, for, as will also be shown in Chapter II, repeated attempts at correcting the same "abuse" occur over large spans of time.

The early nineteenth century is an appropriate time to begin the summary of "modern" documents, for during that century, the Church had to confront the influence of Italian operatic styles on sacred music. Forced to consider the problem, the Church had to provide guidance for the composition of sacred music, and its role in liturgical services.

The nature of the Requiem text, moving yet solemn, is an ideal medium for musical representation. The most recent funeral rites regulate the format and content of the Requiem Mass in a subtly confusing manner. Rules and guidelines give specific instructions for the intent of each mass portion, yet allow great flexibility in the manner of achieving that intent. As Chapter III will show, the large number of text options available to the modern composer is a freedom that may be daunting in itself.

Since the Requiem Mass is a special form of the standard Sung Mass, the complexity of the rules governing the Mass in general add to the confusion. Guidelines for the composition of any sacred music to be used in the Mass are given in several places, and most have been amended for use in the United States. Recent suggestions for musical participation in Mass overlap those for the funeral liturgy; both will be discussed in Chapter III. Using the most recent funeral rites, the order of the Requiem Mass, including all the portions currently available for musical settings, will be discussed. Alternate texts will be given in Appendix C. Statements issued by the Bishops' Committee on Music in the Liturgy regarding both the priority of the portions to be set and congregational participation will be examined.

A rather extensive appendix section includes large portions of the major documents discussed in the body of the treatise. For those musicians unfamiliar with
the rulings of the Catholic Church, these portions will provide an enlightening look at the development of Church thought and regulation in a number of areas. The inclusion of the entire Introduction to the 1969 *Rite of Funerals* (Appendix D) illustrates the major shift in funerary philosophy that occurred following the Second Vatican Council. This shift motivates the major revisions in funeral liturgy that have occurred in the last two decades.
Chapter I

The Development of an Organized Catholic Funeral Liturgy

and the Requiem Mass---to 1969.

The cultures of the world have developed and adapted diverse customs and traditions for commemoration and burial of their dead. Cults from the Middle East and Egypt were concerned with the path of the spirit after death. Although literature offers some support to our understanding of ancient philosophies toward death, funerary art reveals to a greater degree the deepening conviction that a happier, more enriched afterlife was attainable. Funerary rituals were important to achieving that goal and music played a substantial role in those rituals.

Sources

Royal Egyptian tombs dating from ca. 3000 B.C. abound with evidence that music was employed at or in connection with funerals.\(^1\) Several Egyptian engravings show both instrumental and vocal musicians at tombs of deceased royalty. Early Jewish customs included music within funerary rites. For example, The Lament of David for Saul and Jonathan, found in the Old Testament, dates from ca. 1000 B.C.\(^2\)


\(^2\) NOHM, ibid., p.287.
As Egyptian and Eastern peoples sailed the Mediterranean, they brought these customs with them. In *The Iliad*, Homer describes singers delivering a lament over the deceased Hector, this but one of many laments found in ancient Hellenic tragedies.

Pre-Christian Rome possibly used funerals as opportunities to mount pagan celebrations that included music. In the middle of the fifth century B.C., Roman law forbade "more than ten pipers at a funeral."³ Early Christian burials (ca. first and second centuries A.D.) probably were not noisy pagan-like rites, but most likely did include some of the national customs of the people, at least those not considered idolatrous. The two primary influences on these early rituals were the pagan and Hebrew traditions. Rutherford, in commenting on the pagan inspiration behind such prayers, states that

> During the first century A.D. it seems that apprehension was the primary inspiration for funerary ritual...it was fear more than hope, aversion more than affection, that motivated the rituals of pagans at death.⁴

While pagan customs sought to appease the dead, who were believed to be vengeful toward the living, Hebrews felt a communal obligation to bury their dead. Luce mentions the somewhat complex services of the Jews, during which "special bands of wailing women" sang the lamentations of the bereaved.⁵ These practices continued well into the early Christian era.

³ *NOHM*, ibid., p.404.


Christians of the first three centuries after Christ accepted death as part of the journey to the rewards of paradise. The celebratory meal shared after the burial was conducted in a spirit of joy and triumph, not fear. In time, this meal became the Eucharistic celebration, as an allegory to the heavenly banquet awaiting the deceased. By the time of Constantine, the "fundamental spirit and structure of future Christian funeral liturgy were already tradition."\(^6\)

The earliest extant records of the Christian funerary rites come from the early fourth century. Over 1,000 sarcophagi survive, in whole or in part, and their inscriptions describe fairly elaborate ceremonies. The peace of Constantine probably aided the development of the ceremonies, as well as the preservation of the burial sites. Depicted on the sarcophagi are the miracles performed by Christ. The raising of Lazarus from the dead is understood as a symbol for baptism, which creates the "life" that death cannot destroy. Fifth century sarcophagi present the symbol of Christ the vine, offering Redemption untouched by death. Church fathers, including Ambrose (ca.400 A.D.) wrote of the deliverance from death that Salvation offered.

A schism between mourning and grief becomes apparent about this same time. Pagan rites of mourning stemmed from the despair that death was final. Christian grief is respected as a natural emotional reaction of the bereaved at the loss of a loved one. Faith became the greatest source of consolation for grief, although some of the customs of mourning would find their way into Christian funerary practices. Luce concludes from several sources that the lament again became part of the liturgy.\(^7\) Augustine, in his "The Care to be Taken for the Dead" explained that prayer was more important than

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\(^7\) Luce, op.cit., p.7.
the manner or place of burial. He taught that through the intercession of saints and prayer, God could forgive any remaining sins of the deceased. It became a duty to pray on behalf of the dead.

Although no fixed funeral ritual exists per se in the first six centuries after Christ, Scudamore concludes that the numerous references to psalm singing before and during a funeral testify to their regular use, though only occasional references to special prayers may be found in this early period. The development of special prayers for the dead was responsible for the formulation of a special funeral liturgy during the next six centuries. A specific Requiem Mass will not exist until the end of the tenth century, but ancestral forms of several prayers are used much earlier. For example, St. Jerome (ca. 342-420) mentions the use of psalm/refrain forms at burial rites. The Commemoration of the Dead is found in the earliest mass books, ca. seventh century. It is from this time that the earliest accounts of funeral services exist. A seventh century document gave detailed instruction to the monks in the event of the death of a bishop. While this ritual probably functioned as a requiem, the particular formula used was not universal. Specific duties included the preparation of the body, the celebration of Mass, and the singing of particular psalms and antiphons. Thurston speculated that this ritual was used in Spain at this time for other clergy and laity as well, although he offers no documentation of that practice.


Further organizing the content and purpose of the ritual, Pope Gregory the Great, (ca.A.D.600), gave a description of funeral liturgy that spoke to the role of prayer in seeking the forgiveness of sin.\textsuperscript{11} Prayer could liberate the dead from the purifying fire, a concept later to become "purgatory ". But while fire/prayer allowed the expiation of sin, the judgment of God was now feared. What had been the optimistic faith that God was just and merciful now became the pessimistic reaction that the merciful God is just, and demands expiation. Christianity thus had become more concerned with sin, both for the living and the dead. The lesser sins of life, unforgiven at death, could be forgiven through the prayers of the living for the dead. Gregory further stipulated that offering Mass (including the Eucharist) was of great benefit to the dead. His support of the offering of Mass led to its widespread adoption in the Latin Church as a vehicle of prayer for the dead. Scudamore\textsuperscript{12} cites Gregory as having requested a priest to offer sacrifice (presumably a mass, although not necessarily a requiem) for thirty consecutive days, in memory of a deceased monk. Scudamore states further that this practice of commemorative masses was well established by the sixth century.\textsuperscript{13}

The further development of funeral liturgy in the Western church reflects the tension between the two viewpoints given above: optimistic faith in the salvation


\textsuperscript{12} Scudamore, "Obsequies", p.1437.

\textsuperscript{13} The various mass services in use during the sixth to ninth centuries no doubt included prayers later incorporated into the fixed Requiem Mass of the tenth to thirteenth centuries. These early forms, however, did not represent a fixed ritual in general use. Geographic regions adapted the common mass for funeral use, and each adaptation reflected the funeral practices of the diocese or monastery. The various formulae provided by eighth century sacramentaries (see below) indicate several possible versions of a Mass for the Dead.
achieved through Christ, and fear that death leads to the judgment day, when
punishment for sin is dispensed.

At the time of Gregory, Christians began to record in writing certain aspects of
funerary services. Although there is no normative form to extant manuscripts, these
testaments are the ancestors of the Roman Rite of Funerals. Early Sacramentaries
include brief collections of prayers, and some of their titles indicate their use in funeral
services. Moreover, *Ordines* (orders) give rubrical directions and indications of
liturgical components (e.g. psalms, responsories). Other manuscripts provide specific
details, prayers, and formats. Most of these books appeared during the seventh and
eighth centuries, early in the great monastic tradition, and became widely disseminated.

From the eighth century on, several liturgical books were designed for the many
functions of the parish and monastery. Among others, early medieval missals,
antiphonaries, graduals, and responsories listed Requiem rites and/or prayers for the
dead. Since each of the great monasteries established its own traditions, regional
differences and customs thrived. Given the role of monasteries in preserving and
advancing Church practices during the middle ages, this early diffusion of style would
penetrate all activities of the Roman Church. Numerous diocesan questions cited in
Chapter II concern the continuance of local customs that originated in these monastic
practices. Until the Council of Trent (1563), the rituals of the monastery are
understood to be those of the Roman Church. Following the publication of the
Tridentine missal, however, monastic and parish practices began to develop separate
yet overlapping philosophies and rituals.

The earliest extant manuscripts that include groups of prayers especially for the
*Missa pro defunctis* are the Leonine and Gelasian Sacramentaries. While there is
considerable controversy over their dates of origin they are generally assumed to have
been compiled in the seventh century. The Leonine Sacramentary is of the Roman rite, indicating probable Italian origin. The ornamentation used in the Gelasian Sacramentary suggests a point of origin in northeastern France, ca. 740. Both list several formulae for Masses for the Dead: the Leonine five, the Gelasian thirteen. The Besançon Sacramentary, another seventh century French manuscript, gives five prayers for the Missa pro defunctis. This evidence leads Scudamore\textsuperscript{14} to conclude that the Requiem is of French origin.

The Gregorian Sacramentary was originally produced during the reign of Gregory the Great, ca. 595. The earliest extant copy dates from 811, and represents a Roman rite different than that of the earlier Leonine and Gelasian manuscripts. In 772, Pope Hadrian I sent a requested copy of the Gregorian Sacramentary to Charlemagne. Alcuin rewrote the text toward the end of his life (d. 804), adding a supplement of Masses and prayers taken from Gallican and other sources. During the ninth century, Alcuin's edition of the Sacramentary began to influence the Franks. This development leads Robertson to state "The Mass for the Dead, substantially as we have it today, is of Franco-Gallican origin."\textsuperscript{15} Over the next two centuries, the original form and Alcuin's supplement were mixed by various editors. The resulting form of this service book returned to Rome a very different document. Jungmann adds that

\begin{quote}
About the middle of the tenth century the Roman liturgy began to return in force from Franco-Germanic lands to Italy and to Rome, but it is a liturgy which meanwhile
\end{quote}

\textsuperscript{14} Scudamore, "Obsequies", p.1437.

\textsuperscript{15} Robertson, \textit{Mourning and Consolation}, p.9.
had undergone radical changes and a great development.\textsuperscript{16}

The lack of evidence from the sixth century prevents a solid case for either French or Italian origin. While the modern ritual springs from the altered French form, the original material came from Rome. Without additional documents from the time of Gregory, neither France nor Italy can be exclusively accepted as the place of origin.

In 998, Odo, Abbot of Cluny, fixed November 2 as "All Souls Day", the Commemoration of all the Faithful Departed. Odo ordered the reciting of the Office of the Dead, and the celebration of public and private Masses. It is not clear whether these masses were fixed celebrations for the dead, or adapted common masses. Odo believed that through the celebration of All Souls' Day and other commemorative acts, the devil "was cheated of many souls he was intending to have thrust into the fires."\textsuperscript{17} This feast day was supported by a succession of Popes, and celebrated throughout the Roman Church by the end of the thirteenth century.

\textbf{LITURGICAL FORMAT}

Concerning the codification of the liturgical format itself, Rutherford states that between the Franciscan breviary of 1260 and the \textit{Roman Ritual} of 1614, "events in


\textsuperscript{17} Robertson, \textit{Mourning and Consolation}, p.9.
Europe were far too complex to permit easy generalizations about funeral ritual."\(^{18}\) Popular expressions of piety, as well as secular images of death, (e.g. the Dance of Death) contributed to a changing funeral liturgy. Local churches adapted extant formulae to meet specific situations. Regarding these individual adaptations, Rutherford writes

> These mostly exhibited a trend toward simplification of the station in the church for the ordinary funeral and an elaboration of graveside rites. Unfortunately these adaptations are scarcely indicated in extant ritual books.\(^{19}\)

Since these adaptations became a matter of local tradition, "it was apparently not considered necessary to write them out", and "little direct liturgical documentation has survived."\(^{20}\) With the advent of printing, dioceses could either reproduce older ritual books or bring out updated versions reflecting current practice.

In the early sixteenth century, the appearance of the first universal pastoral manual included a model Roman funeral liturgy. The *Sacerdotale Romanum*\(^{21}\) sets the Franciscan rite of 1260 as proper for the burial of religious, and abbreviates it slightly for lay services.\(^ {22}\) The *Rituale Sacramentorum Romanum* (1583, an encyclopedic work produced by Julius Cardinal Sanctorius), follows Castellani and the Franciscan

\(^{18}\) Rutherford, *Death of a Christian*, p.69.

\(^{19}\) Ibid., p.70.

\(^{20}\) Ibid.


\(^{22}\) See Rutherford, *Death of a Christian*, pp.73-77 for a discussion of these distinctions.
model closely. Summing the results of the Council of Trent, Sanctorius included many sources, ancient and modern, for what he considered representative Roman funeral liturgy. He does indicate that all funerals, religious or lay, should include the full liturgy. Only in the cases of longstanding tradition or multiple funerals should Castellani's abridged version be used. In actuality, the shorter version was very often the one used in pastoral practice.

Diocesan rituals, authorized by the local Ordinary, gave instructions for liturgical practices in a specific province or diocese. These ritual books prove the variety of local traditions extant in the Middle Ages, and the effects of several attempts at reform. In particular, numerous expressions of faith found especially in the *absolutio* and interment portions of the rites are indicated, most of which were stricken in Castellani's abridgement.

In addition to this first indication of separate funeral rites for clergy and laity, both Castellani and Sanctorius also included distinct liturgies for the burial of baptized children. The origins of the children's rite are unknown, but it was given in at least two sources known to both men: a manuscript ritual from Capua, and the *Libellus catechumenorum* (Brescia, 1511). Sanctorius indicates that a funeral mass could be celebrated on the occasion of a child's funeral, with the intent of consoling the remaining relatives. The various rites contend that the Mass for the Dead should not be celebrated for infants or children below the "age of reason", because they had never committed sin. The role of the liturgy in seeking the remission of sin, in order to escape eternal damnation, is thus eminently projected. It became the practice to use a votive mass on these occasions, with the "Mass of the Angels" considered the most appropriate. The unbaptized, child or adult, were forbidden any Christian burial ceremony. Despite the prohibition of such ceremonies by the *Roman Ritual* of 1614,
burial without rites continued into the present century. Only with the *Rite of Funerals* (1969) would new hope be offered the parents of unbaptized children.

On July 14, 1570, Pope Pius V issued a Papal Bull that promulgated the revised Missal and Breviary developed by the Council of Trent in 1563. Dioceses, churches, and presumably monasteries able to demonstrate two centuries use of local norms were allowed to retain those norms. All others had to respond to the reforms that supposedly restored the original norms and rites laid down by the Holy Fathers. Thus, for example, the Diocese of Milan was able to keep its ancient rite, which differs from the Roman. Most of the regional differences concerned negligible concerns over ritual, e.g. whether its is permitted to incense the body, the altar, or both. Of greater importance are the texts available for the Requiem. Although the parts of the Requiem have remained the same since its earliest codification, the period from just before Trent through the eighteenth century saw a proliferation of text choices. In all, there were four texts each for the Introit, Tract, and Offertory, as well as six texts for the Communion.

The *Roman Ritual* of 1614 was the first major document to assume a normative position. Although local customs and developments continued, the establishment of the Congregation on Sacred Rites (CSR) served to increase the role of the *Ritual* as the normative manual. With the CSR acting as interpreter, local rites were made to conform with the funeral liturgy of the Ritual, gradually increasing the universality of its use. This standardization led to the further removal of funeral liturgy from the pastoral concerns of the dying and bereaved. It strengthened the late medieval practice of praying for the salvation of the deceased. The funeral mass came to be performed

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23 The question of the accuracy of sixteenth century perceptions regarding first and second century norms need not be addressed here.
for the repose of the souls of the deceased, meaning intervention for the souls in purgatory.

Despite this concern for the deceased, the funeral liturgy of 1614 does include a mixture of sentiments including hope and forgiveness. The churchmen who drafted the *Ritual* had access to several local pastoral sources, including the works of Castellani and Sanctorius. Concern for pastoral liturgy balanced the charge of bringing the services of the Church in line with the Trent reforms.

**Funeral Liturgy**

Funerals of the eighth to tenth centuries reflected two traditions. The first used two principal sites for liturgical action: the home of the deceased, where the body was prepared for burial, and the church, where the service of burial occurred. A solemn procession accompanied the body from the home to the church. Burial was most probably in a place that was part of the Church environ, e.g. along a wall or a cloister walk. The second tradition included these two procedures, but added the practice of keeping the body of the deceased in Church for an extended wake, a service separate from prayer and burial. In this version, the removal of the body from the home was not a procession per se, but a preparation for the liturgy. The solemn procession now led from the place of the wake to the place of burial. It is clear that in all versions of this primitive *ordo essequiarum*, mourners were to sing psalms and responsories.

The earliest of the wake services consisted of a simple service, not a mass, wherein a watch was held over the body of the deceased. Intermittent singing took place until the time of burial. During the formal procession to the burial place, the singing of psalms and antiphons continued. The familiar chant *In paradisum* was
indicated as an antiphon, paired with Psalm 25. Even today it remains a suggested recessional after the funeral Mass. Rutherford states

Comparative study of liturgical manuscripts shows beyond doubt that this [ca.800] *ordo* served as a basic model for the developing rite of funerals...five centuries of gradual, spreading influence of the *ordo* tell a story of both fidelity to the Roman tradition behind the simple rite and further amalgamation with local Frankish practices.24

Knowledge of these rites comes primarily from manuscripts found in monasteries. These manuscripts indicate that ritual development in the funeral liturgy took place constantly, and that these early services were complex. As repositories for the documents and practices of the Latin Church, monasteries not only provided the copies of these early rites, but also the place where the fusion of old and new ritual liturgy occurred. Some form of monasticism existed throughout these five centuries [750-1250] of early development, including the early Carolingian and Frankish abbeys at Cluny, the Benedictine and Cistercian monasteries, and the emerging mendicant societies such as the Dominicans and Franciscans. Each had its own traditional burial practice, to be merged with the new *ordo*. Practice dictated a pattern based on the monastic style of life, God, and cemetery. The most important result was the emergence of the Church station as the focal point of monastic funerals. By the time that the earlier tradition of offering Mass as a supplication for the deceased had merged with the second station in the written *ordo*, an elaborate, complex service in the monastery chapel had developed. This service included the vigil watch, held over the body while the Daily Office and the Office of the Dead were pronounced, and special

vigil prayers. The wake concluded after morning Mass, after which the body was removed for burial. In other versions, such as the wake service described in the Franciscan breviary of 1260, the wake service was conducted at the place of death, not at the church.

The *absolutio* (absolution) was added to the simple *ordo* during the ninth and tenth centuries. A short offering of responsories and prayers, the most recent funeral rites refer to it as the "final commendation and farewell". Such responsories as the *Libera me* (added ca. twelfth century) reflect the medieval shift to pessimism, praying for release from eternal death. This prayer, as well as the *Dies Irae* (considered by many to be a trope of the *Libera me*), describes the fear of death and the judgment day felt by the church leaders and congregations. The forgiveness of sins was the only vehicle by which eternal death could be avoided. Somewhat curiously, the *absolutio* remained attached to the format of the Mass, although it is not actually part of the Mass celebration. In those instances where burial took place before the saying of Mass, the Mass was offered the following day with no body present. The two most recent funeral rites (1969, 1985) direct that the final commendation rite is part of the funeral liturgy, to be said even if Mass is not offered.

The newly expanded station in the church or chapel included the celebration of Mass and a short service of prayers said at the catafalque after Mass. Early versions of the new service indicate that by celebrating Mass, one offers the highest form of supplication on behalf of the deceased. Since Mass was reserved for the morning hour, and there is no evidence to the contrary, the body was probably kept in church, whenever possible, until the next morning. The earlier "funeral Mass" grafted the text for burial services onto the standard Mass format, a combination new to the Roman Church. Later versions of this combination would lead to the proper funeral Masses,
one of which was the \textit{Requiem Mass}. With the Tridentine Missal of 1570, the Requiem became the standard funeral Mass for adults.

The liturgical books of the twelfth and thirteenth centuries indicate that by that time, the funeral Mass was different from the scheduled daily masses. This further supports the conclusion that special masses before burial had become part of the funeral itself. The unique format of the funeral mass, and its inclusion in funeral liturgy fueled the development of an eschatology based on fear and dread. These services contrasted with the ecclesiastic nature of early funeral rites. Prayers now found in the Requiem reflected the conviction that death brings one to the judgment day, before a just God, who will mete out punishment as deserved. New prayers added at this time included the \textit{Dies Irae} and the offertory chant pleading for deliverance.

The funeral liturgy codified in the \textit{Roman Ritual} of 1614 is initiated in the home of the deceased. Psalms and antiphons imploring God for mercy belie the negative sense attached to death. Following the procession, handled by laity if a large distance is involved, the body is brought into the Church, where the Office of the Dead is chanted. If at an opportune hour, a solemn Mass followed, otherwise the body remained until the next morning, at which time Mass is to be celebrated. After Mass, the absolution service is conducted at the bier. As a recessional the two chants \textit{In paradisum} and \textit{Chorus Angelorum} were sung successively, and over the next 350 years the two came to be treated as a single antiphon. Nineteenth and twentieth century editions of the \textit{Ritual} direct that the combined antiphon should be sung in the Church even if the body is not taken directly to the grave, leading to its position as part of the funeral liturgy \textit{in the church}, and not inseparably combined with the procession to the gravesite. Similarly, the canticle and antiphon \textit{Ego sum resurrectio! Benedictus} is to be sung at all times, usually at the grave, if not, in Church.
In modern times, the entire focus of the Roman Catholic funeral is in the church, scene of the Mass for the Dead. Rutherford notes that recent (ca.1980) practices in funeral services include the bringing of the deceased to the church for the wake service, thus bringing the practice full circle. This affords an opportunity for the funeral to be celebrated as one of the daily parish Masses, giving it "a greater place in the life of the parish." 25

In a time experiencing the Counter-Reformation as well as widespread development in both the East and West, not all regions adhered to these "universal" rites. In certain French dioceses, the Instructions of the Ritual of Alet (1667) 26 were in use. This pastoral manual presented information on the traditions of funerary care and liturgy as well as contemporary concerns. There is a hesitancy regarding pomp in funeral services, and a clearly pastoral approach, rooted in biblical sources, is stressed. Various appendages to the Roman Ritual included model words of consolation and encouragement, given in the vernacular. Nonetheless, the funeral rite remained a service conducted only for the benefit of the deceased. As recently as 1964, the English Ritual presented essentially the same rite as 1614, with funeral liturgy beginning at the Church, and often including the rite of absolution. The full Roman liturgy had become very complex, perhaps too complex for general use. Pastoral care, where practiced, frequently occurred outside the liturgy, a situation not remedied until the reforms of the Second Vatican Council.

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A brief summary of the development of the sung portions of the Requiem Mass follows. It is not within the scope of the present study to consider the various sources for each text, nor to evaluate the merits of respective arguments concerning dating or provenance. The reader is encouraged to consult both Luce and Robertson for detailed accounts of these matters.

The polyphonic Requiem Mass differs from the normal Mass in that certain items of the Proper are set in addition to the Ordinary. The following discussion is given in the order that the portions occur during the Sung Requiem. Specific treatment of the 1969 and 1985 revisions of the Requiem rite will be given in Chapter III.

Translations of the following texts are by the Pius X Liturgical School of New York.

INTROIT: A processional chant, the Introit is sung as the priest and other celebrants move from the sacristy to the altar, or in modern services, from the entrance of the church to the altar. In the form of antiphon with psalm verses, a suitable number of verses are sung to allow the procession to reach the Sanctuary. The modern Roman Gradual preserves two verses for use in the Requiem Mass.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis; te deces
Eternal rest grant unto them, O Lord, and let perpetual light shine upon them;

hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem; exaudi
to Thee is due a song of praise, O God in Sion, and to Thee a vow shall be

orationem meam; ad te omnis caro veniet. Requiem aeternam
paid in Jerusalem; grant my prayer, to Thee all flesh shall come. Eternal

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27 The terms "Ordinary" and "Proper" refers to those texts which occur in all masses of the same type, or those proper to the day, feast, or occasion on which Mass is being celebrated, respectively. In the traditional Requiem Mass, the Introit, Gradual, Tract, Sequence, Offertory, and Communio are considered Proper, while the Kyrie, Sanctus, and Agnus Dei are from the Ordinary.
dona eis; Domine; et lux perpetua luceat eis.
rest grant unto them, O Lord, and let perpetual light shine upon them.

The antiphon is based on a passage from 4 Ezra2:34-35. The verse is from Psalm 64:2-3.

KYRIE: Probably of thirteenth century origin, the Kyrie is a song of petition. The text of the Requiem is the same as that used in the standard Mass. Originally, each of the petitions was repeated twice for a total of nine. The 1974 Sacramentary amends this:

Each acclamation is normally made twice, but, because of the nature of the language, the music, or other circumstances, the number may be greater or a short verse (trope) may be inserted. 28

Lord have mercy. Christ have mercy. Lord have mercy.

GRADUAL: From the Latin "gradus" (step), this Responsory with verse is sung after the Epistle. The name refers to the steps leading to the pulpit, from where the deacon chanted the Gradual. The Gradual for the Requiem repeats the antiphon section of the Introit but uses Psalm 111:7 as the verse.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis; In memoria
Eternal rest grant unto them, O Lord, and let perpetual light shine upon

aeterna erit justus: ab auditione mala non timebit. Requiem aeternam dona them; Man will remember the past forever: no fear shall he have of evil tidings.

eis, Domine, et lux perpetua luceat eis.
Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

TRACT: Sung after the second reading, the tract replaced the Alleluia in the Requiem and in Masses said during times of Penance, such as Lent. It is not responsorial, and usually consists of a psalm, in whole or in part, chanted straight through.

Absolve, Domine, animas omnium fidelium defunctorum
Lord, release the souls of all the faithful departed from

ab omni vinculo delictorum.
every bond of sin.

Vs. Et gratia tua illis succurrente, mereantur evadere judicium ultionis.
By the help of thy grace enable them to escape avenging judgment.

Vs. Et lucis aeternae beatitudine perfrui.
And to enjoy bliss in everlasting light.

DIES IRAE: Perhaps the last text to be included in the Requiem, the Dies Irae was introduced into the Mass in the fourteenth century, although not universally. There is considerable controversy over the origin and authorship of the text. Hilferty summarizes the major arguments about the relationship between the Dies Irae and the Libera Me Domine, the possible authorship of Thomas of Celano, and Inguanez's conclusion that the terminus ad quem had to be the early years of the thirteenth century, when Thomas was still a boy.29

The *Dies Irae* is one of the four sequences whose music and texts were left in the liturgy by the Council of Trent.\(^{30}\) Britt states that as of 1895, there were 234 recorded English translations of the *Dies Irae* text, and Warren estimates that 99 British and 134 American.\(^{31}\) The large number of translations is due to individual concerns for rhyming, as well as the variability of vernacular language and poetry.

By the end of the thirteenth century, the adoption of the *Dies Irae* had spread from Italy to France. During the next two centuries it passed into Switzerland, Germany, and Austria, thence to most of western Europe. After its retention in the Tridentine missal, its text spread worldwide. As a personal meditation on death, the *Dies Irae* disturbs the serenity of the Requiem. Its preoccupation with the fear of death reflected the medieval belief in a vengeful God, and of the belief that a sinful life doomed one in the afterlife. Liturgically, an Alleluia with a suitable verse would more appropriately express peace and hope, the primary inspiration behind the Requiem. This alternative viewpoint was supported by the Second Vatican Council, with the result that the *Order of Christian Funerals* (1985) does not include the Sequence, but substitutes other verses of optimism. The plainchant *Dies Irae* has enjoyed immense popularity among composers. Its opening motive is used in several works including Berlioz’s *Symphonie Fantastique*, Vaughan-Williams’ *Lament of Jane Scroop to Philip Sparrow* (from *Tudor Portraits*), and in several works by Rachmaninoff. It would seem beyond doubt that the florid, evocative settings of the *Dies Irae*, especially,

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\(^{30}\) Along with *Lauda Sion Salvatorem*, *Veni Sancte Spiritue*, and *Victimae Paschali Laudes*. The *Stabat Mater* was added in 1727.


although not limited to, those of Mozart and Verdi, were in the mind of Pope Pius X as he deplored "theatrical and profane" music in the church.\textsuperscript{32}

\textit{Dies irae, dies illa solvet saeculum in favilla, teste David cum Sybilla.}
The day of wrath, that day of grief shall change the world to glowing ash, as David and the Sibyl tell.

\textit{Quantus tremor est futurus, quando judex est venturus, cuncta stricte}
How great a quaking shall there be, when on that day the judge shall come,

\textit{dis cus surus.}
to weigh man's deeds in each detail.

\textit{Tuba mirum spargens sonum per sepulchra regionum, coget omnes ante}
The trumpet's mighty blast shall send, through all the regions of the dead,

\textit{thronum.}
to summon all before the throne.

\textit{Mors stupebit et natura, cum resurget creatura, judicanti responsura.}
Then death and nature dazed shall be, when from their graves all men shall rise, to answer to their judge's charge.

\textit{Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.}
The Book of Life shall opened be, in which each smallest act is found, on which the world shall face its judge.

\textit{Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.}
When then the judge shall take his place, whatever lies hidden shall come to light, no act unpunished shall remain.

\textit{Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus}
What then shall I, poor wretch, reply, upon what patron shall I call, when

\textit{sit securus?}
scarce the just man stands secure?

\textit{Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis.}
O King of fearful majesty, who all that need Thee savest free, O fount of love, my savior be.

\textit{Recordare Jesu pie, quod sum causa tuae vitae, ne me perdas illa die.}
Remember loving Jesus then, for me you walked your life's hard way, condemn me not on that dread day.

\textsuperscript{32} See Article 5 of the motu proprio of Pius X, given in Appendix B.
Quaerens me sedisti lassus, redemisti crucem passus; tantus labor non
In search of me you sat down weary, redeemed me on Thy cross of pain;
sit cassus.
let such great toil not be in vain.

Juste judex ulationis, donum fac remissionis ante diem rationis.
Of God's strict vengeance righteous judge, the gift of sins' forgiveness grant,
er day of full accounting fall.

Ingemisco tanquam reus, culpa rubet vultus meus; supplicanti parce, Deus.
I groan as one of crime accused, with shame of sin my face is red; Thy pardon,
God, I humbly beg.

Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti.
It was you to Mary pardon gave, it was you who gave ear to robber's pleas, it
was you to me besides gave hope.

Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni
Unworthy are my prayerful pleas, yet in Thy goodness mercy grant,
cremer igne.
lest fire unending be my fate.

Inter oves locum praesta, et ab hoedis me sequestra, statuens
Among Thy sheep O grant me place, and from the goats remove afar, to stand
in parte dextra.
with those upon Thy right.

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis.
When sentence on the damned is passed, and all to piercing flames are sent,
among the blessed call my name

Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.
Abased and deeply bowed I pray, my heart full crushed as though it were ash,
make Thine my destiny's concern.

Lacrymosa dies illa, qua resurget ex favilla judicandus homo reus.
A day of tears is that dread day, on which shall rise from ashen dust to
judgment true each guilty man.

Huic ergo parce Deus, pie Jesu Domine, dona eis requiem. Amen.
Then spare this soul, O God, we pray, O loving Savior, Jesus Lord, grant
Thou to them Thy rest. Amen.
OFFERTORY: Originally a processional chant, the Offertory likely comes from the Gallican rite, and was inserted into the Requiem during the ninth to eleventh centuries. The initial form was of several Psalm verses, each followed by an antiphon. Over time, as the antiphons became more ornate, verses were eliminated. Although several texts were used in the ninth and tenth centuries, the eleventh century St. Yrieix Codex gives the *Domine Jesu Christe* as the only text. The Requiem offertory is the only one in the modern Roman rite to retain the psalmic character. The texts are adapted from prayers originally said for a person on the brink of death. Robertson states a possible connection with early Egyptian liturgy that includes mention of an archangel weighing the merits of the dead.

*Domine Jesu Christe!* Rex gloriae! Libera animas omnium fidelium
O Lord Jesus Christ! O King of glory! Deliver the souls of all the faithful

defunctorum de poenis inferni et de profundo lacu! Libera eas de ore
departed from the pains of hell and from the deep pit. Deliver them from the

*leonis, ne absorbeat eas Tartarus, ne cadant in obscurum: sed*
lion's mouth, that hell not swallow them up, that they fall not into

*signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim*
darkness: but may Thy standard-bearer holy Michael speedily bring them into

*Abrahae promististi, et semini ejus.*
the holy light, which of old to Abraham Thou promised, and to his seed.

*Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus*
Sacrifices and prayers of praise to Thee, O Lord, we offer. Receive them for

*illis, quarum Hodie memoriam facimus: fac eas, Domine, de morte transire ad*
those souls, whose memory on this day we keep; grant them, O Lord,

*vitam, quam olim Abrahae promististi, et semini ejus.*
to pass from death to that life which of old you promised to Abraham and to his seed.

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33 See Hilferty, *Domine Jesu Christe*, p.11.

SANCTUS: The same text is used in both Requiem and common masses. An acclamation, the text acknowledges the works and glory of God. Through the nineteenth century, it was customary to divide the Sanctus into two separate movements. The second began at the line "Benedictus qui venit", sung after the Elevation of the Host. With various rulings of the twentieth century, the Sanctus is now one continuous movement, in both ordinary and Requiem Masses.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth! Pleni sunt coeli et
Holy, Holy, Holy Lord God of Hosts: heaven and earth are filled with

terra gloria tua. Hosanna in excelsis!
Thy glory. Hosanna in the highest!

Benedictus qui venit in nomine Domini. Hosanna in excelsis!
Blessed is he who comes in the name of the Lord. Hosanna in the highest.

AGNUS DEI: The Agnus Dei is an invocation, sung during the breaking of the bread. The form is the same in common and Requiem Masses, but the text is slightly altered. The change in text from "have mercy on us" to "grant them rest" asks God's will in allowing the deceased to enjoy the peace offered by Salvation.

Agnus Dei, qui tollis peccata mundi, dona eis requiem. (twice)
Lamb of God, who takes away the sins of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.
Lamb of God, who takes away the sins of the world, grant them eternal rest.
COMMUNION: As with the Offertory, the Communion originally consisted of an antiphon and verse; the verse was later suppressed. Now only the Requiem Mass retains the verse for its Communion. The text is not taken from the psalms. Moreover, no confirmed source has been identified.

_Lux eaterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es._
Let perpetual light shine upon them, O Lord, in the company of Thy saints forever, because Thou art forgiving.

_Requiem aeternam dona eis, Domine, et lux perpetua luceat eis._
Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

Following the postcommunion prayer, the concluding rite is said with the words _Requiescant in pace_ (rest in peace). Frequently, especially in the United States, the Absolution is performed at the Church, following the Postcommunion. As the coffin is blessed with holy water and incensed, the antiphon _Liberam me, Domine de morte aeterna_ (Deliver me, O Lord, from eternal death) is sung. As the coffin is borne out of the Church, the antiphon _In paradisum deducant te Angel_ (May the Angels lead you into Paradise) is sung.

* * * *

The foregoing discussion notwithstanding, the Requiem is not, and has never been, a fixed, universal ritual. Throughout the Middle Ages, the development of local customs proliferated alternative texts and liturgies. No single act, including the reforms of Trent, could hope to abolish perceived abuses, nor could it establish universal norms. The events summarized in the present chapter act as a foundation for the numerous variations produced during the sixteenth through nineteenth centuries. No
normative liturgy acceptable to the entire Church exists today. The two most recent funeral liturgies (1969, 1985) both

1) had to be adapted to American and Canadian practices,

2) allowed for particular local customs to be used, and

3) spoke to the use of congregational participation, a matter of specific local consideration.

As historical attempts at a single, normative liturgy were being made, several Popes confronted the role of music in the liturgy, including geographical musical traditions. Chapter II will evaluate some of the many documents that date from the mid-nineteenth century, all part of the continuing attempt to establish a single, approved liturgy. The questions posed by several diocesan leaders refer to long established traditions, obviously ones that persisted through several Renaissance and Baroque attempts at purification. Over time, restraints and suggestions for the use of musical material in the liturgy became more organized. Composers became obliged to examine the ritual itself for text choices, and to observe various rulings regulating styles and types of music to be permitted in sacred service. Table 1 presents the chronology of developments discussed above.
### TABLE 1.

**Chronology of Developments:**

**The Funeral Ritual/The Requiem Mass**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-600 A.D.</td>
<td>Developing use of psalm/antiphons; use of Sanctus in standard masses</td>
</tr>
<tr>
<td>ca.350</td>
<td>Jerome comments on the use of psalms; sarcophagi indicate music in funerary ceremonies</td>
</tr>
<tr>
<td>ca.400</td>
<td>Insertion of Kyrie as the beginning of the ordinary mass; Inclusion of the Memento for the Dead as part of the Kyrie</td>
</tr>
<tr>
<td>ca.600</td>
<td>Extant mass books include Memento for the Dead; Gregory the Great indicates role of prayer for the expiation of sin</td>
</tr>
<tr>
<td>7th C.</td>
<td>Early Sacramentaries include prayers for the dead and formulae for Mass for the Dead; The Benedictus used in the Gallican rite</td>
</tr>
<tr>
<td>650-700</td>
<td>Agnus Dei introduced in standard mass</td>
</tr>
<tr>
<td>750-1250</td>
<td>Growth of monasteries fuses several traditions into established funerary rituals</td>
</tr>
<tr>
<td>ca.800</td>
<td>Development and implementation of the Absolutio and Rite of Final Commendation (includes Libera me)</td>
</tr>
<tr>
<td>ca.800-1000</td>
<td>Insertion of Offertory from Gallican rite (originally psalm/antiphon)</td>
</tr>
<tr>
<td>998</td>
<td>Odo of Cluny fixes November 2 as All Souls' Day; introduction of the Commemoration of All the Faithful Departed</td>
</tr>
<tr>
<td>ca.1000</td>
<td>Text of Agnus Dei altered for use in Requiem</td>
</tr>
<tr>
<td>ca.1075</td>
<td>Inclusion of Domine Jesu Christe as communion prayer</td>
</tr>
<tr>
<td>13th C.</td>
<td>Development of Kyrie text in Requiem as alternating between priest and congregation</td>
</tr>
<tr>
<td>1270</td>
<td>Franciscan Breviary: detailed and specific rite, including wake/vigil, celebration of Mass, burial ritual</td>
</tr>
<tr>
<td>14th C.</td>
<td>Development of Dies Irae text (possibly trope of Libera Me)</td>
</tr>
<tr>
<td>1523</td>
<td>Liber Sacerdotalis: first indication of separate funerary rites for clergy and laity</td>
</tr>
<tr>
<td>1583</td>
<td>Rituale Sacramentorum Romanum: summed results of Trent, included full funeral liturgy, dismisses difference between clergy and laity</td>
</tr>
<tr>
<td>1614</td>
<td>Rituale Romanum: established Congregation on Sacred Rites, strengthens universality of funeral liturgy after Trent, further removes funerary ritual from dying and bereaved—centers on potential for salvation of deceased</td>
</tr>
<tr>
<td>1667</td>
<td>Les Instruction du Rituel du diocese d'Alet: pastoral manual, presented funerary traditions, contemporary concerns.</td>
</tr>
</tbody>
</table>
Chapter II
A Summary of the Documents Regulating the Requiem Mass, Sacred Music, and the Use of Instruments

The confusion over the content and format of the Requiem Mass shown in Chapter I gave rise to numerous questions from dioceses throughout the Church. These questions concerned the performance practices involved in Sung Masses, permission to continue local customs in the execution of various services including the Requiem, and clarification of the numerous Papal and hierarchical rulings released during the nineteenth and twentieth centuries. The documents shown in this chapter will make it clear that the confusion over permissible customs still exists.

The documents to be presented in this chapter are organized into four categories, each dealing with some factor that directly or indirectly affects the Requiem Mass. The categories are:

1) the Missa pro defunctis;
2) decrees about sacred music in general, including perceived abuses, compositional directives, and Gregorian chant;
3) the regulation of instruments in sacred functions; and
4) major documents.

Categories two and three are relevant to this study because the majority of Requiem Masses composed since 1900 are principally accompanied by instrumental forces. A series of documents beginning in the late nineteenth century gives suggestions and rubrics for the composition of sacred music and the use of instruments. The last
category examines seven documents that, by their magnitude and importance, reflect the
total attempt to regulate sacred musical composition.

Several documents promulgated after 1824 sought to abolish abuses regarding
instrumental participation in liturgical services, and by doing so, limited the composer's
resources. Regional differences in the celebration of the Requiem Mass allude to the
difficulty caused by national and even regional interpretation of various documents.
The "Ordinary", or regional presiding official, has the authority to interpret the decrees,
and can permit options not readily apparent to the reader. That this freedom fostered
the abuses common throughout the nineteenth century is proven by the successive
attempts of five Popes (Leo XII through Pius XII) to secure universal adherence to the
laws of the Church regarding sacred music.

The history of the Church's hesitancy to accept instruments and instrumental
music is given in Gelineau's *Voices and Instruments in Christian Worship*. Surveying
the early history of the practice, Gelineau states that the prohibition began
with the patristic era, and derived from two motives. The first comes from the heritage
such instruments possessed in ancient civilizations, and their inseparable connection
with pagan worship and moral depravity. The flute and oboe were thought to be erotic,
the trumpet bellicose, and the organ, theatrical. The lyre could be accepted as
respectable; all others were rejected by the Church Fathers, who thought themselves
protectors of the sanctity of Christian worship.

Second, while it was assumed that the Israelites were granted the use of
instruments as an aid to their sense of religion, the coming of Christ negated this need.
The commandments of love and sacrifice given by Christ are expressed through word

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and song. Several Church Fathers, among them Augustine, spoke allegorically of
Christ as the harp, Church members as the strings, the Church itself as the orchestra.

Possibly responding to the deformation of the Mass that occurred during the
Baroque, Pope Benedict XIV consulted with specialists in music, and then issued the
encyclical Annuus Qui in 1749. In that document, he sanctioned the use of the organ,
stringed instruments and the flute in liturgical music. The latter two were condoned
because they reinforced and sustained the voice. The numerous gradations of
permissible instrumental music perhaps contributed to the confusion of church
musicians, and thus reduced the efficacy of the decree.2 The first Pope elected in the
twentieth century, Pius X sought to correct abuses by restrictive means. That his laws
were applied somewhat haphazardly, again resulting in reduced efficacy, is attested to
by the numerous questions put to the Congregation on Sacred Rites.3 All subsequent
Popes have discussed the question, and all have left specific decisions in the hands of
the Ordinary. This, it still is the case that the use of instruments is both complex and
relative.

Gelineau concludes, nonetheless, that this complexity yields great potential:

Provided that nothing impedes the ritual function of the singing, the
division of roles allotted to various agents, and the lyrical forms
inscribed in the texts, the choral parts of the liturgy remain open to all
the various ways in which the art of music can be of service to the rites.
What happened since the Middle Ages, in differing ways in the
Byzantine East and the Latin West, to the diverse genres of polyphony
and various musical instruments may happen all over again in yet
another way when the liturgy meets and assimilates other musical

2 See Hayburn, Robert F. Papal Legislation on Sacred Music--95 A.D. to 1977 A.D.
Collegeville, MN: The Liturgical Press, 1979, pp.96-105. Hereafter referred to as
Legislation.

3 This congregation will play an important role in interpreting the rules and documents
presented in this chapter, and will here-after be referred to as CSR.
cultures which also know of several genres of singing different melodies together and the use of different sacred instruments.\textsuperscript{4}

Gelineau's optimism is noteworthy. The reality of artistic freedom, however, is quite a different matter from the liturgical concerns of an organized church. For composers to truly understand and contribute to sacred functions, clarity rather than complexity is necessary. Furthermore, the freedom to assimilate other cultures, their religion, and their music should not be confused with the proper use of music in the celebration of liturgy. Infinite musical responses to sacred texts are possible, but not all are appropriate to specific situations. The rubrics of the Church must not prescribe singular or autonomous solutions, but still must provide some definition for the composition and use of sacred music.

The documents presented in this chapter are included for their pertinence to the four categories listed above. Several documents express the same concerns. Exemplary decrees are included in the chapter; others are cited in Appendix IV. Documents dealing with the Requiem Mass have been included, while those dealing with the Office for the Dead have been disregarded.

Concerning the documents themselves, definitions of each type and its binding authority may be found in Appendix I. Generally speaking, documents are either directive or preceptive. Preceptive regulations or laws contain rules that must be obeyed; members are obliged in conscience, under pain of sin, to obey such laws. Directive rubrics contain recommendations for clergy, congregations, and teachers. Such documents often include the preferred manner of action, but do not mandate such an action. Rules on Church music are generally preceptive, although, as has already

\textsuperscript{4} Gelineau, \textit{Voices}, p.158.
been stated, the freedom of local officials to interpret the law sometimes mitigates its power. The exact wording of the document established its directive or preceptive character, therefore this chapter will include extensive quotations from the more important documents.\footnote{An example of a preceptive law is Canon 1264 of the Canon Law of the Church, which says: "The liturgical laws concerning sacred music shall be observed." There is no interpretation needed, for the action of Church members is fixed.}

Over seventy documents pertain to the four categories established above. Many are presented in Hayburn's \textit{Papal Legislation}.\footnote{op.cit.} Several documents may be found in \textit{Documents on the Liturgy: 1963-1979--Conciliar, Papal, and Curial Texts}.\footnote{Collegeville, MN: The Liturgical Press, 1982. Hereafter referred to as \textit{Documents}.} Translations are by the authors of cited volumes; in the case of \textit{Documents on the Liturgy}, by the International Committee on English in the Liturgy, Inc.\footnote{Hereafter referred to as ICEL.} Commentary on documents is given in standard spacing; verbatim quotations from documents are given in single spaced, indented text. Single numbers appearing at the beginning of indented text refer to a particular answer given by the CSR within a longer decree.

\section*{Documents Pertaining to the Requiem Mass}

Of the thirty documents covering the years 1835-present, those that deal with funerary subjects other than the Requiem Mass and its presentation, such as cremation, have been disregarded. From the remainder, it is clear that before the 1969 \textit{Ordo}
*exsequiarum,* the format of the Requiem Mass was not fixed. Several questions are put to the CSR requesting the continuance of local traditions. Others request clarification of new rituals or reflect liturgical dilemmas not resolved until the creation of the *Ordo.* The nature and placement of the commendation rite was clarified by that document, although the *Dies Irae* was not proscribed until the *Order of Christian Funerals* (1985). Both the ROF and OCF will be examined in detail in Chapter III. While there are no documents dealing specifically with musical composition and the Requiem, several discuss the use of instrumental forces in the rite. The documents will be presented in four categories, each dealing with different aspects of the Requiem Mass and its development.

1. **Celebration of the Requiem Mass.** Seven of the documents examined concern when and how the Requiem Mass may be celebrated. Feast days when the Requiem may not be celebrated are listed, as are the general rules for the prayers and chants used. Before the ROF all regulations were contained in the Roman Missal; its rubrics discuss liturgical and technical aspects of all ecclesiastic services. The following discussion is from the section treating of Requiem Masses.

   In [an] "Apostolic Letter--The Rubrics of the Roman Breviary and Missal," Articles 428, 432, 476, and 507 state that the Gloria Patri, the Gloria, the Credo, and the Ite, Missa Est (respectively) are omitted from the Requiem. The closing words of

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9 *Ordo Exsequiarum.* Edition typica (Typus Polyglottis Vaticanis), 1969. Hereafter referred to as ROF.


the funeral mass are given as "Requiescant in pace." Article 399 concerns the Dies Irae, discussed below.

Episcopal choices for the color of funeral vestments are given in the "Instruction on the Correct Implementation of the Constitution on the Sacred Liturgy". Where black vestments had been the norm, violet was now permitted. In addition, bishops conferences were given the power to determine other suitable colors. Later incorporated into both the ROF and OCF, this ruling indicates the change in character associated with services for the dead, from dread to triumph, from fear to paschal victory.

In the "Instruction Inter Oecumenici", the CSR allows the use of the vernacular into the Ordinary of the Mass, the Introit, Offertory, and Communion antiphons, the chants between the readings, and the rite of funerals. Approved translations are to be used. The "General Instruction of the Roman Missal" gives liturgical instructions as to proscribed feast days, and suggestions for the selection of texts for the variable portions of the Mass. There is no direct mention of the sung Requiem.

2. Publication and Promulgation of the Funeral Rites. During the last quarter of the nineteenth century, the Ratisbon and Solesmes monks each prepared modern chant editions of the various services of the Church. Frederick Pustet was the publisher of


13 Issued September 26, 1964, Chapter II, Section V, articles 57B and 61D; in *Documents*, p.102.

14 Issued March 27, 1975, Chapter VIII, Part II, "Masses for the Dead"; in *Documents*, pp.532-533.
the Ratisbon versions which enjoyed the favor of then Pope Leo XIII. As each edition of the services, offices, and Masses was prepared and published, it was given a decree of approval in the Pope’s name. On May 16, 1884, the chant edition of the Masses for the Dead was released. The decree of approval reads:

This exemplar of the Masses for the Dead, which has been diligently revised and faithfully expressed according to the norm of the decree of April 26, 1883, should be considered as the standard for future editions.  

Cardinal Sarto, about whom more will be said later, ascended to the throne as Pope Pius X in 1903. As cardinal and Pope, he favored the work of the Solesmes monastery, and commissioned new chant editions from them. In 1907, the revised Missa pro defunctis was released for publication. By Papal decree, this new edition was to replace all other chant editions then in use.

Following the mandate of the Second Vatican Council to revise the funeral rites, the Congregation on Divine Worship created the Ordo exsequiarum. On August 15, 1969, the “Decree Ritibus exsequiarum” promulgated the editio typica of the Ordo, which was to be the only Latin funeral rite in use after June 1, 1970. The decree and introduction to this rite are given in Appendix D, pp.178, 180-187.

15 In Hayburn, Legislation, p.162.


17 In Documents, pp.1067-1068.
3. **Content of the Requiem Mass.** The various monasteries and dioceses of the Church had each developed their own liturgical customs. These frequently were manifested in practices regarding selection and inclusion of texts, and whether they were sung or spoken. Concerning the sequence *Dies Irae*, several dioceses requested that the CSR clarify when it must be included, and whether it must be sung. Chronologically, rulings about the *Dies Irae* have gone from strictly requiring the inclusion of the sequence to strictly forbidding it. For example, the CSR stated in 1847 that the entire sequence must be sung. That ruling was repeated in response to subsequent diocesan queries in 1857, 1892, 1896, 1897, and 1900.\(^{18}\) In 1955, the CSR decreed that the sequence may be omitted except during the Mass on the day of death or burial, or on All Souls Day (November 2).\(^{19}\) On this last feast, however, it need be included only in the principal Mass of the day.

The seeming confusion which prompted six dioceses to ask the same question over 53 years perhaps is attributable to the slowly changing philosophy behind the funeral mass. The *Dies Irae* was made optional after the Second Vatican Council, and is prohibited in the OCF, indicating that the wish of local churches to omit it has finally been granted. The length of the *Dies Irae* was as disturbing to local clergy in the nineteenth century as the message of the text would be in 1963.

\(^{18}\) The following are the decrees issued by the CSR regulating the *Dies Irae*: (all page citations are to Hayburn, *Legislation*)
- Taurinen, September 11, 1847, p.436; Portus Aloisii, May 9, 1857, p.439;
- Calaguritani et Calceatae, February 3, 1892, p.455; Generale, June 30, 1896, p.458;
- Briocen, May 21, 1897, p.459; Tirason, May 2, 1900, p.461.

Given the current entrance rite (discussed in Chapter III), it is worthy of note that as recently as 1947, the Introit was still to be sung in antiphon/psalm verse form. At that time it was permitted to speak the Introit in Sung Masses.

Not regulated by documents specific to the Requiem, the Sanctus (Holy, Holy, Holy) was a two movement form until the Second Vatican Council. In the 1906 Caeremoniale Episcoporum, it is stated

The choir sings the chant of the Sanctus up to the "Benedictus qui venit", etc., exclusively. When this is finished and not before, the Blessed Sacrament is elevated. At that time, the choir is silent, and adores with the rest. ...When the Elevation is completed the choir commences the chant "Benedictus qui venit..."  

Fifteen years later, the CSR repeated these instructions in "Decree Dubium".  

As burial sites came to be located in places outside the church environ, the procession to the site became optional. The timing and place of the processional and final rites was thus changes, and the CSR was forced to clarify the performance of the chants. "Decree Brixien" indicated that the In paradisum may be sung at the Church at the time of Absolution, instead of at the cemetery. The first "Decree Sancti Marci" ruled that the responsory Libera me Domine must not begin until after

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22 Issued January 14, 1921; in Hayburn, Legislation, p.472.

23 Issued July 28, 1832; in Hayburn, Legislation, p.431.

24 Issued September 7, 1861; in Hayburn, Legislation, p.442.
1) the Mass is finished;
2) the priest has put on the cope;
3) the casket is placed in the middle of the choir, and
4) the subdeacon has taken the cross and has gone to stand at the foot of
the altar.

In reply to a second question from the same diocese, the CSR stated that the "Master of
Ceremonies" should indicate to the singers the proper time for the singing of the
responsory.\textsuperscript{25} The Rite of Commendation, which includes the Song of Farewell, may
now be performed at the end of the funeral mass or at the burial site.

These few examples illustrate the confusion of local officials in understanding
the rubrics of the missal, and the specific requirements of the Requiem Mass. One can
only hazard a guess as to the number of dioceses continuing local traditions without
Vatican approval. Documents issued well into this century indicate that local abuses
continued in most liturgical practices. Ironically OCF grants considerable leeway to
local authorities in the name of pastoral freedom.

4. \textbf{Musical Instruments and the Requiem.} Several documents presented in the next two
sections of this chapter regulate the use of instruments in a general manner. Five
documents speak specifically to the use of musical instruments in the Requiem. In
1905, the CSR answered the diocese of Compostellana\textsuperscript{26} that

Instruments may be used in the Mass for the Dead and Absolution after
the Mass at those seasons and in those functions not prohibited by

\begin{enumerate}
\item the Ceremonial of Bishops,
\item the Motu Proprio of Pius X, and
\end{enumerate}

\textsuperscript{25} Issued March 22, 1862; in Hayburn, \textit{Legislation}, p.443.

\textsuperscript{26} Issued April 15, 1905; in Hayburn, \textit{Legislation}, p.464.
3) by [other] decrees of the CSR.

Further, the organ and other instruments shall be used solely to support the voices, and the instruments shall be silent when the chant ceases.

Four years later the CSR repeated that the organ may be played only to accompany singing. In 1912, the harmonium were added as an accompanimental instrument. In low Masses of Requiem, "no instrument whatsoever must be played." The numerous repetitions of certain questions affirms both the confused state of local parishes in complying with Vatican rulings and the strength of local traditions. The absence of a complete and separate funeral rite until 1969 exacerbated the problem, for rulings concerning the Requiem were hidden within the general rubrics of the Church. Moreover, since the Requiem is a special form of High or Sung Mass, many loca decisions about liturgical practices resulted. In the area of sacred musical composition, the dearth of specific decrees concerning the music of the Requiem allowed the same situation to flourish. Local authorities were forced to interpret general rulings on music, and to issue binding statements on several types of Masses. The nineteenth century Popes all decried the presence of "theatrical and profane" music (see the next section of this chapter). No doubt, the Requiem Masses of Berlioz and Verdi stimulated that concern, yet specific guidelines for the music of the Requiem are still lacking at the present. In the Introductions to the ROF and OCF, summary guidelines are provided. When combined with the number of text choices now allowed, it seems that abuses are being encouraged, in the name of pastoral freedom. The composer

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29 The Introductions are given in Appendix D.
will be reminded several times in the next chapter that because of this potential for abuse he must seek the aid of liturgical music specialists.

**DOCUMENTS REGULATING SACRED MUSIC**

The recent history of the reform and regulation of sacred music begins with the first nineteenth century Vatican document concerning music. Cardinal Zurla, Vicar-General of Rome, issued "Music for Rome" in 1824. Zurla discusses abuses in the music, particularly those of the previous two centuries. He speaks against the altering of the texts of Psalms and hymns, and against the use of "theatrical morceaux" by organists. According to Zurla, music should promote recollection and devotion, and the use of any accompanied music must receive his prior permission. Feasts and solemnities must be celebrated without the use of "profane forms" forbidden by the Church laws.

This concern over the encroachment of secular styles is found in most documents dealing with sacred music through the early twentieth century. The major reforms of Cardinal Sarto (later Pius X) were based in part on this desire to abolish abuses in the use of theatrical and profane music. As will be seen, this desire frequently led to the prohibition of instrumental forces. Regarding music composition, concern over abuses led many Vatican authorities to advocate Palestrina-style,

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30 Issued December 20, 1824; in Hayburn, *Legislation*, p.133.

31 In a circular letter of November 20, 1856, Zurla defines "profane music" in a specific manner:

We forbid arias, duets, trios, etc., which are similar in their character and tendency to theatrical pieces or other profane music. We forbid recitative, the *parlante* style, or any similar modes of execution. (In Hayburn, *Legislation*, p.136)
unaccompanied polyphony. The CSR, reflecting this position, issued "De musica sacra"\textsuperscript{32} in which strong support for the Palestrina style is provided.

**Article 4.** In the polyphonic style, the music of Pierluigi da Palestrina and of his faithful imitators is recognized as most worthy of the House of God; as regards chromatic music, that which has been transmitted down to the present day by recognized masters of the various Italian and foreign schools, and particularly of the Roman masters, whose compositions have often been much praised by competent authority as truly religious, is also worthy of divine worship.

**Article 5.** As a polyphonic musical composition, however perfect it may be, may through faulty execution, appear unsuitable, it ought to be replaced by the Gregorian Chant in strictly liturgical functions every time one is not certain of a successful rendering.

**Article 9.** All profane music, particularly if it savors of theatrical motives, variations and reminiscences, is absolutely forbidden.

**Article 10.** To safeguard the respect due to the words of the Liturgy and prevent the ceremony [from] becoming too long, every piece in which words are found to be omitted, deprived of their meaning, or indiscreetly repeated, is forbidden.

**Article 11.** It is forbidden to break up into pieces, completely detached, the versicles which are necessarily interconnected.

Regarding Article 5, it is not clear in whose opinion performances are judged "faulty".

The last four articles cited repeat the concerns over the use of secular styles in church music. Articles 10 and 11 directly affect the manner of text setting, and seem to eliminate imitative counterpoint.

Two decrees issued in 1908 speak to the role of women in church choirs, a point very important to the modern composer. "Decree Angelopolitana" (Los Angeles)\textsuperscript{33} permitted women and girls, sitting apart from the men, to sing parts of the Mass. Women must not sing alone. "Decree Neo Eboracen" (New York)\textsuperscript{34}

\textsuperscript{32} Issued July 7, 1894; in Hayburn, *Legislation*, p.141.

\textsuperscript{33} Issued January 17, 1908; in Hayburn, *Legislation*, p.466.

\textsuperscript{34} Issued December 18, 1908; in Hayburn, *Legislation*, p.467.
acknowledges that in the United States the term "choir" designates a group of men and women chosen to sing the liturgical texts. Notwithstanding, the requirement that the sexes be separated is upheld, with the men remaining in the Sanctuary, and the women seated elsewhere (presumably close at hand). This document points out the differences in liturgical procedures in this country. The preface to the 1971 ROF, the official English translation of the Ordo exsequiarum, mentions the additional comments provided in that edition for the clergy of the United States.

The following four documents represent attempts in this century to guide the composition of new sacred music. In them the Church clearly grapples with the conflict between retaining both Gregorian chant and "Classical Polyphony" on the one hand and encouraging new forms of polyphony on the other. Regulations are not always specific, and often use ambiguous terms such as "suitable style". Local music committees are charged with the interpretation of guidelines, which generally favor new music.

In 1912, Cardinal Respighi, Vicar of Rome, issued a "Regulation for Sacred Music in Rome". In an attempt to purify the musical atmosphere of Roman churches, Respighi declared that all performances in Rome were to conform to Church legislation, so that all clergy trained in Rome would gain experience and knowledge of the proper practices regarding sacred music. Specific sections of the document concern ecclesiastical functions, the training of students, and rules to be followed by choir directors, organists, and singers. The document notes the assistance of the Italian Society of St. Cecilia in restoring chant. The following articles speak to the composer about form and style.

19. ...Musical compositions destined for church function, if they do not belong to the ancient classical polyphony, must have the approbation of our Roman Commission for Sacred Music...

20. Note that it is not permissible to omit any of the prescribed parts, common or proper, of the Mass, Office, or any other function. ...When these pieces [psalms, antiphons, responses] are not executed in Gregorian chant, they must be sung to some proper and suitable style of music.

21. The solo voice should never dominate a sacred musical composition; it must only bear the character of a simple passage or melodic outline, strictly connected with the rest of the composition.

Again, it is not clear who is to judge what is proper and suitable. One is forced to assume that, in place of the Roman Commission, the local Ordinary invokes this power. Presumably by "solo voice" is meant one singer, as opposed to an entire section singing alone. Since the operatic and theatrical forms of the nineteenth century spotlighted the solo singer, Respighi obviously wished to ban all styles that would in any way remind the listener of those idioms.

In 1949, the Inter-American Congress of Sacred Music was held in Mexico City. Speaking for Pope Pius XII, Monsignor Montini, the Vatican Secretary of State wrote to Archbishop Miranda of Mexico City. The following excerpt illustrates a gradual loosening of the attitudes toward contemporary compositions, yet does not grant universal acceptance.

Together with classical polyphony, modern religious music merits detailed study. When such music has the necessary technical qualities and is animated by the proper spirit of the sacred place it can give the ceremonies of worship the unction and greatness which are necessary.36

36 Dated November 7, 1949; in Hayburn, Legislation, p.343.
Addressing the Italian Association of St. Cecilia, Pope Paul VI praised them for their work toward sacred music reforms, and exhorted them to continue it at this "opportune time in the history of a reform. Paul speaks to the role of liturgical music, and the relationship of music to worship.

Both music and singing are at the service of worship and subordinate to worship. Therefore they should at all times be fitting. ...They should enable the soul to contact the Lord, by wakening and expressing sentiments of praise, impetration, atonement; of joy and sorrow, hope and peace. What a rich gamut of inner melodies and of still more varied harmonizations!

If this is the essential role of sacred music, how then could we accept wretched manners of expression? How would we be indulgent towards an art that distracts or approves a technique that goes to excess, reflecting one of the peculiarities of our time...

If instrumental or vocal music does not synthesize a sense of prayer, dignity and beauty, it bars itself from an access to what is sacred and religious...

Nor should you believe that...We have in mind to impose limits on, or stifle the creative ability of the artist, of the composer or the interpreter who is no less inspired. Nor do We want to isolate music and song from the character and customs of peoples whose civilizations are other than the Western. The purpose of sacred music primarily consists in praying and honoring the Divine Majesty; nevertheless, it goes hand in hand with the true greatness of man at prayer. Thus, how many new musical composition, bearing the stamp of creative liberty--a charism--and the sign of authentic art, can emanate from an enlightened and faithful service to this high design!37

In acknowledging the existence and role of non-Western peoples, Paul follows Gelineau, cited above. The apparent enthusiasm felt by Paul for the possibilities was no doubt heightened by the monumental task of re-shaping the entire liturgy of the Church.

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37 Given September 18, 1968; in Hayburn, Legislation, pp.560-568.
Following the promulgation of the "Constitution on the Sacred Liturgy on December 4, 1963, three instructions were issued by the CSR. The following portions of the last instruction show that wide latitude is acceptable in selecting texts and music, while re-stating the goal of congregational singing.

3.b. In choosing hymns for Mass, episcopal conferences should consider not only their present-day suitability and the various circumstances of the celebration of the Mass, but also the needs of the faithful who will sing them.
3.c. All means must be used to promote singing by the people. New forms of music suited to different mentalities and to modern tastes should also be approved by the episcopal conference...

In giving local bishops the power to issue diocesan norms, the CSR has perpetuated the situation allowing regional/local interpretation of Church law.

Episcopal conferences will determine more particular guidelines for liturgical music, or, if these do not obtain, local bishops may issue norms for their own dioceses. Great care should be given to the choice of music instruments; these should be few in number, suited to the place and the congregation, should favor prayer and not be too loud.

In the individual rubrics of the Missal, more specific guidelines are given for the composition of sacred music. The most specific document, *Music in Catholic Worship*, appeared in 1972 (second edition, 1983). It provides detailed liturgical rationale for each section of the Mass that may be set to music, and gives aesthetic and philosophical bases for the evaluation of new music. This document will be examined in detail in Chapter III.

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Several twentieth century documents support the conservative element of the Church that wished to preserve and/or re-introduce the Latin chant as music for worship. The chant editions of the Solesmes abbey are still issued, and several churches in this country still celebrate occasional masses in Latin, although rarely in chant. Pius X was a prime force in generating new interest in chant masses. In 1904, the CSR increased the standing of Pius' motu proprio of the previous year by issuing a decree declaring it as a force of law. The decree revoked all previous privileges and exceptions granted to local churches. Churches and dioceses were allowed to continue these excepted practices "until within the briefest delay the ancient Gregorian chant according to the codices may be put in their place."\footnote{41}

On April 25, 1904, Pius X issued the motu proprio "Col nostro", in which he officially commissioned modern chant editions from the Solesmes monks. In an effort to standardize the Gregorian melodies, he ordered editions prepared "in accordance with the true text of the most ancient codices."

Four decades later Pius XII indicated that the dilemma over chant vs. modern music still existed. In the lengthy encyclical "Mediator Dei", the Pope sought to clarify the participation of the congregation. While he preferred Gregorian chant, the Pope acknowledged the importance of new music to the liturgy. The following excerpts addressed both sides of the issue.

\footnote{40} Discussed in depth below.

\footnote{41} Issued January 8, 1904; in Hayburn, \textit{Legislation}, p.235.

\footnote{42} Hayburn, pp.255-257.

\footnote{43} Issued November 20, 1947; in Hayburn, \textit{Legislation}, pp.337-341. Translation by Gerard Ellard, S.J.
62. Assuredly it is a wise and most laudable thing to return in spirit and affection to the sources of the sacred liturgy. ...But it is neither wise nor laudable to reduce everything to antiquity by every possible device. 192. Besides, so that the faithful may take a more active part in divine worship, let Gregorian chant be restored to popular use in the parts proper to the people.

193. It cannot be said that modern music and singing should be entirely excluded from Catholic worship. If they are not profane nor unbecoming to the sacredness of the place and function, and do not spring from a desire of achieving extraordinary and unusual; effects, then our churches must admit them...

194. We also exhort you to promote with care congregational singing, and to see to its accurate execution with all due dignity...Let the full harmonious singing of our people rise to heaven like the bursting of a thunderous sea...

Pope Paul VI vigorously campaigned for congregational singing. At his direction, the Consilium circulated a letter44 to the Italian Conferences of Bishops upon receiving their report "The Pastoral Results of the Liturgical Reform in Italy." Three years after the initiation of the reforms established by the Second Vatican Council, the Consilium noted that the dilemma over chant and modern music had not been resolved:

1. For the reformed liturgy to speak to people in a language that touches their souls more deeply and persuasively, it is absolutely necessary to bring about the greatest possible growth in sacred music and especially in congregational singing. Where its continuance is decided, celebration in Latin will bring about a loving care for the precious heritage of Gregorian chant and also of sacred polyphony and of the superior compositions of sacred music.

In 1973, Cardinal Villot, on behalf of Paul VI, wrote to Cardinal Siri on the occasion of the opening of the National Congress of Sacred Music.45 While continuing the Papal exhortation for music appropriate to congregational use, Villot also

44 Issued February 2, 1968; in Documents, p.512.

45 Dated September 26, 1973; in Hayburn, Legislation, pp.568-569.
decried inartistic and theatrical music, much as his predecessor, Cardinal Zurla, had done 150 years earlier.

It will therefore be necessary to avoid and prevent secular musical forms from being admitted to liturgical celebrations, particularly singing which, too nervous, aggressive and noisy in style, disturbs the serene calm of liturgical action and cannot be reconciled with its spiritual and sanctifying aims. Here a wide field is opened for effective pastoral actions which, while it endeavors to educate the faithful to take part in the liturgical rites also with voice and song, must at the same time preserve them from the offensiveness of noise, bad taste and desacralization. ...His Holiness invites all composers of sacred music, therefore, to make every effort to offer to the liturgy of the Church an art that is really alive and relevant today, without neglecting the ancient patrimony, from which they can draw inspiration, light, and guidance.

Paul Hume, discussing stylistic options for the Requiem Mass, concluded in 1956 that the chant version was the only suitable one:

As for the music the choir should sing at funerals? There is only one right choice and that is the Gregorian Requiem, music of sublime simplicity that has never been surpassed even by some of the world's most noble composers in their own settings of the same text. ...In the face of the unique appropriateness of the music, I find no other possible recommendation to make for the musical setting of the Requiem Mass. The all-too popular versions of the Requiem by certain nineteenth and twentieth century composers, who should never have had the temerity to attempt the setting at all, are best ignored at all times.46

Fortunately, the modern composer may now count on more enlightened minds in the ranks of the clergy. More disappointing than Hume's narrowedminded bias is his obvious disregard for the work of several Popes of this century who all respected the art of new music. Furthermore, twenty five years after the Second Vatican Council, the

current generation of United States Catholics generally is unfamiliar with the Latin rite. If a congregational setting is intended, Latin perhaps is inappropriate. The beauty and simplicity of the Gregorian Requiem would at best be compromised if forced to endure the translation to English. Considering the popularity of Andrew Lloyd Webber's *Requiem*, it seems that the theatrical element has not yet been stricken from settings. Although it is not clear whether Webber intended his *Requiem* for a church service or concert performance, the nature of the work, the size of the accompanying forces, and the release of certain portions of the work on popular radio would indicate the latter.

**THE REFORM OF ABUSES AND REGULATION OF INSTRUMENTS**

Five documents from the nineteenth century attempt to both reform musical practices and regulate the use of instruments. Following the examination of those documents, decrees speaking primarily to the latter concern will be presented.

Constantinus Cardinal Patrizi, Vicar-General of Rome, speaking for Pope Gregory XVI, wrote in "Music in Rome" that the gravity of liturgical music is reduced by the "noise of the instruments" and by "scandalous theatrical productions."\(^{47}\) Patrizi restated the proscriptions of his predecessors Zurla and Odescalchi against the use of instrumental music without prior permission. Instrumental music "will not make use of drums, tambourines, harps, or any other instruments used ordinarily, or which are too noisy. In unaccompanied music, anything that might remind one of theatrical music is prohibited. Also forbidden is the alteration of text by the composer. A schedule of penalties was set with escalating fines for repeated infractions of these rules.

\(^{47}\) Issued August 16, 1842; in Hayburn, *Legislation*, p.133.
In 1856, Patrizi, now speaking for Pope Pius IX, issued a lengthy "Circular Letter" lamenting that his notification of 1842 largely had been forgotten, and that the abuses continued. In addition to repeating the concerns over theatrical styles and the requirement that the use of instrumental music receive prior permission, Patrizi specifies approved instruments and speaks to the role of the orchestra.

2. "Drums, kettledrums, cymbals, and all instruments of percussion which have not hitherto been in use or which are too noisy, are not to be employed."

5. In services using the orchestra, the orchestra must accompany all sung portions of the text. The musicians are not allowed to put their instruments away and leave their seats before the end of the sacred function.

Two days later Patrizi issued a second letter in which composers were instructed on the style of music correct for liturgical use.

...to the annoyance of the truly religious among the faithful, music unworthy of the House of God has at various times been formed in churches, showing clearly that the composer, instead of keeping in view the service of the Divine Majesty and the edification of the faithful, has written theatrical music, without consideration for the requirement of the Church; and has not only borrowed his melodies from the stage, but reproduced whole pieces from it, presuming to set the sacred words to them. In order that the repetition of such a scandal may be prevented, and Directors may have precise [sic] rules, we prescribe as follows:

Music intended for execution in churches must differ from profane and theatrical music, not only in its melodies, but in its general style; hence, all movements are forbidden which are not inspired by the sacred character of the words, and are suggestive of the stage. Too lively or exciting movements are forbidden. If the words be joyous, it [joy] should be expressed by the sweetness of religious mirth, and not by the unbridled liveliness of the dance. The words of the sacred text must be pronounced distinctly and clearly, whether the music be slow or quick, and never more rapidly than in ordinary discourse.

48 Issued November 18, 1856; in Hayburn, Legislation, p.134.
The words must be put to music in the order indicated in the sacred text. When the sense has been entirely expressed, it is allowable to repeat certain words or phrase as may be necessary, but without inversion or confusion of the meaning, and with the prescribed moderation.

In a harmonized composition it is forbidden to confuse words by [the] singing of them by certain voices and others [words] at the same time by other voices...

All the words must be sung, and not one is to be added nor one omitted...

As regards instrumental music, long introductions and preludes are forbidden, both for full orchestra or for solo instruments; they should be confined to a few bars.

The composer should always bear in mind that instrumental music in the churches is, properly speaking, merely tolerated, and that it should only serve to sustain and enrich the singing and not be the master...

Patrizi obviously was optimistic. He felt his rules to be clear, although they amount to a set of aesthetic generalizations that do not really provide a composer with much guidance.

At mid-century, Italian churches had no doubt absorbed many of the features of the burgeoning national opera. Bellini and Donizetti are specifically mentioned by Vatican authorities as composers whose style is inappropriate for liturgical use. Verdi was already established as an opera composer, and there is little doubt that church composers, as well as secular composers using sacred texts, were emulating these three men. In much the same way, a great deal of church music today reflects popular musical tastes. Some have coined the term "Christian pop" for that style which combines sacred text and/or intent with the instruments, harmony, and style of the various popular idioms. Were Patrizi or any of his contemporaries to witness a modern day "folk" or "rock" mass, one can assume a vehement response. Similarly, the previously mentioned Webber Requiem, premiered on national television and including

49 Issued November 20, 1856; in Hayburn, Legislation, pp.136-137.
a slide show, narrative, and interviews, would no doubt provoke strong sentiments.
One must wonder if the "abuses", if they be so, have ever ceased, or if there is a point to "removing" them.

Drawing on the work of Patrizi, the CSR issued "Ordinatio quod sacram musicam", a detailed and specific document dealing with music in Italian churches on September 25, 1884. The rules given in the document had already been followed in the dioceses of Milan and Naples, and were herewith to be implemented in all dioceses. Carrying the full Papal approval, the decree aimed to correct the abuses caused by the use of "figured music" with orchestral accompaniment. The absence of discussions supporting Gregorian chant at this early date reflects the fact that chant was not widely used in Italy during the nineteenth century, contrary to French and German practices of the time.

Latin is established as the language proper to the Church, a stricture continued until Vatican II. Any music composed upon theatrical or profane themes is forbidden, as is music considered "too light or too sensuous". Following Patrizi, no words may be altered or omitted, and the individual portions of the Mass, such as the Gloria may not be divided into "over-detailed portions". Rather curiously, it is stated that "the performers should, as far as possible, be unseen".

Regarding permitted instruments, those which are too noisy or are used by orchestral performers, including the pianoforte, are prohibited.

12. Nevertheless, trumpets, flutes, cymbals, and the like--which were used among the people of Israel...are allowed--on the condition that they be skillfully and moderately used.

50 The complete document is included in Hayburn, *Legislation*, pp.136-140.

18. The performance of pieces only, published or unpublished, will be allowed in church, which are catalogued in the Diocesan Index...

Article 12 seems contradictory, for while it is true that trumpets and flutes were among the instruments of the Israelites, they most certainly were among the orchestral instruments of the time, and were used in the opera house on a regular basis. The prohibition of pieces not in the Diocesan Index is a practice continued well into this century in the United States by the Society of St. Gregory. Their periodically issued "White List" listed those works approved for liturgical use. It is no longer published.

The following section samples the many documents regulating the use of instruments in sacred music. Several repeat the same rules, indicating some confusion over initial decrees and the failure of local churches to abide by the law. The selected documents are given in chronological order, in order to show the development of church policy in the last century.

Following a diocesan synod convened at Mantua by then Bishop Sarto, two articles from a Synodal Decree treat of instrumental music. Chapter 30, Article 11 stated that "those musical groups commonly called bands" should not be part of processions (presumably including funeral processions), "especially if the players also perform music for dances." In chapter 31, Article 10, after supporting the restoration of chant, Sarto suggested that bishops "keep out of the church instrumental music, which too often becomes a leadway for many inconveniences."

52 Issued September 12, 1888; in Hayburn, Legislation, pp.198-199.
The "Ordinatio" of 1884 (discussed above) had prohibited those instruments that were noisy or used by orchestral performers. Attesting to the ineffective language so often used in these documents, several dioceses requested clarifications of this regulation, often asking the CSR about specific instruments. The following list provides the date of inquiry and the instruments concerned.

11/13/1908  Decree Compostellana
            oboes, clarinets, trombones permitted
5/18/1917   Decree Tarvisina
            tubular chimes not permitted
12/5/1938   Decree Hammond No.1
            Hammond organ not permitted
9/4/1939    Decree Hammond No.2
            Hammond organ still not permitted (see "Decree Communicatio", below)
11/27/1941  Decree De apparatu radiophonico loco nolarum
            Electronic equipment may not substitute for tower bells
4/10/1943   Decree Auto-organum, No.95
            "Automatic organs" are not permitted

In all instances, permitted instruments were to be used only with the prior permission of the Ordinary.

Twice, in 1910 and 1939, the CSR refused permission to use phonographs.\(^54\)

In 1949, recognizing the devastation of World War II and its effects on the churches of Europe, the CSR approved the use of the electronic organ as a substitute for the pipe organ.

The war with its lamentable disasters and ruins did not spare even the churches, many of which were destroyed, very many damaged so that

\(^{53}\) Page references (in Hayburn, *Legislation*) for these six decrees are 467, 471, 474, 475, 476, and 476, respectively.

not only important works of art but also not a few musical organs were
destroyed or rendered useless.
...the CSR, while reaffirming that the old pipe organ is altogether
preferable...does not forbid the use of electric organs. ...this
instrument, in order to be a worthy substitute for the pipe organ, needs
to be perfected and improved...55

As musical technology provided alternatives to the traditional instruments,
Church officials were forced to examine the role of such technology in liturgical
functions. In addition, the traditional, conservative prohibitions against certain
instruments fell into disuse as the orchestra and instrumental music gained acceptance
as proper accompaniments to worship. Although no recent documents take up the issue
of electronic and synthesized music, the day cannot be far off when the Bishops will be
forced to examine the inadequacy of current policies in a changed musical environment.
Presently, most, traditional instruments are allowed to perform as part of liturgical
celebrations. In the 1960s and 70s, there were several attempts to use popular
instruments such as the guitar. As will be shown in Chapter III, the Bishops
Committee, in producing Music in Catholic Worship,56 ignored specific and
proscriptive statements in favor of guidelines that depend upon aesthetic, pastoral, and
liturgical considerations.

56 op.cit.
MAJOR DOCUMENTS ON MUSIC

Most of the "Major Documents" presented next attempted to evaluate and regulate several areas of musical concern. The nature of sacred music, the forms and instruments used, and the notions of creative innovation and congregational participation are all taken up. Due to their importance as landmark legislation, and/or the magnitude of their content, they are presented separately.

Beginning with the Votum of Cardinal Sarto in 1893, there are seven documents whose content encompasses all the areas mentioned previously in this chapter, and includes other concerns such as translations into the vernacular. Each of these documents is crucial to the understanding of Church policy regarding music and its place in worship. The numerous documents already discussed notwithstanding, the regulation of the various aspects of sacred music was in a nascent state as Cardinal Sarto ascended to the Papacy in 1903. His personal interest in music motivated him to begin a reform of all the Church’s practices, a massive effort that still continues. The documents presented here, with the exception of the votum, carry the full weight of Papal authority, yet adherence to their rules is not universal. The last document given below was issued after the Second Vatican Council, and contains the guidelines regulating sacred music pursuant to the Council’s complete revision of the liturgy. Pertinent sections of these documents are produced in their entirety in Appendix B.

1. Votum of Giuseppe Cardinal Sarto.57 The importance of this votum lies in two areas. As the respected cardinal of a large synod, Sarto’s opinions were known to several colleagues. Second, the votum continued the work toward reform begun by

57 Issued August 20, 1893; in Hayburn, Legislation, pp.204-212 and 222-231.
Sarto as a parish priest. Ideas initially presented in the Synodal Decree of 1888 were continually refined and published throughout the rest of his life. There can be no doubt that each document kept active the work of reform.

2. Motu Proprio: Tra le sollecitudini dell’ufficio pastorale (Among the Cares of the Pastoral Office). After ascending to the Papal throne, Sarto, having chosen the name Pius X, wrote more on sacred music than all other popes together. This motu proprio was not only the first major document of the new century to deal with music, but also was the most comprehensive attempt to date regarding musical abuses and reforms. Several documents by Pius X followed, each aimed at the correction of improper musical practices or the integration of the congregation into the music of worship. A more detailed discussion of the role of Pius X in musical reform, along with the complete text of this document, is given in Appendix B.

Prepared by the Pope’s advisor and friend, Fr. Angelo De Santi, S.J., the motu proprio was issued just three months after Sarto’s election to the Papacy, an indication of the priority given the subject of musical reform by the new Pope. DeSanti had prepared the first draft of the 1893 votum, and was intimately familiar with the Pope’s opinions. The force with which Pius stated his desire for reform is clear:

Hence, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded, We have deemed it expedient to point out briefly the principles regulating sacred music in the functions of public worship,...We therefore publish motu proprio and with certain knowledge, Our present instruction to which, as a juridical code of sacred music, We will with the fullness of Our Apostolic Authority that the force of law be given...

58 Promulgated November 22, 1903; in Hayburn, Legislation, pp.219-231.
The document is divided into three sections: an introduction, the main body of the text, and a short conclusion. The body, entitled "Instruction on Sacred Music", comprises eight parts. This section was taken almost verbatim from the 1893 votum. Passages given here state the Pope's opinions and directives concerning modern sacred music and performance forces made available to the composer.

5. The Church has always recognized and encouraged all progress in the arts, and has always admitted to the service of her functions whatever is good and beautiful in their development during different centuries, as long as they do offend against the laws of her liturgy. Hence more modern music may also be allowed in churches, since it has produced compositions good and serious and dignified enough to be worthy of liturgical use. Nevertheless, since modern music has become chiefly a secular art, greater care must be taken, when admitting it, that nothing profane be allowed, nothing that is reminiscent of theatrical pieces, nothing based as to its form or the style of secular compositions.

6. Among all kinds of modern music the theatrical style that was so much in vogue during the last century, for instance, in Italy, is the one least fitted to accompany the service of the Church...

7. The language of the Roman Church is Latin. It is therefore forbidden to sing anything in the vulgar tongue...

8. Since the text to be sung and the order in which it is to be sung are already determined for every liturgical service, it is not lawful to change either the words or their order, not to substitute another text, nor to leave anything out, either entirely, or in part...

13. ...women...cannot be admitted to the choir...high voices...must be sung by boys...

15. Although the proper music of the Church is only vocal, nevertheless the accompaniment of an organ is allowed. In any special case, within proper limits and with due care, other instruments may be allowed too, but never without special leave from the Bishop...

19. The use of the piano-forte is forbidden in churches, as also that of all noisy or irreverent instruments such as drums, kettledrums, cymbals, triangles, and so on.
In establishing the reform of sacred music as a force of law, Pius X set the precedent for all subsequent Popes. Despite the strength of the ruling, it is apparent from the next document that the reforms were not undertaken universally.

3. Apostolic Constitution: Divini cultus Sanctitatem. Writing in 1928, Pius XI further emphasized the preceptive nature of the motu proprio, and made certain points more specific.59

And now in our own times, Pius X, twenty-five years ago, in promulgating the prescriptions of his motu proprio concerning Gregorian chant and sacred music, intended first of all to stimulate and foster a Christian spirit among the faithful by wisely removing those things which were unworthy of the sanctity and majesty of the House of God...

It is greatly to be deplored, however, that in certain places these wisest of laws have not been fully observed, and thus the fruit which they were intended to produce has been lost. We are well aware that some have stated repeatedly that they are not bound by these laws which were so solemnly promulgated, and that others at first indeed obeyed them, but have gradually come to countenance a form of music which should be entirely excluded from the House of God...

In order, however, that clergy and people alike may obey more scrupulously the rules and regulations which are to be kept holy and inviolate by the universal Church, We are minded to add a few things here which the experience of the past twenty-five years has taught Us...

Pius XI continues on in the same vein as his predecessor. Vocal music is held to be the most appropriate form of sacred music. Instruments may be used, but must never overshadow the voices. Those parts of the Mass that belong to the people should be restored to Gregorian chant. Theatrical and profane forms must not be used.60

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59 Issued December 20, 1928; in Hayburn, Legislation, pp.219-231.

60 See footnote 31 above.
4. Encyclical: Musicae sacrae disciplina. The first section of this document by Pope Pius XII quotes Church Fathers on the use of music in the early liturgy. Later portions list conclusions practical to the current century. Importantly, it allows greater freedom in the use of orchestral instruments, and in the performance of certain religious compositions at non-liturgical services. Point 74 allows for the qualified participation of women.

3. ...We hope that the noble art of sacred music--adapted to contemporary conditions and in some way enriched--may ever more perfectly accomplish its mission.

16. Thus, with the favor and under the auspices of the Church the study of sacred music has gone a long way over the course of the centuries. In this journey, although sometimes slowly and laboriously, it has gradually progressed from the simple and ingenuous Gregorian modes to great and magnificent works of art. To these works not only the human voice, but also the organ and other musical instruments, add dignity, majesty and a prodigious richness.

44. It is the duty of all those to whom Christ the Lord has entrusted the task of guarding and dispensing the Church's riches to preserve this precious treasure of Gregorian chant diligently and to impart it generously to the Christian people.

57. These laws warn that great prudence and care must be used in this serious matter in order to keep out of churches polyphonic music which, because of its heavy and bombastic style, might obscure the sacred words or the liturgy,...interfere with...liturgical service or,...lower the skill and competence of the singers....

59. Besides the organ, other instruments can be called upon to give great help in attaining the lofty purpose of sacred music, so long as they play nothing profane, nothing clamorous or strident and nothing at variance with the sacred services or the dignity of the place. Among these the violin and other instruments that use the bow are outstanding because, when they are played by themselves or with other stringed instruments or with the organ, they express the joyous and sad sentiments of the soul with an indescribable power.

74. Where it is impossible to have schools of singers or where there are not enough choir boys, it is allowed that "a group of men and women or girls, located in a place outside the sanctuary set apart for the exclusive use of this group, can sing the liturgical texts at Solemn Mass" (after CSR degrees 3964, 4201, and 4231).

61 Issued December 25, 1955; in Hayburn, Legislation, pp.345-356. The entire document is given in Appendix B.
The entire tone of the document is one of broad-minded acceptance. The musical and liturgical world had changed significantly in the fifty years since Pius X began the modern task of reform. In accepting this development, Pius XII saw the potential for great contributions from modern music and composers, albeit within the spirit of Church law.

5. Instruction on Sacred Music and Sacred Liturgy. One of the last documents issued by Pius XII, this "Instruction" deals with the practical application of the reforms begun by Pius X fifty years before. Distinctions and regulations for congregational participation in various types of services are made, and detailed rules concerning sacred music are included. The most pertinent passages follow.

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

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

10. By "religious music" is meant any music which, either because of the intention of the composer or because of the subject and purpose of the composition, is likely to express and arouse pious and religious sentiments and is therefore "most helpful to religion". But, since it is not meant for sacred worship and is expressed in a rather free form, it is not permitted in liturgical functions.

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

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

21. Everything which the liturgical books require to be chanted by the priest and his ministers, or by the choir and people, is an integral part of the sacred liturgy. Hence:
   a. It is strictly forbidden to change in any manner the order of the text...the individual words of the text must be clearly and distinctly audible.
   b. ...unless otherwise established by the rubrics, it is strictly forbidden to omit, wholly or in part, any liturgical text which should be chanted.

50. Compositions of modern sacred music must not be used in liturgical functions unless they are composed in conformity with liturgical laws and the rules that pertain to sacred music...

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

60.a. In view of the nature of the sacred liturgy, the use of any kind of musical instrument should in itself be perfect. It would therefore be better to entirely omit the playing of instruments...than to permit it to be done indecorously.

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

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

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

The wide scope of this document touched several aspects of sacred music.

Being the last major document on music issued prior to the Second Vatican Council, it sums many previous rulings. The complete revision of the liturgy in 1963 provided an entirely new direction for the regulation and use of sacred music. The modern liturgy after the Council also accepted modern music and instruments. Especially in this country, modern orchestras and styles would be tolerated as never before.
6. Constitution on the Sacred Liturgy. Promulgated by Pope Paul VI at the conclusion of the second session of the Second Vatican Council, the "Constitution" introduced sweeping reforms in the public worship of the Roman Catholic Church. Prominent changes were made in the Mass, the Divine Office, and the sacraments. To encourage greater congregational participation, the Council relaxed the prohibition against the use of vernacular languages and allowed the use of an altar that allowed the celebrant to face the congregation.

Chapter VI of the "Constitution" treats of sacred music. Composers are encouraged to write for choirs, but also for congregational singing. Bishops were instructed to see that the entire congregation participated. Chant, polyphony, and contemporary music were to be used. Instruments other than the organ were permitted as long as their music was approved by the national councils of bishops. Excerpts from Chapter VI follow.

54. A suitable place may be allotted to the vernacular in Masses which are celebrated with the people...Nevertheless care must be taken to ensure that the faithful may also be able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them.
81. Funeral rites should express more clearly the paschal character of Christian death, and should correspond more clearly to the circumstances and traditions found in various regions. This also applies to the liturgical color to be used.
82. The rite for the Burial of Infants is to be revised, and a special Mass for the occasion should be provided.
118. Religious singing by the faithful is to be intelligently fostered so that in devotions...the voices of the faithful may be heard...
119. In certain countries, especially in mission lands, there are people who have their own musical tradition, and this plays a great part in their religious and social life. For this reason their music should be held in proper esteem and a suitable place is to be given to it, not only in forming their religious sense, but also in adapting worship to their native genius...

Promulgated on December 4, 1963; In Flannery, Conciliar Documents, pp.1-36; Hayburn, Legislation, pp.383-385. All of Chapter VI is given in Appendix B.
121. Composers, animated by the Christian spirit, should accept that it pertains to their vocation to cultivate sacred music and increase its store of treasures. Let them produce compositions which have the qualities proper to genuine sacred music, and which can be sung not only by large choirs but also by smaller choirs, and which make possible the active participation of the whole congregation. The texts intended to be sung must always be in conformity with Catholic doctrine. Indeed, they should be drawn chiefly from the sacred scripture and from liturgical sources.

Three instructions followed the promulgation of the "Constitution", the last of which was examined in section II of this chapter.

7. Instruction on Sacred Music. Issued by the CSR, the Instruction sought to answer questions raised by the promulgation of the "Constitution on the Sacred Liturgy". In particular, the move toward greater congregational participation gave rise to several questions surrounding sacred music. If offered the following dicta:

4.a. By sacred music is understood that music which, being created for the celebration of divine worship, is endowed with sanctity and excellence of form.
4.b. The following come under the title of sacred music: Gregorian chant, sacred polyphony in its various forms both ancient and modern, sacred music for the organ and other approved instruments, and sacred music of the people, be it liturgical or religious.
22. The choir may consist, according to the customs of each country and other circumstances, of either men and boys, or men and boys only, or men and women, or even, when there is a genuine for, of women only.
23. Whenever the choir also includes women, it should be placed outside the sanctuary.
50. In sung liturgical services celebrated in Latin: a. Gregorian chant should be given pride of place; c. other musical settings should be held in honor, fostered and used as the occasion demands.
51. Nothing prohibits that in the same celebration different parts be sung in different languages.

Issued March 5, 1967; in Hayburn, Legislation, pp.547-558.
54. In preparing vernacular versions of those parts which will be set to music, especially the Psalter, experts should take care that the text be faithful to the Latin and at the same time suitable for setting to music.

The specific guidelines provided in *Music in Catholic Worship* are descendants of the last two documents. Mindful of the new liturgy, the Bishops' Committee that created the document stress congregational singing, settings that reflect paschal intent, and the use of idioms and forces suitable to worship. The revised edition of 1983 carefully states that style must not be the only consideration, and that, as first stated by Pius X in 1903, liturgical music must be artistic as well as "correct". The Bishops' Committee attempts to provide local authorities with criteria sufficient to make musical decisions. It is evident, however, that the Committee realizes that just such local prerogative has perpetuated abuses extant for 150 years.

**Conclusions**

The foregoing documents show the wide range of attempts made both to correct perceived abuses in liturgical music, and to bring the Church's musical practices into concordance with modern society and congregations. It is important to recognize these attempts as part of an ongoing process. Unfortunately, the freedom of local officials to interpret the documents has not helped in achieving Papal goals. Paul Hume asked

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Why is it that in so many parishes today the music is regulated, not according to the legislation of the Church, but strictly according to the whim of the pastor? 66

As a result of this freedom, the clarity of the musical situation is compromised, provoking the numerous questions put to the CSR. In its decrees, the CSR interpreted Papal rulings and provided specific answers to regional and diocesan queries. As late as the mid-twentieth century, Popes were still trying to correct abuses involving instrumental participation in liturgical music—the same situation that gave rise to Hume's question in 1956. With the 1955 encyclical of Pius XII ("Musicae sacrae disciplina"), the groundwork was laid for the monumental revisions of the Second Vatican Council. It is only after that Vatican that the use of the vernacular tongue is clearly acceptable. The "Constitution on the Sacred Liturgy" published the work of the Council, and in it Paul VI accepts the musical traditions of individual countries as an integral part of the "religious sense" of a people.

Although the Second Vatican Council primarily provided liturgical reform, the role of music in the liturgy causes it to be similarly affected. The pastoral nature of recent trends in Church legislation requires the freedom now given to local authorities. Unfortunately for composers, clarity of forms and text choices is compromised.

Regarding the composer, the actual rubrics of the Church (Mass, Office, etc.) presently contain few specific laws on musical forces, content, or language. As will be seen in the next chapter, the Order of Christian Funerals (1985) does specify some texts. Within the general guidelines, those mass portions available for musical setting have several options. Regarding accompanying forces, forms, styles, and the like, the

composer must turn to the same documents that have proved inadequate to the task of regulating sacred music composition for the last century. The use of an entire orchestra is permitted, with prior permission. The affirmation through this century of Pius X’s prohibition of theatrical and profane music is still in force, although one must assume that, in the place of the Roman Commission, a local Bishop would be forced to pronounce judgment on the suitability of a given work. Lest the composer think that any format will do, he should re-read carefully the directive documents issued after the Council, in which composers are exhorted to write for congregational participation. Instead of a call to Gregorian chant, composers now are asked for music that includes both choir and congregational parts. The prohibition of women in the choir is no longer adhered to, and electronic instruments (e.g., organs and guitars) have been condoned for some time. Either Latin or approved vernacular translations are permitted, but the rules about text and word order are still in effect, although not necessarily enforced.

Chapter III will examine the 1969 and 1985 funeral rites, and will conclude with an examination of the Requiem Mass as it is presently constituted.
Chapter III

The Requiem since the Second Vatican Council

At the conclusion of the second session of the Second Vatican Council, Pope Paul VI promulgated the Constitution on the Sacred Liturgy. A wide-ranging document, it introduced major changes in the character and format of Catholic worship liturgy. Prominent changes were made in the Mass, the Divine Office, and in the amount and style of sacred music used in liturgical services. Broad changes in the format of the Mass loosened the fixed nature of texts and prayers and provided several options for the celebrant.

Since the Requiem Mass is essentially a set of specific texts grafted onto the standard Mass format, it was similarly affected. In addition, a marked change in the philosophy behind funerary rites produced new legislation limiting the nature and sentiment of texts used in the entire funeral liturgy. Simply stated, this change represented the embracing of the hope and belief in salvation. Death is not to be feared, and God is no longer presented as the vengeful judge. Combined with an earnest attempt in the United States to stimulate greater congregational participation, these changes have produced a funeral Mass quite unlike the traditional Latin form that was used for the past five centuries. The transition to the current version of the Requiem

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1 The two sessions were held from October 11 to December 8, 1962, and from September 9, to December 4, 1963.
Mass was begun during the Second Vatican Council. The *Ordo Exsequiarum* (1969) and its approved English translation, the *Rite of Funerals*,\(^2\) codified the changes in the funerary liturgy. The *Order of Christian Funerals*,\(^3\) produced in October 1985 by ICEL, continues with the same philosophy as its predecessor. Greater freedom in text choice and settings is granted, yet at the same time, restrictions against the older eschatology based on fear and dread are extended.

This chapter will focus on the context and format of the Requiem Mass as it currently exists. The majority of the changes were made in the 1969 revision, and it will be used as the basis for this discussion. Specific items from the 1985 English version that introduce changes or clarifications of the rite will be included as appropriate. It is important to recognize the pastoral nature of the new ritual, and the freedom allowed in choosing texts. Due to the overlapping concerns of various liturgical bodies within the Church, any composer not conversant with the standard texts and rubrics of the Church should consult a liturgical specialist before making final decisions concerning texts. Since the pastoral approach provides the philosophical motivation for the new rite, the role of the congregation is stressed in all new mass forms. In the Requiem, this primarily takes the forms of responsorial situations between priest and congregation. It is in these instances that numerous texts, as well as


\(^3\) *Order of Christian Funerals*. Washington, D.C.: ICEL, 1985. Hereafter referred to as OCF. This new rite was approved in 1985 by the U.S. National Conference of Catholic Bishops. It is now before the Vatican Congregation of Divine Worship, upon whose ratification of the rite Papal confirmation will rest.
the provision for non-scriptural texts, are available to the composer. Hymns are allowed at numerous points in the Mass, and texts are provided for hymn setting.

The Rite of Funerals

On August 15, 1969, the official Latin version of the Ordo Exsequiarum was published for the Roman Catholic Church. Between 1966 and 1970, the Commission on Sacred Liturgy for the Archdiocese of Chicago had adapted the Roman rite for experimental use in that city. These adaptations became the American form, published as the Rite of Funerals in 1971. This revised rite became the official funeral liturgy in the United States as of November 1, 1971.

The new Rite of Funerals accepted a broader understanding of the terms "funerals". Including all the rituals surrounding death, it concerns events and liturgy from the time of death to the last farewell. In at least one way, this is a return to the oldest form of ritual, for in the original customs, the moment of death itself was considered part of the liturgy for the dead.

In the American edition, following the degree promulgating the new Rite, a foreword describes the origin of the translation and the use of the rite in churches of the United States. The presence of optional texts in the American version is cited in the foreword, as are the introductory notes to be found in the text. Next, an almost verbatim translation of the Introduction to the Vatican typical edition is given. In the form of a pastoral instruction, the 25 articles of the introduction "summarize contemporary Catholic teaching about death, about the mystery of death and resurrection and about the manner of giving ritual expression to this faith in the world
today."4 The decree, forward, and introduction are found in Appendix D, pp. 178-187. The OCF includes the decree and the introduction of its predecessor. The latter document is given "As emended by the Congregation for the Sacraments and Divine Worship, 12 September 1983."5 The following discussion of the 1971 Introduction considers those remarks most applicable to the celebration of the Requiem Mass, as well as the intent that should be reflected in the musical compositions using the rite. All quotations, except where indicated otherwise, are from the authorized translation.

The Introduction states that the paschal mystery of Christ is celebrated that all baptized souls may triumph over death. Prayers are offered for the dead, and also for the congregation, in order to provide a spiritual help or "consoling hope". It is evident that a return to a hope-filled liturgy will result: "Christians should certainly affirm their hope in eternal life" 6 Permission is granted to use traditions or customs appropriate to the practice and feelings of the time. A three-part service, consisting of the vigil (wake), the eucharistic sacrifice (Mass) and the burial, is given as the first of three alternate plans.7 If suitable reasons exist, the stations in the home or funeral parlor and at the cemetery may be omitted, preserving only the Requiem Mass and final commendation. On proscribed feasts, the funeral Mass is not celebrated, but the liturgy of the word is substituted. This liturgy eliminates the eucharistic sacrifice, but includes the final commendation. The rite of final commendation and farewell


5 OCF, op.cit., p.x.

6 ROF, Introduction, p. 11.

7 The other plans do not include a Mass. In a note before the Second Plan, however, it is stated that "A Mass will be celebrated, however, at some suitable time, without the body present, either before or after the funeral." ROF, p.85.
is not to be understood as a purification of the dead—which is effected rather by the eucharistic sacrifice—but as the last farewell with which the Christian community honors one of its members before the body is buried.  

It is permitted in the U.S. to celebrate the funeral service, including the final commendation, without the body present.

Concluding the rite of final commendation is the song of farewell. "The text and melody...should be such that it may be sung by all present and experienced as the climax of this entire rite." Generally unused in this country, the song of farewell would most likely take place at the burial site where the entire rite usually occurs. The inclusion of the responsory "Saints of God" in an experimental *Roman Rite of Funerals* (1967) did not indicate this new climactic point, but rather served as a replacement for the traditional *Libera me*. The influence of the Archdiocese of Chicago's rite on the final American version of 1970 is clear from the latter's disregard for the importance of the song of farewell.

Since Psalms are employed "to express grief and to strengthen genuine hope" they are especially appropriate in the funeral liturgy. If other sacred songs are to be used, "these should reflect 'a warm and living love for sacred scripture' and a liturgical spirit." In accordance with the Constitution on the Sacred Liturgy, the

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8 ROF, p.13.

9 Ibid.


11 Ibid. Inside quote from the Constitution of the Sacred Liturgy.
conferences of bishops may adapt particular rituals to regional customs and needs.

Included in the list of permitted episcopal acts:

21.4) To prepare translations of texts which are truly suited to the genius of the various languages and cultures, adding, when appropriate, melodies for singing. 12

22.6) To determine the liturgical color for funerals in accordance with popular feeling. ...In the U.S., white, violet, or black vestments may be worn at funeral services and at other offices and Masses for the dead. 13

While this last point may seem peripheral to the present study, it is a further indication of the transition away from the fear and dread of previous liturgies. In 1985, the OCF amends this suggestion, and reads:

22.6. to decree for funerals the liturgical color that fits in with the culture of peoples... 14

Here, there is no recommendation for the use of white, black, or violet vestments.

Rutherford discusses the former point at length, remonstrating the editors of the Rite and strongly suggesting that a new edition should include hymns and music:

The greatest single weakness of the present [1971] American Rite is the lack of music in the book...Pastoral experience suggests that certain pieces be included in

12 ROF, p.16.
13 Ibid., p.17.
14 OCF, p.xiii.
their proper places in the Rite...A music supplement could also be appended to the book."\textsuperscript{15}

While numerous texts, prayers, and hymn verses are supplied, the OCF includes no music.

Chapter II of the ROF presents the "First Plan of the Funeral Rite with Stations in the Home of the Deceased, in the Church, and at the Cemetery."\textsuperscript{16} It is noted that in the U.S. the first station often occurs at the church entrance, as the priest and ministers meets the funeral procession. It is sometimes celebrated at the funeral parlor, or it may be omitted entirely. The second station is the celebration of Mass. The rite of final commendation may take place either at the end of Mass--in the Church--or at the place of burial:

If only a small number of the congregation at the funeral mass will participate in the third station at the place of burial, it is preferable to celebrate the final commendation in the church immediately after Mass.\textsuperscript{17}

The following presentation of those portions of the rite available for musical setting examines the second station (Requiem Mass), and the Rite of Commendation from the third station.

\textsuperscript{15} Rutherford, \textit{Death of a Christian}, pp.196-197.

\textsuperscript{16} ROF, pp.44-84.

\textsuperscript{17} Ibid., p.45.
Mass Sections Currently Available
for Musical Setting

After the Second Vatican Council, the issue of what texts are available for musical settings is considerably more complex than before. Ignoring the aesthetic and theological aspects of text choice, the number of texts given and the qualified freedom permitted by the council prohibits any attempt at concrete lists of texts. It is important, then, to understand the priority the Church has placed on certain items of the Mass with regard to music settings (The reader is reminded that the Requiem Mass is essentially a set of readings, psalms, and prayers proper to the occasion, grafted onto the format of the standard sung mass). This understanding strengthens the composer's decisions on text choices, and permits an enlightened basis from which to offer supplemental or substitute texts. The composer desiring to produce a service requiem, i.e., a work completely acceptable as a funeral mass and performable as such, should consult proper liturgical specialists during the compositional process.

It seems evident that this new freedom has also sustained some confusion with regard to liturgical rites. Due to the shift toward pastoral concerns and liturgy during and after the Council, church fathers have decided that local celebrants, including the individual priest, should have at their disposal sufficient options to reflect specific needs. In the Mass liturgy, the ancient "Mass of the Catechumens" and "Mass of the Faithful" have given way to the "Liturgy of the Word" and the Liturgy of the Eucharist". Especially in the former category, readings and responses must be available for all generic and specific Masses of the Church calendar. In the Requiem Mass, such texts must reflect the "hopeful optimism" of salvation as well as the genuine grief of all survivors.
In November 1967, the Bishops' Committee on the Liturgy published *The Place of Music in Eucharistic Celebration*. The result of study by the then Music Advisory Board, the Bishops recommended the document for consideration by all. In 1972, the first edition of *Music in Catholic Worship* was released by the Committee. In the introduction, the document is identified as a further development of that [1967] statement...drawn up after study by the committee on music of the National Federation of Diocesan Liturgical Commissions.18

Describing and perhaps defending the liturgy referred to in the earlier document, the introduction continues:

Experience with the 1967 statement makes it clear that mere observance of a pattern or rule of sung liturgy will not create a living and authentic celebration of worship in Christian congregations. That is the reason statements such as this must take the form of recommendation and attempts at guidance. In turn, this demands responsible study and choice by priests and leaders of singing..(p.7)

Composers, in providing music for liturgy, must consider themselves "leaders of singing", and should strive for such responsibility of choice. Speaking to the importance of specific occasions, it is stated

Each feast and season has its own spirit and its own music. The penitential occasions demand more restraint. The great feasts demand more solemnity. Solennity, however, depends less on the ornameness of song and

magnificence of ceremonial than on worthy and religious celebration. (p.13)

In striving to evaluate the place of music in the celebration, the Bishops' Committee asserts that a threefold judgment must be made: musical, liturgical, and pastoral. As part of "The Musical Judgment", the question is asked: "Is the music technically, aesthetically, and expressively good? This judgment is basic and primary and should be made by competent musicians." (p.14) Musicians are instructed to look for and create "music of quality", especially in new settings of the texts. They should assist in using and preserving the Latin heritage. Article 28 stresses the distinction between the judgment of music and of musical style. Value should be judged within each style. Referring specifically to liturgical music, the Bishops repeat the observation of Pius X that not all "good" music belongs in Church:

29. The musician has every right to insist that music be good. But although all liturgical music should be good, not all good music is suitable to the liturgy. The musical judgment is basic but not final. There remain the liturgical and pastoral judgments. (p.15)

"The Liturgical Judgment" is based on seven categories of evaluation, three of which are especially pertinent to the composer. The section entitled Structural Requirements examines what is sung, the balance of sung texts, and style as it supports the liturgical importance of individual parts of the Mass. Textual Requirements illustrates the confusion over choices. The Bishops note 1) the existence of the approved liturgical vernacular text, 2) criteria given elsewhere for the use of alternative texts, and 3) the value of scriptural and liturgical texts as both substitutes and supplementary material. No prohibition is stated against particular sources, and one
must consult the numerous documents that regulate text choice. These regulations
stress the appropriateness of liturgical and scriptural texts, remind the composer that the
texts should conform to all pastoral and liturgical doctrine. All texts should be
approved by the local authority.

The Bishops cite the role of music in correctly expressing and interpreting the
text in such a way as to heighten its meaning. The principal classes of texts are given
as proclamations, acclamations, psalms and hymns, and prayers.

In the section entitled *The Organist and Other Instrumentalists*, it is noted that
instrumental music "can stimulate feelings of joy and contemplation at appropriate
times" (p.17). The dioceses of the U.S. are permitted to use instruments other than the
organ during liturgical services, as long as they are employed in a manner "suitable to
public worship." Recognizing the ambiguous nature of that description, the Bishops
continue: "This decision deliberately refrains from singling out specific instruments.
Their use depends on circumstances, the nature of the congregation, etc." (p.17).

"The Pastoral Judgment" regulates all elements of celebration. The Bishops
state that, ideally, this judgment is made by a team. Specific to music, the judgment
must be made in the particular situation: "Does music in the celebration enable these
people to express their faith, in this place, in this age, in this culture? (p.17). The
Instruction of the Congregation for Divine Worship (September 5, 1970) encouraged
episcopal conferences to evaluate music for its liturgical suitability and its relevance to
congregational participation. The Bishops, in citing this recommendation, further
emphasize that the pastoral judgment must be sensitive to the cultural and social
characteristics of the specific congregations, knowledge that will influence the
effectiveness of all liturgical components, including music. All rubrics and regulations
are to be applied with a pastoral concern for the individual congregation.
Following a brief summary of the liturgical structure of the Mass, the Bishops consider the use of music in the Mass. While their discussion is generic to all Masses, most of the areas discussed are pertinent to the Requiem. In its current form, the Requiem Mass uses all of the divisions of the standard sung mass, although specific prayers (e.g., the Gloria) are omitted or replaced. Two important statements evaluating the current state of Mass settings bear citation. Each repeats the need for liturgical expertise in selecting texts and a format that is suitable for service use.

The former distinction between the ordinary and proper parts of the Mass with regard to musical settings and distribution of roles is no longer retained. For this reason the musical settings of the past are usually not helpful models for composing truly liturgical pieces today.

...the Mass [now] has more than a dozen parts which may be sung...Each of these parts must be understood according to its proper nature and function. (p.22)

The pastoral movement after the Second Vatican Council stresses the active musical participation of the congregation. Choirs and cantors have specific roles to fulfill, but composers are encouraged to consider the performance details of congregational forces, and to create music suitable to the community. At numerous points in their discussion of music, the Bishops acknowledge that choral settings are appropriate to solemn and festive occasions, yet in specific parts of the Mass (e.g., the Sanctus), the people's right to sing certain statements must be facilitated. Based on liturgical interpretation, this restriction safeguards the role of the people in saying certain prayers. Acclamations of faith or statements of petition ought to be rendered by the people. To assume that geographic and local differences prescribe different interpretations of "congregational participation" would considerably understate the
issue. Again, the composer is urged to consult a liturgical specialist in the region in which he/she is working.

THE FIVE DIVISIONS OF THE MASS

The music of the Mass is divided into five areas, each with several texts that may be sung. The Bishops' Committee presents the five in descending order of priority:

- Acclamations
- Processional Songs
- Responsorial Psalm
- Ordinary chants
- Supplementary Songs

Each area has several texts that are part of the Mass. Specific texts and text options found in the current Requiem Mass will be examined and described below. While there is no minimum number of texts that must be set, in a concert setting of the Requiem, certain sections (e.g. the Great Amen, the Memorial Acclamation) will be non-sequitur, since the prayers that conclude with those sections are not performed.

ACCLAMATIONS. Described as "shouts of joy which arise from the whole assembly as forceful and meaningful assent to God's Word and Action", the five acclamations of the Mass "ought to be sung even at Masses in which little else is sung" (p.23). Composers are encouraged to consider variety without confusion in their settings of the acclamations.
1. **The Alleluia.** Sung after the reading(s) and before the Gospel, the Alleluia is repeated by the choirs and/or congregation after verses are sung. If not sung, it should be omitted.\(^{19}\)

2. **Holy, Holy, Holy (Sanctus).** A statement of praise that concludes the Preface to the Eucharistic Prayer, "this chant belongs to [the] priest and people" (p.23). Choral descants or harmonizations are sometimes appropriate, but they must support and "make effective the people's parts."

3. **The Memorial Acclamation.** A statement of faith in the Paschal Mystery, the text celebrates the suffering of Christ, and expresses faith in the Second Coming.

4. **The Great Amen.** Concluding the Eucharistic Prayer, the Amen provides assent to the statements found therein. "To be most effective, the Amen may be repeated or augmented. Choirs may harmonize and expand upon the people's acclamation" (p.23).

5. **Doxology to the Lord's Prayer.** Added to the *Pater Noster* during the reforms following Vatican II, the words "For the Kingdom, the power, and the glory are yours, now and forever," are "fittingly sung by all. Here, too, the choir may enhance the acclamation with harmony" (p.23).

\(^{19}\) In the 1981 Lectionary it is stated that the entire congregation should sing the Alleluia. During Lent a brief verse of the same acclamatory character replaces the Alleluia and is sung in the same responsorial manner.
PROCESSIONAL SONGS. The two processional chants are antiphons used with appropriate psalm verses. "These may be replaced by the chants of the Simple Gradual, by other psalms and antiphons, or by other fittings songs" (p.24).

1. **THE ENTRANCE SONG** (Introit). Accompanying the procession of the priest and the ministers, the entrance song should create an atmosphere appropriate to the church season or service. It should help the congregation to become conscious of themselves as a community, and the text should reflect these aims. In the Requiem, this song accompanies the procession of the casket from the rear of the church to the foot of the altar.

2. **THE COMMUNION SONG** (Communio). Similarly, the text should reflect the church season, although "topical songs" may be used if they do not conflict with the paschal character. The text should reflect the spirit shared through the partaking of communion, and of the mystery being celebrated.

**RESPONSORIAL PSALM.** A response to the first lesson, the 1981 Lectionary lists 900 refrains, in an attempt to match the content of the psalm to the theme of the reading. Psalms arranged in metrical or responsorial forms are permitted. Texts not from the psalter are not permitted.

**ORDINARY CHANTS.** Now treated individually, one or more of the chants usually referred as the "Ordinary" of the Mass may sung. The choice may vary according to the situation.
1. **Lord Have Mercy (Kyrie).** Now a sixfold litany, the older ninefold form may be used. In some forms of the penitential rite, the *Kyrie* is included within the prayers of that rite, and is not sung separately. "When sung, the setting should be brief and simple in order not to give undue importance to the introductory rite" (p.25).

3. **The Lord's Prayer (Pater Noster).** Preparing the congregation for participating in communion, all settings should provide for the participation of the priest and congregation. The traditional text has been maintained, with the addition of the Doxology given above.

4. **Lamb of God (Agnus Dei).** Not necessarily a song of the people, the choir may sing this litany than accompanies the breaking of the bread.

**SUPPLEMENTARY SONGS.** Included here are those songs not required to be sung or spoken. There are no specified texts, and since there is no people's role, the choir may exercise greater flexibility.

1. **The Offertory Song (Offertorio).** Not always necessary, the offertory accompanies the presentation and preparation of the gifts. Instrumental music is often appropriate. Texts can be any appropriate song of praise that reflects the season. Antiphons of the Roman Gradual may be paired with psalm verses.

2. **The Psalm or Song after Communion (Postcommunio).** An option, no text is specified by the Bishops, who suggest there is "ample room for creativity" in this portion of the Mass(p.26).
3. The Recessional Song. Not an official part of the Mass ritual, a song is one possible choice for closing the liturgy. (In the Requiem, such a decision must be based on whether the Final Rite of Commendation will be celebrated at the cemetery or at the close of Mass)

Underscoring the freedom inherent in the new liturgy, the Bishops comment further on the challenge:

Flexibility is recognized today as an important value in liturgy. The musician with a sense of artistry and a deep knowledge of the rhythm of the liturgical action will be able to combine the many options into an effective whole. For the composers and performer alike there is an unprecedented challenge. They must enhance the liturgy with new creations of variety and richness and with those compositions from the time-honored treasury of liturgical music which can still serve today’s celebrations (p.27, Article 76).

In "Music in Sacramental Celebrations", the Bishops consider the funeral service:

Music becomes particularly important in the new burial rites. Without it the themes of hope and resurrection are very difficult to express. The entrance song, the acclamations, and the song of farewell or commendation are of primary importance for the whole congregation. The choral and instrumental music should fit the paschal mystery theme. (p.28, Article 83)
THE REQUIEM MASS—1987

The foregoing discussion of the new Mass order in the U.S. centered on the musical priorities established by the National Conference of Catholic Bishops. To finalize the current state of the Requiem Mass, it is easiest to examine the complete mass in order of presentation. The permitted texts are as given in the *Order of Christian Funerals* (1985), which is in limited use in this country. It has not yet been ratified by Rome, and the *Rite of Funerals* (1971) is still the official rite in force.

While it is not the purpose of this study to evaluate the mood of text choices, the composer must decide on the nature of each text, appropriate to its placement and function in the liturgical process. The composer not conversant with the liturgy is again exhorted to seek the aid of those specialists whose expertise is indispensable. Any texts chosen by the composer that are not from the Lectionary must reflect the philosophy and nature of the new rites.

The *Missa pro defunctis* is the liturgical celebration that occurs as the second station of the three-station rite presented in the ROF. In the OCF, this division is preserved under the respective titles "Vigil and Related Rites and Prayers," "Funeral Liturgy," and "Rite of Committal." Following the discussion of the Mass, the Rite of Committal as it is celebrated in church will be examined. In the U.S., it is commonly performed at the end of the Requiem Mass.

The Entrance, Offertory, and Communion songs, the Responsorial Psalms, the Alleluia and Verse before the Gospel, and the texts of the Commendation and Dismissal Rites are proper to the Requiem. All others are fixed texts used in all Masses. An

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examination of those portions of the funeral mass for adults that may be set follows, in
the order of their presentation in the Requiem Mass. A specific liturgy with texts for
the funerals of children, both baptized and unbaptized, is given in both rites. In
those places where there are several texts available, alternates are given in Appendix C.

The Order of the Requiem Mass

The Requiem Mass comprises four parts. The mass begins with the Entrance or
Introductory Rite, and ends with either the dismissal rite or the Rite of Commendation.
Between the two, the major portions of the Mass, the Liturgy of the Word and the
Liturgy of the Eucharist are celebrated.

THE ENTRANCE OR INTRODUCTORY RITE.

The general purpose of this rite is to set the mood for the service to follow. It
also accompanies the procession of priest and coffin from the doors of the church to the
altar. Two parts of this rite may be set.

The Entrance Antiphon/Song. When the reception of the body takes place at the
beginning of the funeral mass, the usual introductory rites for Mass are omitted and
specific prayers and actions, such as the blessing of the coffin, are substituted. It is at
this time that the apostolic greeting is sung. In practice, this greeting may take place in
any of several positions in the church, ranging from just inside the door to the foot of

the altar where the casket rests during the Mass. Rutherford bemoans the mutation of this rite into an opening rite:

...the "rite at the entrance" is becoming an "opening rite" for a funeral liturgy in church, and that is not its liturgical function. It is designed as a solemn greeting and reception of the deceased and bereaved.\textsuperscript{22}

If the reception of the body has already taken place, or if the body is not present, the Mass begins in the usual way, with the singing of the entrance antiphon is sung. An antiphon without psalm verse, three alternate texts are given in the 1974 Sacramentary, the first of which is the most common:

1. Give them eternal rest, O Lord, and may perpetual light shine on them forever.

2. The Lord will open to them the gate of paradise, and they will return to that homeland where there is no death, but only lasting joy.

3. Just as Jesus died and rose again, so will the Father bring with him those who have died in Jesus. Just as in Adam all die, so in Christ all will be made alive, Alleluia.\textsuperscript{23}

With the body present, following the placing of the pall and a short prayer, the Entrance Procession to the altar takes place while a song, psalm, or responsory is sung. Both the ROF and OCF indicate exemplary texts for the song, as well as approved antiphons and psalms that may be substituted. Psalm choices are given in Appendix C, pp. 139-141. In the various sources (lectionaries, sacramentaries, missals, ritual

\textsuperscript{22} Rutherford, Death of a Christian, p.226.

handbooks) there is moderate confusion in the listing of available and permitted psalms. The composer is advised to start with the lists provided in the ROF and OCF. Both rites have eliminated Psalm 64, the verse to the plainchant Introit text (given in Chapter I, p.20 above), while preserving the antiphon. In the plainchant edition of the Missa pro defunctis, which was released in 1978 by the Solesmes Abbey, both the traditional Introit antiphon and psalm are given. One cannot dismiss this as an anachronistic publication, for the Dies Irae is not included in either the Requiem setting or the section presenting the other four sequences. Moreover, the plainchant gradual is eliminated, whereas the recessional texts In paradisum, Chorus angelorum, and Ego sum resurrectio are included. Should the composer wish to consider other texts, the Sacramentary provides the following options:

1) The entrance antiphon and psalm from the Roman or Simple Gradual,
2) another song appropriate to this part of the Mass, the day, or the season, to be approved by the conference of bishops,
3) any of the psalms and antiphons approved as a supplement to the Simple Gradual by the Conference of Bishops, and
4) other sacred song in agreement with the criteria established by the Conference of Bishops. Those criteria for the character of the entrance song are:
   a) an atmosphere of celebration,
   b) should draw people into proper frame of mind, and
   c) establish a sense of worshipping community.

In addition, the Sacramentary indicates that the antiphon in the missal is to be recited only if there is no entrance song. It is usual to perform only one song during

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25 *Sacramentary*, pp.49-50.
the entrance rite. If two chants are required, one of the responsories given in Appendix C, pp.136-137 may be used. In some churches, the entrance rite is conducted at the rear of the church with all in attendance either in the vestibule or in back pews. This situation would require a longer processional song, to allow both the priest and the congregation to assume their proper places.

**Lord Have Mercy (Kyrie).** The *Sacramentary* gives the following instructions:

30. After the penitential rite, the Kyrie is begun, unless it has already been included as a part of the penitential rite. This acclamation, which praises the Lord and implores his mercy, is ordinarily made by all, that is, with parts for the people and for the choir or cantor.

Each acclamation is normally made twice, but, because of the nature of the language, the music, or other circumstances, the number may be greater or a short verse (trope) may be inserted. If the Kyrie is not sung, it is to be recited.26

The text of the Kyrie is fixed, and is given in Chapter I, p.21. Should the composer wish to consult the traditional chant, the plainchant Kyrie is given in the *Liber cantualis*, pp.57-58.

**THE LITURGY OF THE WORD**

Following the Kyrie, the priest speaks or sings the Opening Prayer. At its conclusion, the Liturgy of the Word begins with the first reading.

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26 Ibid., p.23.
The Gradual/Responsorial Psalm. After the first reading, the gradual, or responsorial psalm as it is now labeled, is sung or spoken. If sung, psalm and verse from is used, and the text is chosen from the following:

1) those listed specifically for this use in the ROF and OCF,
2) the psalms in the lectionary,
3) the responsorial or alleluia psalms in the Simple Gradual.

The Sacramentary states:

As a further alternative...the Conference of Bishops has approved the use of other collections of psalms and antiphons in English...including psalms arranged in responsorial form, metrical and similar versions of psalms...27

The traditional text given in Chapter I, pp.21 above, is no longer used. As noted above, it is not included in the Liber cantualis. Nevertheless, the message is one of hope ("Man will remember the past forever, no fear shall he have of evil tidings"), and seems to reflect the paschal philosophy motivating the new liturgy. The contemporary composer should consider the text if so moved, although the permission of appropriate officials is required before usage in a service Requiem. Text choices for the Responsorial Psalm are give in Appendix C, pp.137-138.

Tract/Alleluia/Sequence. After the second reading, the Tract was traditionally sung in Requiems, replacing the Alleluia. The text of the Requiem tract is given in Chapter I, p.22 above. After the Second Vatican Council, the tract, or an alleluia or other chant

27 Ibid., Appendix to the General Instruction for the Dioceses of the United States, p.50.
was allowed to be sung in the Requiem. If not sung, it should be omitted. The other chants consist of the verse before the gospel, or another psalm or tract, both of which are given in the Lectionary or Gradual. The ROF and OCF list permitted Alleluia Verses and Verses before the Gospel. If there is only one reading before the gospel and if it is outside Lent, the Alleluia or verse psalm, or the psalm and alleluia with its verse, or only the psalm and alleluia may be used. During Lent either the psalm or the verse before the gospel may be used, or another verse of acclamatory character. Approved texts are given in Appendix C, pp.138-139.  

Regarding the Sequence, which in the Requiem Mass was the Dies Irae (Day of Wrath), the Sacramentary states: "Except on Easter Sunday and Pentecost, the sequences are optional." With regard to the Requiem, this short ruling is in obvious deference to the spirit of the revised ROF. In the decree promulgating the ROF, the Sacred Congregation for Divine Worship repeated the orders of Vatican II that "the funeral services be revised to express more clearly the paschal character of Christian death."  

The Introduction to the ROF speaks to the meaning attached to the funeral liturgy:

In the funeral rites the Church celebrates the paschal mystery of Christ. ...In celebrating the funeral

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29 Sacramentary, p.24.

30 ROF, p.7.
rites...Christians should certainly affirm their hope in eternal life.\textsuperscript{31}

Clearly, these sentiments are in disagreement with the majority of the text of the \textit{Dies Irae}. The medieval shift toward the emphasis on fear and sin-caused damnation provided a strong base for the implementation of the sequence. With the reforms of Vatican II and their concern for the paschal victory, the philosophy that inspired the sequence is rendered obsolete. The text of the \textit{Dies Irae} is given in Chapter I, p.24 above.

The \textbf{Offertory}. The text for the Offertory may be chosen from the same sources as the Entrance Song, listed above. If it is not sung, it may be omitted entirely. The Bishops' Committee makes the following statement: "The offertory song may accompany the procession and preparation of the gifts. It is not always necessary or desirable. Organ or instrumental music is also fitting at this time.\textsuperscript{32} The plainchant \textit{offertorio} is given in the \textit{Liber cantualis},\textsuperscript{33} that text is given in Chapter I, p.26 above. Any of the antiphons and psalms listed in Appendix C, pp.136-137, may be used.

\textsuperscript{31} Ibid., p.11.

\textsuperscript{32} \textit{Music in Catholic Worship}, p.26, Article 71.

\textsuperscript{33} \textit{Liber cantualis}, pp.58-59.
THE LITURGY OF THE EUCHARIST

The second major division of the Mass, the Liturgy of the Eucharist, begins with the Eucharistic Prayer. The "center and high point" of the entire Mass, the Eucharistic Prayer offers thanksgiving and praise, and is found in four versions. The three portions of the prayer that may be sung (Holy, Holy, Holy; Memorial Acclamation; Great Amen) are found in all versions of the prayer. The Bishops' Committee has stated that all should be sung even in spoken Masses.35

Holy. Holy. Holy (Sanctus). The text of this acclamation is fixed, and is given in Chapter I, p.27 above. It is treated as a single text, and the historical division at the Benedictus is no longer allowed.

Memorial Acclamation. The people speak or sing this affirmation of faith in the paschal mystery. As with the Sanctus, the singing of this acclamation is strongly encouraged. There are four acclamations, each of which be used with any of the four versions of the Eucharistic Prayer. The celebrant speaks or sings "Let us proclaim the mystery of faith", to which the choir/congregation responds with one of the four texts.

1. Christ has died, Christ has risen Christ will come again.
2. Dying you destroyed our death, rising you restored our life.
   Lord Jesus, come in glory.
3. When we eat this bread and drink this cup, we proclaim your death,
   Lord Jesus, until you come in glory.
4. Lord, by your cross and resurrection you have set us free.
   You are the Savior of the world.

34 Sacramentary, p.25, Article 54.

35 Music in Catholic Worship, p.23, Article 54.
The Great Amen. The Eucharistic Prayer is concluded by the Final Doxology. Praising the entire Trinity, this statement notes the role of Christ within the threefold God. Spoken by the celebrant, all four forms of the Eucharistic Prayer use the same text:

Through him, with him, in him, in the unity of the Holy Spirit, all glory and honor is yours, almighty Father, for ever and ever.

The congregation answers with the Great Amen, which simultaneously ends the Eucharist Prayer and registers the assent of the community to the sentiments of the prayer. The Bishops' Committee encourages an elaborately expanded Amen.

The second portion of the Liturgy of the Eucharist is the Rite of Communion. It contains four items that may be sung: The Lord's Prayer, The Doxology to the Lord's Prayer, The Lamb of God, and the Communion Song.

The Lord's Prayer (Pater Noster. The Lord's Prayer has been set infrequently by composers of modern polyphonic requiems. This prayer is always included, sung or spoken, and the text is fixed.

*Pater noster, qui es in caelis: Sanctificetur nomen tuum: Adveniat Our Father, who art in heaven, hallowed be thy name, Thy kingdom

regnum tuum: Fiat voluntas tua, sicut in caelo, et in terra. Panem come, Thy will be done, on earth as it is in heaven. Give us

nostrum quotidianum da nobis hodie: Et dimitte nobis debita this day our daily bread and forgive us our trespasses, as we
nostra, sicut et nos dimitus debitoribus nostris, Et ne nos forgive those who trespass against us, And lead us not into inducas in tentationem. Sed libera nos a malo. temptation, but deliver us from evil.

Doxology to the Lord's Prayer. Following the text given above, the priest says a short prayer alone. The choir and/or congregation responds with the Doxology, the text of which is fixed.

Quia tuum est regnum, et potestas, et gloria in saecula. For the kingdom, the power, and the glory are yours, now and forever.

Lamb of God (Agnus Dei). After the Sign of Peace, the breaking of the bread and the commingling of the bread and wine occurs, while the Lamb of God is spoken or sung. The Requiem version of this litany is fixed, and is given in Chapter I, p.27 above.

Communion (Communio). While the congregation receives communion, a song is performed. The Bishops' Committee gives the following suggestion for text choice: "Because they emphasize adoration rather than communion, most benediction hymns are not suitable. The text for the communion song may be chosen from the following:

1) antiphon from Roman Gradual, with or without the psalm,
2) antiphon with psalm from the Simple Gradual,
3) other approved songs.

If not sung, the antiphon in the Missal is recited. The *Sacramentary* lists three antiphons although any of the approved antiphons and psalms found in Appendix C, pp.136-137 and 139-141, may be used. The three given are:

1. May eternal light shine upon them, O Lord, with all your saints for ever, for you are rich in mercy. Give them eternal rest, O Lord, and may perpetual light shine on them for ever, for you are rich in mercy.

2. We are waiting for our Saviour, The Lord Jesus Christ; he will transfigure our lowly bodies into copies of his own glorious body.

3. I am the resurrection and the life, says the Lord. If anyone believes in me, even though he dies, he will live. Anyone who lives and believes in me, will not die, alleluia.37

**RITE OF FINAL COMMENDATION**

In some instances, the priest and congregation accompany the casket to the cemetery. In that event, the Rite of Final Commendation and Farewell may be celebrated there. Otherwise, and more typically in the U.S., the concluding rite of the Mass is omitted and the Rite of Final Commendation is conducted in Church. Although the Vatican typical edition specifies that this rite is to be held only with the body present, it is permitted in this country to celebrate the funeral service, including the commendation, in those cases where it is physically or

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37 *Sacramentary*, pp.952-954. A sample setting of Antiphon 1, for congregational use in English, may be found in *The Catholic Burial Rite*, pp.59-60.
moral impossible for the body of the deceased person to be present.\textsuperscript{38}

After the introductory prayer, the casket is sprinkled with holy water and incensed.

The song of farewell is then sung. The most frequently used text is the following:

\textbf{Vs.} \textit{Subvenite, Sancti Dei, occurrite, Angeli Domini}  
Saints of God, come to his (her) aid. Come to meet him (her), angels of the Lord.

\textbf{R.} \textit{Suscipientes animam eius: Offertes eam in conspectu Altissimi.}  
Receive his (her) soul and present him (her) to God the Most High.

\textbf{Vs.} \textit{Suscipiat te Christus, qui vocavit te: et in sinum Abrahae Angeli}  
May Christ, who called you, take you to himself; may angels lead

duicat te,  
you to Abraham’s side. \textbf{R.}

\textbf{Vs.} \textit{Requiem aeternam dona ei, Domine : et lux perpetua luceat eis}  
Give him (her) eternal rest, O Lord, and may your light shine on him (her) for ever. \textbf{R.}

Other permitted responsories are given in Appendix C, pp. 136-137. "If no singing is possible, it is recommended that prayers for the deceased be said by all present..."\textsuperscript{39}

Following the prayer of commendation, the casket is borne out of the church. Any of the antiphons given below may be sung.\textsuperscript{40} The OCF indicates psalm verses that may be included with the first two antiphons. They are listed in parentheses following the English text. In addition the OCF recommends the following Psalms for

\textsuperscript{38} ROF, Introduction, p.13.

\textsuperscript{39} ROF, p.58.

\textsuperscript{40} The plainchant versions of these three antiphons may be found in the \textit{Liber cantualis}, pp.60-61.
use: nos. 25, 42, 93, 118, and 119. As with other portions of the Requiem Mass, any of the approved antiphons and psalms may be used.

1. *In paradisum deducant te Angeli: in tuo adventu suscipiant te*
   May the Angels lead you into paradise; may the martyrs come to
   *Martyres, et perducan te in civitatem sanctam Jerusalem.*
   welcome you and take to the holy city, the new and eternal Jerusalem. (w/Ps.25)

2. *Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere*
   May the choir of angels welcome you. Where Lazarus is poor no
   *aeternam habeas requiem.*
   longer, may you have eternal rest. (w/Ps.116)

3. *Ego sum resurrectio et vita: qui credit in me, etiam si*
   I am the resurrection and the life. The man who believes in me
   *mortuus fuerit, vivet: et omnis, qui vivit et credit in me, non*
   will live even if he dies, and every living person who puts his
   *morietur in aeternum.*
   faith in me will never suffer eternal death.

If the rite of commendation is performed at the cemetery, these same antiphons may be sung following mass, as the casket is brought out of the church.
CONCLUSIONS

The reforms of the Second Vatican Council far outshadow any previous attempt at altering the liturgy and format of the Mass. The Requiem Mass, as a specific form of the Mass, has been affected no less significantly. "Service music", or that music intended for use in liturgical celebrations, has changed in response to the reforms regulating both the liturgy and music of the Mass. Those reforms affecting the Mass in general have exerted an influence on the specific form known as the Mass for the Dead. Moreover, the change in funeral and burial philosophy has provoked noticeable changes in the Requiem Mass, which is the centerpiece of the typical funeral in the United States. Modern composers are asked to consider many elements as they prepare music for the liturgy. Among these are the choice of Latin or a vernacular language, specific text choices, the amount and type of congregational participation, and the liturgical function of any given portion of the Mass.

It must be restated that the composer intending to create a service Requiem should consult with proper liturgical and musical specialists. In their effort to permit local customs where such customs further the paschal role of the Church, the Sacred Congregations of the Roman Catholic Church have left a body of regulations that is often confusing. Overlapping decrees and instructions should be interpreted by trained personnel whose background enables them to understand the intent as well as the letter of the law. Choices for what portions should be set, what texts are to be used, and the manner of choir/congregation interaction must be made in the most informed manner.

Musically speaking, the long tradition of polyphonic Requiem Masses can easily daunt the modern composer. Liturgically, the many masterpieces by such composers as Mozart, Berlioz, Verdi, Faure, and Britten are now relegated to strictly
concert use, if not by their own magnitude, then by the fact that they bear little or no resemblance, textually or aesthetically, to the current funeral liturgy. Adapting these or similar works to the present Requiem Mass is not as simple as excising prohibited texts. Radical changes in the eschatology of the Catholic Church renders the sentiment of several Requiem Masses obsolete. Although the motivation for a Requiem setting generally springs from a desire to offer a memorial tribute, the liturgical and musical invective selected as the proper vehicle for such a tribute may or may not agree with present-day funeral ideology.

The composer, after reaching the decision to create a service setting of the Requiem texts, must consider the performance applications that are to be involved. Simply stated, a "service" Requiem must meet all the requirements established by the various governing bodies of the Church. Understanding those requirements is no simple task, for the pronouncements of the governing bodies are overlapping and frequently contradictory. After receiving the proper guidance and permission from local authorities, a composer may indeed understand the applicable rules and decrees. Minimally, an agreement can be reached on texts and medium.

Regarding the available texts, there is no fixed group of texts that must be set. There is no minimum number of texts that constitutes a sung Requiem, although a solemn or High Mass is usually sung throughout. A setting of the Requiem texts intended for concert use is not simply anything that is not a "service" setting. The same motivation may stimulate the composition of both types, and both may use the same texts. The dramatic intent of the work, then, is as important a benchmark as the selection of text and medium. No less significantly, the philosophy of hope and salvation that was expressed anew by the Second Vatican Council influences the aesthetic and emotional interpretation of the various texts.
This study has presented the framework created after the Second Vatican Council for the celebration of the funeral mass. Table 2 presents the portions of the Requiem Mass available for musical settings. Appendix C provides the alternate texts that may be used for each section of the mass. In reviewing the several available texts for each portion of the Requiem proper, each composer is likely to find emotional, theological, and musical stimulation. Through the process of rendering a work that responds to those stimuli and yet adheres to the liturgical needs of the rite, the modern composer can create a work capable of emotional power on many levels. It is, of course, any composer's option to choose texts and media for their value to him or her alone. In this case, the needs of the concert hall may outweigh the strictures of the liturgy. Composers must examine the traditions of the ancient rite as well as the cultural accessibility of the new rite. The traditional Latin Requiem possesses a certain grandeur and reverence; feelings that perhaps some conclude are lost in vernacular languages or in settings for the people. These are basic questions that must precede the compositional process.

Composers are exhorted to create music of merit for congregational performance, a particular challenge in itself. Nevertheless, a setting for chorus that neglects the congregation is not automatically confined to the concert hall. Again, the nature of the work must be considered. Of particular importance to the composer is the role of the local ordinary in such a case. The conservative/liberal posture of a specific diocese or parish may influence the decision to accept or reject a work submitted for liturgical use. Many larger dioceses employ liturgical and/or musical consultants to aid in these decisions. Individual regions may, for example, permit the use of the traditional Introit antiphon and verse.
The composer intending to produce a concert hall work must consider several items. The title "Requiem Mass" immediately invokes the vast corpus of masterworks in the genre, most of which are known today only as concert works. Second, the *Dies Irae*, perhaps the most dramatic text in the traditional Requiem, is no longer an accepted part of the authorized funeral services. While a service setting cannot use this text, a concert work may still do so. Third, vernacular languages have been in use in the Catholic Church for over two decades, producing at least one generation of Catholics that is thoroughly unfamiliar with the traditional Latin version—the same Latin text used in the aforementioned masterworks. Last, the notion of memorial tribute must reflect not only the composer and deceased, but also the general culture in which it is offered. A particular composer may find it impossible to create a truly individual tribute within the confines of the current Church format. As in any musical composition, the choice of text, including the language, is vital to the understanding of such a tribute. No less importantly, the medium may enhance or restrain the ability of an audience or congregation to receive the full message of a Requiem setting.

The composer not familiar with the history or controversies surrounding the codification of the *Missa pro defunctis* can find an introductory summary of that history in Chapter I of this study. Chapter II presented the major questions involving the Requiem Mass and the composition of sacred music. In this final chapter, it has been made clear that the current Requiem liturgy is merely the latest version of an evolving ritual. It seems certain that the future portends more and greater changes in the entire fabric of the Roman Catholic Church as it confronts a society vastly different in morality, ethics, and theology from those cultures and societies that spawned the traditions of the Church. One may safely assume that current debates over euthanasia, the scientific ability to prolong life, and indeed the definition of death, will all affect
future concepts of burials and burial liturgies. Artists will continue to portray
responses and interactions with the many aspects of death and burial, in current and yet
undevloped forms.
Table 2.
The Requiem Mass: Portions That May Be Set

**SECONDARY RITES** | **MAJOR RITES** | **REFER TO:**
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Prelude (optional) |  | 

[Entrance Rite] --Entrance Song (Introit) --Lord Have Mercy (Kyrie) | I,20; III,85/89; C,136 | I,21; III,86/92

**THE LITURGY OF THE WORD**

- Responsorial Psalm I,21; III,85/93; C,137
- Alleluia/Verse before the Gospel III,84/93; C,138

[Preparation of the Gifts] --Offertory Song I,26; III,86/95; C,136

**THE LITURGY OF THE EUCHARIST**

[ liturgical text]

[Dismissal Rite] OR --Recessional | [Rite of Final Commendation] --Recessional Song
--- | --- I,28; III,85/98; C,136

Postlude (optional)

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41 Reference to those sections of this study that discuss the individual movements is given in the following manner: Chapter, page; Appendix, page.
Appendix A

Glossary and List of Popes.

For the composer's convenience, terms found in this study are defined below. More specific definitions, with examples, may be found in The New Catholic Encyclopedia.¹

Acta Apostolica Sedis. The official publication of the Holy See, the exclusive and prescribed vehicle for promulgating the laws and decrees of the Holy See.


Apostolic Constitution. A form of papal decree, dealing with matters of faith and the operations of the universal Church.

Bishops Ceremonial (Caeremoniale Episcoporum). A guide compiled for the Bishops of the Church, listing proper formats and duties for the ceremonies of the Church.

Breviary. Book containing a seasonal portion of the Divine Office. Several shortened forms are published in English that do not include all 150 Psalms from the Psalter.

Canon Law. The body of law proper to the Roman Catholic Church, organized into the Code of Canon Law. Individual laws are referred to as canons, listed by number in the Canonis Iuris Canonici.

Congregation on Sacred Rites (CSR). A committee through which the Pope exercises authority over public worship. The decrees of the congregation fall into two divisions: 1) general—issued for the entire Latin Church, and 2) particular—responses or concessions to individual dioceses, institutes, and the like. The CSR also is responsible for the processes of beatification and canonization.

Divine Office. The public prayer service of the Church. Contains Psalms, hymns, scriptural, patristic, and hagiographical readings, and prayers. The Chants of the Divine Office include Matins, Lauds, the minor hours, Vespers, and Compline, grouped into five categories: 1) psalmody, 2) antiphons, 3) responsories, 4) hymns, and 5) lesson tones.

Encyclical. A formal pastoral letter, written by the Pope. By its nature, it concerns the entire Church, usually pertaining to doctrinal, moral, or disciplinary matters.

Graduale. 1. That part of the Mass which follows the first reading, usually performed in response form. 2. The book of chants for the Mass, taken from the Antiphonale, officially referred to as the Graduale Romanum (Roman Gradual). The Graduale Simplex (Simple Gradual) provides new melodies for the Proper of the Mass derived from the authentic Gregorian sources. Its simpler melodies are thought to be helpful in promoting the musical participation of the smaller congregations. On September 9, 1967, the CSR decreed that the Simple Gradual may be used by smaller churches "in place of the more complex melodies of the Graduale Romanum".

Hymnal. Book containing only the music to be used in the liturgical services of the Church.

Kyriale. A part of the repertory of Gregorian chant containing the Ordinary of the Mass, the Proper and the Ordinary of the Requiem Mass, the Responses, and a few other selections.

Lectionary. Book containing the readings to be used throughout the Liturgical Year.

Missal. The liturgical book containing the complete rite of Mass for every day and all occasions of the year, according to the Roman rite. The Missal now is typically published for general use in three separate portions: the Lectionary (readings), Sacramentary (priest's book), and Hymnal (music).

Motu proprio. Refers to the method of initiating a document. This papal ordinance originates on the pope's own initiative, for personal reasons that usually are not disclosed. The suggestion or advice of cardinals is not part of the motivation for releasing the document.

Office of the Dead. A special office in the Roman Breviary, dating to at least the seventh century. Recently portions of the office have been introduced as prayers at wakes for lay persons.

Ordinary. Any cleric having "ordinary jurisdiction", or the power to rule, as a consequence of the office held. Ordinaries may have power over the internal (pastors, confessors) or external (judges) fora. Bishops and the title Local Ordinary possess jurisdiction in both fora.

Ordo (ordines, ordinariurn). Liturgical texts designating the specific texts to be used for each day of the Liturgical Year, and special rites, such as the Rite of Funerals (Ordo Exsequiarum).

Promulgation. Official publication of a law of the Latin Church, thereby establishing its binding character. The binding force of the law begins at the time of publication, unless otherwise stated in the law itself. Most laws and decrees of the Latin Church are promulgated through publication in the Acta Apostolica Sedis.

Requiem Mass. Name for the special Mass celebrated for the souls of the deceased, which derives from the first words of the traditional entrance antiphon (Requiem aeternam).
Rituale Romanum (Roman Ritual). One of the official liturgical books of the Roman rite, used by priests for administering Sacraments and blessings, and conducting processions and exorcisms. In addition to the rites, it also contains rubrics that must be followed and hymns that may be used. Title VII (of twelve) is the Office of the Dead and Christian Burial. Prior to the creation and publication of the separate Ordo Exsequiarum in 1969, funeral liturgy was contained only in the Roman Ritual.

Sacramentary. In the Western Church, the book used by the celebrant at Mass. It contains the various prayers, rituals, and liturgical norms that form the Mass, and is sometimes referred to as the "priest's book". The earliest books of this sort date from the end of the fourth century, although those titled "Sacramentary" are found approximately three centuries later.

Sung Mass. The priest celebrant actually sings those parts which are to be sung according to the rubrics. If a solemn Mass is celebrated with the assistance of sacred ministers, it is called a "solemn Mass". If celebrated without them, it is called a "Missa cantata".

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LIST OF POPES: 1823-1987

Leo XII 1823-1829
Pius VIII 1829-1830
Gregory XVI 1831-1846
Pius IX 1846-1878
Leo XIII 1878-1903
St. Pius X 1903-1914
Benedict XV 1914-1922
Pius XI 1922-1939
Pius XII 1939-1958
John XXIII 1958-1963
Paul VI 1963-1978
John Paul I 1978 (One month reign)
John Paul II 1978-
APPENDIX B

MAJOR DOCUMENTS ON MUSIC

Discussion of these documents is found in Chapter II. The work of Giuseppe Cardinal Sarto, later Pius X, is of such relevance to twentieth century music reforms that a brief overview of his life is included here.¹

Pius X

In his early career as a priest, Cardinal Sarto had been profoundly influenced by Fr. Pietro Jacuzzi, an assistant in his boyhood parish of Riese. Jacuzzi was a clarinet player and had instilled in the young Sarto a belief in the value of sacred music as an aid to worship. He taught the boy theory and chant. Even in Sarto's first parish assignment at Tombolo, he was concerned with the musical participation of the congregation, an item which would play an important role in the formation of later Papal documents.

Sarto was aware that careful regulation of several items was needed in order to avoid the abuses then prevalent in Italy. These items included the re-establishment of Gregorian chant (which caused Sarto to be attentive to the Ratisbon and Solesmes activities during the last quarter of the nineteenth century), the exclusion of women from church choirs and orchestras used to accompany public sacred functions, the restriction of instrumental forces, and the choice of appropriate organ music. Concern for reform occupied Sarto through the end of his Papal reign.

On August 9, 1903, Sarto was elected to the Papacy, taking the name of Pius X and choosing as the motto for his reign "To restore all things in Christ". After assuming the Papal chair, sacred music and its reform received immediate attention.

The motu proprio *Tra le sollecitudini* was prepared by Fr. Angelo DeSanti, S.J., and Pietro Respighi, Vicar-General of Rome. Respighi sent DeSanti proofs of a Circular Letter he wished to publish. DeSanti felt that by adding material from the then

¹ The five documents given in this appendix are reprinted from Hayburn, Robert F. *Papal Legislation on Sacred Music: 95 A.D. to 1977 A.D.* Collegeville, MN: The Liturgical Press. Used by permission.
Cardinal's votum of 1893 and from the Pastoral Letter (Venice) of 1895, a Pontifical motu proprio might be composed. DeSanti prepared

1) the first draft of the 1893 votum,
2) the 1903 motu proprio,
3) the letter to Cardinal Respighi adding items to the original Circular Letter, and
4) the decree of January 8, 1904 issued by the CSR.

All of these documents were written at the request of Pius X. The manuscripts of these documents issued by the Pope are all in DeSanti's hand, with corrections indicated in the Pope's handwriting. Hayburn\(^2\) presents a side-by-side comparison of the translated texts of the Synodal decree of Mantua (1888), the Pastoral Letter of Venice (1895), and the motu proprio (1903), substantiating the development of Pius' thoughts and concerns regarding the participation of women, and the use of instrumental music and Gregorian chant. In all three documents, Pius X shows his desire for a return to either the traditional chant or classical polyphony, and for the prohibition of instrumental music not in character with the Liturgical Services of the Church. A comparison of part three of the votum with the motu proprio\(^3\) shows the same headings and numbering, and an almost identical text.

During the decade following the motu proprio, numerous letters were written by Pius X, praising and encouraging specific clergy, teachers, musicians, and societies for their work in promoting the reforms given in the motu proprio. These letters speak to the intense commitment felt by the Pope in this area. Since they do not directly affect the Requiem service, they will be disregarded here. Parenthetically, several of these letters concern the development, printing, and dissemination of official chant books. In 1904, Pius X decreed the 1895 Solesmes edition of the Liber usualis, prepared by Dom Pothier, should be used. In 1912, the 1903 Solesmes edition, prepared by Dom Mocquereau and containing his rhythmic indications, became the official chant book.

Of indirect importance to this study is the establishment of the Pontifical School of Sacred Music in Rome. The School was founded in 1910 with Fr. DeSanti appointed by the Pope to be its President. On July 10, 1914, Pius X conferred the title "Pontifical School". He granted the school power to confer diplomas in the name of the Holy See, to be given at the level of master and doctor, in the disciplines of Gregorian chant, composition, and organ. The respect and admiration shown for Sarto is indicated by the use of the name Pius by his two successors in the Papal chair. The complete text of the "Instruction on Sacred Music" from the 1903 motu proprio follows.

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\(^2\) In *Papal Legislation*, pp.220-222.

\(^3\) In Hayburn, *Legislation*, pp.223-231.
I. Pope Pius, November 22, 1903: Tra le sollecitudini.

I. General Principles

1. Sacred music, being an integral part of the liturgy, is directed to the general object of this liturgy, namely, the glory of God and the sanctification and edification of the faithful. It helps to increase the beauty and splendor of the ceremonies of the Church, and since its chief duty is to clothe the liturgical text, which is presented to the understanding of the faithful, with suitable melody, its object is to make that text more efficacious, so that the faithful through this means may be the more roused to devotion, and better disposed to gather to themselves the fruits of grace which come from the celebration of the sacred mysteries.

2. Sacred music must therefore eminently possess the qualities which belong to liturgical rites, especially holiness and beauty, from which its other characteristic, universality, will follow spontaneously.

   It must be holy, and therefore avoid everything that is secular, both in itself and in the way it is performed.

   It must really be an art, since in no other way can it have on the mind of those who hear that effect which the Church desires in using in her liturgy the art of sound.

   But it must also be universal in this sense, namely, that although each country may use in its ecclesiastical music whatever special forms may belong to its own national style, these forms must be subject to the proper nature of sacred music, so that it may never produce a bad impression on the mind of any stranger who may hear it.

II. Various Kinds of Sacred Music

3. These qualities are found most perfectly in Gregorian chant, which is therefore the proper chant of the Roman Church, the only chant which she has inherited from the ancient Fathers, which she has jealously kept for so many centuries in her liturgical books, which she offers to the faithful as her own music, which she insists on being used exclusively in some parts of her liturgy, and which, lastly, has been so happily restored to its original perfection and purity by recent study.

   For these reasons Gregorian chant has always been looked upon as the highest model of Church music, and we may with good reason establish as a general rule that the more a musical composition for use in church is like Gregorian chant in its movement, its inspiration, and its feeling, so much the more is it right and liturgical, and the more it differs from this highest model so much the less is it worthy of the house of God.

   Wherefore this ancient Gregorian chant should be largely restored in divine worship, and it should be understood that a service of the Church loses nothing of its solemnity when it is accompanied by no other music than Gregorian chant.

   Especially should this chant be restored to the use of the people, so that they may take a more active part in the offices, as they did in former times.

4. The qualities described above are also found to a high degree in music of the classical school, especially in that of the Roman school, which reached its greatest perfection in the sixteenth century under Pierluigi da Palestrina, and which even afterwards went on producing excellent liturgical compositions. The music of the classical school agrees very well with the highest model of all sacred music, namely Gregorian chant, and therefore it deserves, together with Gregorian chant, to be used in
the more solemn offices of the Church, as, for instance, in those of the Papal Chapel. This music, too, should be largely restored, especially in the greater basilicas, in cathedrals, and in seminaries and other institutions where the necessary means of performing it are not wanting.

5. The Church has always recognized and encouraged all progress in the arts, and has always admitted to the service of her functions whatever is good and beautiful in their development during different centuries, as long as they no not offend against the laws of her liturgy. Hence more modern music may also be allowed in churches, since it has produced compositions good and serious and dignified enough to be worthy of liturgical use.

Nevertheless, since modern music has become chiefly a secular art, greater care must be taken, when admitting it, that nothing profane be allowed, nothing that is reminiscent of theatrical pieces, nothing based as to its form on the style of secular compositions.

6. Among all kinds of modern music the theatrical style that was so much in vogue during the last century, for instance, in Italy, is the one least fitted to accompany the service of the Church. This style is by nature the most unlike Gregorian chant and the music of the classical school, and therefore the least compatible with the laws of good sacred music. Moreover, the rhythm, the structure, and the convention of this style do not lend themselves well to the demand of really liturgical music.

III. The Liturgical Text

7. The language of the Roman Church is Latin. It is therefore forbidden to sing anything in the vulgar tongue during solemn liturgical functions, and much more is it forbidden to sing in the vulgar tongue the parts, either proper or common of the Mass and the Office.

8. Since the text to be sung and the order in which it is to be sung are already determined for every liturgical service, it is not lawful to change either the words or their order, nor to substitute another text, nor to leave anything out, either entirely or in part, except in the cases in which the rubrics allow the organ alone to replace certain verses which must then be recited in the choir. It is only allowed, according to the custom of the Roman Church, to sing a Motet in honor of the Blessed Sacrament after the Benedictus at High Mass. A short Motet with words, approved by the Church may also be added after the Proper Offertory of the Mass has been sung.

9. The liturgical text must be sung just as it stands in the authentic books, without changing or transposing the words, without needless repetition, without dividing the syllables, and always so that it can be understood by the people who hear it.

IV. The External Form of Sacred Music

10. Each part of the Mass and the Office must keep, even in the music, that form and character which it has from tradition, and which is very well expressed in Gregorian chant. Therefore Introits, Graduals, antiphons, psalms, hymns, the Gloria in excelsis, etc., will be composed each in their own way.

11. Especially must these rules be followed: (a) The Kyrie, Gloria, Credo, etc., of the Mass must represent in the music the unity of their text. They may not be made up of separate pieces, each of which forms a complete
musical composition which could be taken away from the others and followed by something quite different. 

(b) At Vespers the ordinary rule must be that of the Caeremoniale Episcoporum, which requires Gregorian chant for the psalms and allows figured music for the verses of the Gloria Patri and the hymn.

Nevertheless on great feasts Gregorian chant may be used in turn with a so-called falsa bordone chant, or with verses composed in the same suitable style.

It may even be allowed to sing a whole psalm in figured music sometimes, as long as the proper form of singing psalms is not lost, that is, as long as the singers really appear to be changing verses alternately, either with new melodies or with those taken from or modeled on Gregorian chant. Psalms sung in the manner called di concerto are therefore absolutely forbidden.

(c) The hymns of the Church must also keep their traditional form. It is not lawful, for instance, to compose a Tantum Ergo so that the first verse be a romance, an air or an adagio, and then the Genitori an allegro.

(d) the antiphons at Vespers should ordinarily be sung to their own Gregorian chant. If, for any special reason, they are sung to modern music, the melody must never be like an air in a concert, or as long as a motet or a song.

V. The Singers

12. Except the chant of the celebrant and the sacred ministers at the altar, which must always be sung in Gregorian chant without any accompaniment, the rest of the liturgical singing belongs properly to the choir of clerics; wherefore singers in church, if they are laymen, are the substitutes of the ecclesiastical choir. Hence their music, at any rate for the greater part, must keep the nature of choir music.

This does not entirely exclude solos. But these must never take the chief place in a service, they should never absorb the greater part of the liturgical text; they must be rather points of musical emphasis and accent bound up closely with the rest of the composition which should remain strictly choral.

13. It follows from the same principle that the singers in church have a real liturgical office, and that women, therefore, being incapable of such an office, cannot be admitted to the choir. If high voices, such as treble and alto, are wanted, these parts must be sung by boys, according to the ancient custom of the Church.

14. Lastly, only men of known piety and integrity who, by their modest and reverent demeanor during the service, show themselves worthy of the sacred duty they perform, may be allowed to sing in the choir. It would also be more suitable if the singers, while they are in choir, were to wear cassocks and surplices; and if their place be too much exposed to the gaze of the people it should be guarded by a grating.

VI. The Organ and Other Instruments

15. Although the proper music of the Church is only vocal, nevertheless the accompaniment of an organ is allowed. In any special case, within proper limits and with due care, other instruments may be allowed too, but never without special leave from the Bishop of the Diocese, according to the rule of Caeremoniale Episcoporum.

16. Since the singing must always be the chief thing, the organ and the instruments may only sustain and never crush it.

17. It is not lawful to introduce the singing with long preludes, or to interrupt it with intermezzi.
18. The music of the organ in the accompaniment, preludes, interludes, and so on must be played not only according to the proper character of the instrument, but also according to all the rules of real sacred music which have been described above.

19. The use of the piano-forte is forbidden in churches, as also that of all noisy or irreverent instruments such as drums, kettle-drums, cymbals, triangles and so on.

20. Bands are strictly forbidden to play in church, and only for some special reason, after the consent of the Bishop has been obtained, may a certain number of specially-chosen wind instruments be allowed, which must be carefully selected and suitable to their object; and the music they play must always be reverent, appropriate, and in every way like that of the organ.

21. Bands may be allowed by the Bishop in processions outside the church, as long as they do not perform secular music. The best plan on such occasions would be for the band only to accompany some hymn or sacred chant, either in Latin or in the vulgar tongue, sung by the choir or by the members of confraternities that take part in the procession.

VII. The Length of Liturgical Music

22. It is not lawful to make the priest at the altar wait longer than the ceremonies allow, for the sake of the singing or instrumental music. According to the laws of the Church, the Sanctus of the Mass must be finished before the elevation; wherefore in this point the celebrant must attend to the singers. The Gloria and the Credo, according to Gregorian tradition, should be comparatively short.

23. As a general principle it is a very grave abuse, and one to be altogether condemned, to make the liturgy of sacred functions appear a secondary matter, and, as it were, the servant of the music. On the contrary, the music is really only a part of the liturgy and its humble attendant.

VIII. The Chief Means of Procuring Good Sacred Music

24. In order that these instructions be exactly carried out, the Bishops should, if they have not already done so, appoint in each Diocese a special commission of persons who are really competent in the matter, to whom they will entrust the duty of watching over the music performed in the churches in whatever way may seem most advisable. The commission will insist on the music being not only good in itself, but also proportionate to the capacity of the singers, so that it may always be well executed.

25. In ecclesiastical seminaries and institutions the traditional Gregorian chant recommended above must be studied with all diligence and love, according the law of the Council of Trent; and superiors should be generous in their appreciation and encouragement of this point with their students.

In the same way the formation of a school of singing for the execution of figured music of a right and liturgical kind should be encouraged among the students wherever it is possible.

26. In the usual lectures on liturgy, moral theology, and canon law, which are given to students of theology, the points which specially touch the principles and laws of sacred music must also be duly explained, and means should be sought to complete this teaching with some special instruction on the aesthetics of sacred art, so that the clerics may not leave the seminary without having right ideas on these subjects, which are also part of ecclesiastical knowledge.
27. Care must be taken to restore, at least in connection with the more important churches, the ancient choir schools which have already been introduced again with very good results in many places. Indeed it would not be difficult for zealous priests to establish such schools even in small parishes and in the country, and they would form an easy means of gathering together both children and grown-up people to their profit and the edification of all the parish.

28. All higher schools of Church music should be kept up and encouraged in every way where they already exist, and as far as possible new ones should be founded. It is most important that the Church should herself provide instruction for her own choirmasters, organists, and singers, so that she may inspire them with the right principles of this sacred art.

Given at Our Apostolic Palace of the Vatican, on the feast of the Virgin Martyr Saint Cecilia, November 22, 1903, in the first year of Our Pontificate.4

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1. The subject of sacred music has always been very close to Our heart. Hence it has seemed appropriate to Us in this encyclical letter to give an orderly explanation of the topic and also to answer somewhat more completely several questions which have been raised and discussed during the past decades. We are doing so in order that noble and distinguished art may contribute more every day to greater splendor in the celebration of divine worship and to the more effective nourishment of spiritual life among the faithful.

2. At the same time We have desired to grant what many of you, venerable brethren, have requested in your wisdom and also what has been asked by outstanding masters of this liberal art and distinguished students of sacred music at meetings devoted to the subject. The experience of pastoral life and the advances being made in the study of this art have persuaded Us that this step is timely.

3. We hope, therefore, that what St. Pius X rightly decreed in the document which he accurately called the “legal code of sacred music” may be confirmed and inculcated anew, shown in a new light and strengthened by new proofs. We hope that the noble art of sacred music—adapted to contemporary condition and in some way enriched—may ever more perfectly accomplish its mission.

4. Music is among the many and great gifts of nature with which God, in Whom is the harmony of the most perfect concord and the most perfect order, has enriched men, whom He has created in His image and likeness. Together with the other liberal arts, music contributes to spiritual joy and the delight of the soul.

5. On this subject St. Augustine has accurately written: Music, that is the science or the sense of proper modulation, is likewise given by God’s generosity to mortals having rational souls in order to lead them to higher things.

6. No, one, therefore, will be astonished that always and everywhere, even among pagan peoples, sacred song and the art of music have been used to ornament and decorate religious ceremonies. This is proved by many documents, both ancient and new. No one will be astonished that these arts have been used especially for the worship of the true and sovereign God from the earliest times. Miraculously preserved unharmed from the Red Sea by God’s power, the people of God sang a song of victory to the Lord, and Miriam, the sister of Moses, their leader, endowed with prophetic inspiration, sang with the people while playing a tambourine.

7. Later, when the ark of God was taken from the house of Abinadab to the city of David, the king himself and "all Israel played before the Lord on all manner of instruments made of wood, on harps and lutes and timbrels and cornets and cymbals. King David himself established the order of the music and singing used for sacred worship. This order was restored after the people’s return from exile and was observed faithfully until the divine Redeemer’s coming.

8. St. Paul showed us clearly that sacred chant was used and held in honor from the very beginning in the Church founded by the Divine Redeemer when he wrote to the Ephesians: "Be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs". He indicates that this custom of singing hymns was in force in the assemblies of Christians when he says: "When you come together each of you has a hymn".

9. Pliny testifies that the same thing held true after apostolic times. He writes that apostates from the Faith said that "this was their greatest fault or error, that they were accustomed to gather before dawn on a certain day and sing a hymn to Christ as if He were God". These words of the Roman proconsul in Bithynia show very clearly that the sound of church singing was not completely silenced even in times of persecution.

10. Tertullian confirms this when he says that in the assemblies of the Christians "the Scriptures are read, the psalms are sung, sermons are preached".

11. There are many statements of the Fathers and ecclesiastical writers testifying that after freedom and peace had been restored to the Church the psalms and hymns of liturgical worship were in almost daily use. Moreover, new forms of sacred chant were gradually created and new types of songs were invented. These were developed more and more by the choir schools attached to cathedrals and other important churches, especially by the School of Singers in Rome.

12. According to tradition, Our predecessor of happy memory, St. Gregory the Great, carefully collected and wisely arranged all that had been handed down by the elders and protected the purity and integrity of sacred chant with fitting laws and regulations.

13. From Rome, the Roman mode of singing gradually spread to other parts of the West. Not only was it enriched by new forms and modes, but a new kind of sacred singing, the religious song, frequently sung in the vernacular, was also brought into use.

14. The choral chant began to be called "Gregorian" after St. Gregory, the man who revived it. It attained new beauty in almost all parts of Christian Europe after the 8th or 9th century because of its accompaniment by a new musical instrument called the "organ". Little by little, beginning in the 9th century, polyphonic singing was added to this choral chant. The study and use of polyphonic singing were developed more and more during the centuries that followed and were raised to a marvelous perfection under the guidance of magnificent composers during the 15th and 16th centuries.
15. Since the Church always held this polyphonic chant in the highest esteem, it willingly admitted this type of music even in the Roman basilicas and in pontifical ceremonies in order to increase the glory of the sacred rites. Its power and splendor were increased when the sounds of the organ and other musical instruments were joined with the voices of the singers.

16. Thus, with the favor and under the auspices of the Church the study of sacred music has gone a long way over the course of the centuries. In this journey, although sometimes slowly and laboriously, it has gradually progressed from the simple and ingenuous Gregorian modes to great and magnificent works of art. To these works not only the human voice, but also the organ and other musical instruments, add dignity, majesty and a prodigious richness.

17. The progress of this musical art clearly shows how sincerely the Church has desired to render divine worship ever more splendid and more pleasing to the Christian people. It likewise shows why the Church must insist that this art remain within its proper limits and must prevent anything profane and foreign to divine worship from entering into sacred music along with genuine progress, and perverting it.

18. The Sovereign Pontiffs have always diligently fulfilled their obligation to be vigilant in this matter. The Council of Trent also forbids "those musical works in which something lascivious or impure is mixed with organ music or singing". In addition, not to mention numerous other Sovereign Pontiffs, Our predecessor Benedict XIV of happy memory, in an encyclical letter dated February 19, 1749, which prepared for a holy year and was outstanding for its great learning and abundance of proofs, particularly urged Bishops to firmly forbid the illicit and immoderate elements which had arrogantly been inserted into sacred music.

19. Our predecessors Leo XII, Pius VIII followed the same line.

20. Nevertheless it can be rightly said that Our predecessor of immortal memory, St. Pius X, made as it were the highest contribution to the reform and renewal of sacred music when he restated the principle and standards handed down from the elders and wisely brought them together as the conditions of modern times demanded. Finally, like Our immediate predecessor of happy memory, Pius XI, in his Apostolic Constitution Divini cultus sanctitatem, issued December 20, 1928, We Ourselves in the encyclical Mediator Dei, issued November 20, 1947, have enriched and confirmed the orders of the older Pontiffs.

21. Certainly no one will be astonished that the Church is so vigilant and careful about sacred music. It is not a case of drawing up laws of aesthetics or technical rules that apply to the subject of music. It is the intention of the Church, however, to protect sacred music against anything that might lessen its dignity, since it is called upon to take part in something as important as divine worship.

22. On this score sacred music obeys laws and rules which are no different from those prescribed for all religious art and, indeed, for art in general. Now we are aware of the fact that during recent years some artists, gravely offending against Christian piety, have dared to bring into churches works devoid of any religious inspiration and completely at variance with the right rules of art. They try to justify this deplorable conduct by plausible-looking arguments which they claim are based on the nature and character of art itself. They go on to say that artistic inspiration is free and that it is wrong to impose upon it laws and standards extraneous to art, whether they are religious or moral, since such rules seriously hurt the dignity of art and place bonds and shackles on the activity of an inspired artist.
23. Arguments of this kind raise a question which is certainly difficult and serious, and which affects all art and every artist. It is a question which is not to be answered by an appeal to the principles of art or of aesthetics, but which must be decided in terms of the supreme principle of the final end which is the inviolate and sacred rule for every man and every human act.

24. The ordination and direction of man to his ultimate end—which is God—by absolute and necessary law based on the nature and the infinite perfection of God Himself is so solid that not even God could exempt anyone from it. This eternal and unchangeable law commands that man himself and all his actions should manifest and imitate, so far as possible, God's infinite perfection for the praise and glory of the Creator. Since man is born to attain this supreme end, he ought to conform himself and through his actions direct all the powers of his body and his soul, rightly ordered among themselves and duly subjected to the end they are meant to attain, to the divine Model. Therefore even art and works of art must be judged in the light of their conformity and concord with man's last end.

25. Art certainly must be listed among the noblest manifestations of human genius. Its purpose is to express in human works the infinite divine beauty of which it is, as it were, the reflection. Hence that outworn dictum "art for art's sake" entirely neglects the end for which every creature is made. Some people wrongly assert that art should be exempted entirely from every rule which does not spring from art itself. Thus this dictum either has no worth at all or is gravely offensive to God Himself, the Creator and Ultimate End.

26. Since the freedom of the artist is not a blind instinct to act in accordance with his own whim or some desire for novelty, it is no way restricted or destroyed, but actually ennobled and perfected, when it is made subject to the divine law.

27. Since this is true of works of art in general, it obviously applies also to religious and sacred art. Actually religious art is even more closely bound to God and the promotion of His praise and glory, because its only purpose is to give the faithful the greatest aid in turning their minds piously to God through the works it directs to their senses of sight and hearing. Consequently the artist who does not profess the truths of the faith or who strays far from God in his attitude or conduct should never turn his hand to religious art. He lacks, as it were, that inward eye with which he might see what God's majesty and His worship demand. Nor can he hope that his works, devoid of religion as they are, will ever really breathe the piety and faith that befit God's temple and His holiness, even though they may show him to be an expert artist who is endowed with visible talent. Thus he cannot hope that his works will be worthy of admission in to the sacred building of the Church, the guardian and arbiter of religious life.

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

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

30. These laws and standards for religious art apply in a stricter and holier way to sacred music because sacred music enters more intimately into divine worship than
many other liberal arts, such as architecture, painting and sculpture. These last serve to prepare a worthy setting for the sacred ceremonies. Sacred music, however, has an important place in the actual performance of the sacred ceremonies and rites themselves. Hence the Church must take the greatest care to prevent whatever might be unbecoming to sacred worship or anything that might distract the faithful in attendance from lifting their minds up to God from entering into sacred music, which is the servant, as it were, of the sacred liturgy.

31. The dignity and lofty purpose of sacred music consists in the fact that its lovely melodies and splendor beautify and embellish the voices of the priest who offers Mass and of the Christian people who praise the Sovereign God. Its special power and excellence should lift up to God the minds of the faithful who are present. It should make the liturgical prayers of the Christian community more alive and fervent so that everyone can praise and beseech the Triune God more powerfully, more intently and more effectively.

32. The power of sacred music increases the honor given to God by the Church in union with Christ, its Head. Sacred music likewise helps to increase the fruits which the faithful, moved by the sacred harmonies, derive from the holy liturgy. These fruits, as daily experience and many ancient and modern literary sources show, manifest themselves in a life and conduct worthy of a Christian.

33. St. Augustine, speaking of chant characterized by "beautiful voice and most apt melody," says: "I feel that our souls are moved to the ardor of piety by the sacred words more piously and powerfully when these words are sung than when they are not sung, and that all the affections of our soul in their variety have modes of their own in song and chant by which they are stirred up by an indescribable and secret sympathy".

34. It is easy to infer from what has just been said that the dignity and force of sacred music are greater the closer sacred music itself approaches to the supreme act of Christian worship, the Eucharistic sacrifice of the altar. There can be nothing more exalted or sublime than its function of accompanying with beautiful sound the voice of the priest offering up the Divine Victim, answering him joyfully with the people who are present and enhancing the whole liturgical ceremony with its noble art.

35. To this highest function of sacred music we must add another which closely resembles it, that is its function of accompanying and beautifying other liturgical ceremonies, particularly the recitation of the Divine Office in choir. Thus the highest honor and praise must be given to liturgical music.

36. We must also hold in honor that music which is not primarily a part of the sacred liturgy, but which by its power and purpose greatly aids religion. This music is therefore rightly called religious music. The Church has possessed such music from the beginning and it has developed happily under the Church's auspices. As experience shows, it can exercise great and salutary force and power on the souls of the faithful, both when it is used in churches during non-liturgical services and ceremonies, or when it is used outside churches at various solemnities and celebrations.

37. The tunes of these hymns, which are often sung in the language of the people, are memorized with almost no effort or labor. The mind grasps the words and the music. They are frequently repeated and completely understood. Hence even boys and girls, learning these sacred hymns at a tender age, are greatly helped by them to know, appreciate and memorize the truths of the faith. Therefore they also serve as a sort of catechism. These religious hymns bring pure and chaste joy to young people and adults during times of recreation. They give a kind of religious grandeur to their more solemn assemblies and gatherings. They bring pious joy, sweet consolation and spiritual progress to Christian families themselves. Hence these popular religious
hymns are of great help to the Catholic apostolate and should be carefully cultivated and promoted.

38. Therefore when We praised the manifold power and the apostolic effectiveness of sacred music, We spoke of something that can be a source of great joy and solace to all who have in any way dedicated themselves to its study and practice. All who use the art they possess to compose such musical compositions, to teach them or to perform them by singing or using musical instruments, undoubtedly exercise in many and various ways a true and genuine apostolate. They will receive from Christ the Lord the generous rewards and honors of apostles for the work they have done so faithfully.

39. Consequently they should hold their work in high esteem, not only as artists and teachers of art, but also as ministers of Christ the Lord and as His helpers in the work of the apostolate. They should likewise show in their conduct and their lives the dignity of their calling.

40. Since, as We have just shown, the dignity and effectiveness of sacred music and religious chant are so great, it is very necessary that all of their parts should be diligently and carefully arranged to produce their salutary results in a fitting manner.

41. First of all, the chants and sacred music which are immediately joined with the Church's liturgical worship should be conducive to the lofty end for which they are intended. This music—as Our predecessor St. Pius X has already wisely warned us—"must possess proper liturgical qualities, primarily holiness and goodness of form; from which its other note, universality, is derived"

42. It must be holy. It must not allow within itself anything that savors of the profane nor allow any such thing to slip into the melodies in which it is expressed. The Gregorian chant which has been used in the Church over the course of so many centuries, and which may be called, as it were, its patrimony, is gloriously outstanding for this holiness.

43. This chant, because of the close adaptation of the melody to the sacred text, is not only most intimately conformed to the words, but also in a way interprets their force and efficacy and brings delight to the minds of the hearers. It does this by the use of musical modes that are simple and plain, but which are still composed with such sublime and holy art that they move everyone to sincere admiration and constitute an almost inexhaustible source from which musicians and composers draw new melodies.

44. It is the duty of all those to whom Christ the Lord has entrusted the task of guarding and dispensing the Church's riches to preserve this precious treasure of Gregorian chant diligently and to impart it generously to the Christian people. Hence what Our predecessors, St. Pius X, who is rightly called the renewer of Gregorian chant, and Pius XI have wisely ordained and taught, We also, in view of the outstanding qualities which genuine Gregorian chant possesses, will and prescribe that this be done. In the performance of the sacred liturgical rites this same Gregorian chant should be most widely used and great care should be taken that it should be performed properly, worthily and reverently. And if, because of recently instituted feast days, new Gregorian melodies must be composed, this should be done by true masters of the art. It should be done in such a way that these new compositions obey the laws proper to genuine Gregorian chant and are in worthy harmony with the older melodies in their virtue and purity.

45. If these prescriptions are really observed in their entirety, the requirements of the other property of sacred music—that property by virtue of which it should be an example of true art—will be duly satisfied. And if in Catholic churches throughout the entire world Gregorian chant sounds forth without corruption or diminution, the chant
itself, like the sacred Roman liturgy, will have a characteristic of universality, so that
the faithful, wherever they may be, will hear music that is familiar to them and a part of
their own home. In this way they may experience, with much spiritual consolation, the
wonderful unity of the Church. This is one of the most important reasons why the
Church so greatly desires that the Gregorian chant traditionally associated with the Latin
words of the sacred liturgy be used.

46. We are not unaware that, for serious reasons, some quite definite
exceptions have been conceded by the Apostolic See. We do not want these exceptions
extended or propagated more widely, nor do We wish to have them transferred to other
places without due permission of the Holy See. Furthermore, even where it is licit to
use these exemptions, local Ordinaries and the other pastors should take great care that
the faithful from their earliest years should learn at least the easier and more frequently
used Gregorian melodies, and should know how to employ them in the sacred liturgical
rites, so that in this way also the unity and the universality of the Church may shine
forth more powerfully every day.

47. Where, according to old or immemorial custom, some popular hymns are
sung in the language of the people after the sacred words of the liturgy have been sung
in Latin during the solemn Eucharistic sacrifice, local Ordinaries can allow this to be
done "if, in the light of the circumstances of the locality and the people, they believe
that (custom) cannot prudently be removed". The law by which it is forbidden to sing
the liturgical words themselves in the language of the people remains in force,
according to what has been said.

48. In order that singers and the Christian people may rightly understand the
meaning of the liturgical words joined to the musical melodies, it has pleased Us to
make Our own the exhortation made by the Fathers of the Council of Trent. "Pastors
and all those who have care of souls," were especially urged that "often, during the
celebration of Mass, they or others whom they delegate explain something about what
is read in the Mass and among other things, tell something about the mystery of this
most holy sacrifice. This is to be done particularly on Sundays and holy days.

49. This should be done especially at the time when catechetical instruction is
being given to the Christian people. This may be done more easily and readily in this
age of ours than was possible in times past, because translations of the liturgical texts
into the vernacular tongues and explanations of these texts in books and pamphlets are
available. These works, produced in almost every country by learned writers, can
effectively help and enlighten the faithful to understand and share in what is said by the
sacred ministers in the Latin language.

50. It is quite obvious that what We have said briefly here about Gregorian
chant applies mainly to the Latin Roman Rite of the Church. It can also, however, be
applied to a certain extent to the liturgical chants of other rites—either to those of the
West, such as the Ambrosian, Gallican or Mozarabic, or to the various Eastern rites.

51. For as all of these display in their liturgical ceremonies and formulas of
prayer the marvelous abundance of the Church, they also in their various liturgical
chants, preserve treasures which must be guarded and defended to prevent not only
their complete disappearance, but also any partial loss of distortion.

52. Among the oldest and most outstanding monuments of sacred music the
liturgical chants of the different Eastern rites hold a highly important place. Some of
the melodies of these chants, modified in accordance with the character of the Latin
liturgy, had a great influence on the composition of the musical works of the Western
Church itself. It is Our hope that the selection of sacred Eastern rite hymns—which the
Pontifical Institute of Oriental Studies, with the help of the Pontifical Institute of Sacred
Music is busily working to complete—will achieve good doctrinal and practical results. Thus Eastern rite seminarians, well trained in sacred chant, can make a significant contribution to enhancing the beauty of God’s house after they have been ordained priests.

53. It is not Our intention in what We have just said in praise and commendation of the Gregorian chant to exclude sacred polyphonic music from the rites of the Church. If this polyphonic music is endowed with the proper qualities, it can be of great help in increasing the magnificence of divine worship and of moving the faithful to religious dispositions. Everyone certainly knows that many polyphonic composition, especially those that date from the 16th century, have an artistic purity and richness of melody which render them completely worthy of accompanying and beautifying the Church’s sacred rites.

54. Although over the course of the centuries genuine polyphonic art gradually declined and profane melodies often crept into it, during recent decades the indefatigable labors of experts have brought about a restoration. The works of the old composers have been carefully studied and proposed as models to be imitated and rivalled by modern composers.

55. So it is that in the basilicas, cathedrals and churches of religious communities these magnificent works of the old masters and the polyphonic compositions of more recent musicians can be performed, contributing greatly to the beauty of the sacred rite. Likewise We know that simpler but genuinely artistic polyphonic compositions are often sung even in smaller churches.

56. The Church favors all these enterprises. As Our predecessor of immortal memory, St. Pius X, says, the Church "unceasingly encourages and favors the progress of the arts, admitting for religious use all the good and the beautiful that the mind of man has discovered over the course of the centuries, but always respecting the liturgical laws".

57. These laws warn that great prudence and care should be used in this serious matter in order to keep out of churches polyphonic music which, because of its heavy and bombastic style, might obscure the sacred words of the liturgy by a kind of exaggeration, interfere with the conduct of the liturgical service or, finally, lower the skill and competence of the singers to the disadvantage of sacred worship.

58. These norms must be applied to the use of the organ or other musical instruments. Among the musical instruments that have a place in church, the organ rightly holds the principal positions, since it is especially fitted for the sacred chants and sacred rites. It adds a wonderful splendor and a special magnificence to the grandeur and sweetness of its tones. It gives minds an almost heavenly joy and it lifts them up powerfully to God and to higher things.

59. Besides the organ, other instruments can be called upon to give great help in attaining the lofty purpose of sacred music, so long as they play nothing profane, nothing clamorous or strident and nothing at variance with the sacred services or the dignity of the place. Among these the violin and other musical instruments that use the bow are outstanding because, when they are played by themselves or with other stringed instruments or with the organ, they express the joyous and sad sentiments of the soul with an indescribable power. Moreover, in the encyclical Mediator Dei, We Ourselves gave detailed and clear regulations concerning the musical modes that are to be admitted into the worship of the Catholic religion.

60. 'For, if they are not profane or unbecoming to the sacredness of the place and function and do not spring from a desire to achieve extraordinary and unusual effects, then our churches must admit them, since they can contribute in no small way
to the splendor of the sacred ceremonies, can lift the mind to higher things, and can foster true devotion of the soul”.

61. It should hardly be necessary to add the warning that, when the means and talent available are unequal to the task, it is better to forego such attempts than to do something which would be unworthy of divine worship and sacred gatherings.

62. As we have said before, besides those things that are intimately associated with the Church’s sacred liturgy, there are also popular religious hymns which derive their origin from the liturgical chant itself. Most of these are written in the language of the people. Since these are closely related to the mentality and temperament of individual national groups, they differ considerably among themselves according to the character of different races and localities.

63. If hymns of this sort are to bring spiritual fruit and advantage to the Christian people, they must be in full conformity with the doctrine of the Catholic faith. They must also express and explain that doctrine accurately. Likewise they must use plain language and simple melody and must be free from violent and vain excess of words. Despite the fact that they are short and easy, they should manifest a religious dignity and seriousness. When they are fashioned in this way these sacred canticles, born as they are from the most profound depths of the people’s soul, deeply move the emotions and spirit and stir up pious sentiments. When they are sung at religious rites by a great crowd of people singing as with one voice, they are powerful in raising the minds of the faithful to higher things.

64. As we have written above, such hymns cannot be used in Solemn High Masses without the express permission of the Holy See. Nevertheless at Masses that are not sung solemnly these hymns can be a powerful aid in keeping the faithful from attending the Holy Sacrifice like dumb and idle spectators. They can help to make the faithful accompany the sacred services both mentally and vocally and to join their own piety to the prayers of the priest. This happens when these hymns are properly adapted to the individual parts of the Mass, as we rejoice to know is being done in many parts of the Catholic world.

65. In rites that are not completely liturgical religious hymns of this kind—when, as we have said, they are endowed with the right qualities—can be of great help in the salutary work of attracting the Christian people and in enlightening them, in imbuing them with sincere piety and filling them with holy joy. They can produce these effects not only within churches, but outside of them also, especially on the occasion of pious processions and pilgrimages to shrines and at the time of national or international congresses. They can be especially useful, as experience has shown, in the work of instructing boys and girls in Catholic truth, in societies for youth and in meetings of pious associations.

66. Hence we can do no less than urge you, venerable brethren, to foster and promote diligently popular religious singing of this kind in the dioceses entrusted to you. There is among you no lack of experts in this field to gather hymns of this sort into one collection where this has not already been done, so that all of the faithful can learn them more easily, memorize them and sing them correctly.

67. Those in charge of the religious instruction of boys and girls should not neglect the proper use of these effective aids. Those in charge of Catholic youth should make prudent use of them in the highly important work entrusted to them. Thus there will be hope of happily attaining what everyone desires, namely the disappearance of worldly songs which because of the quality of their melodies or the frequently voluptuous and lascivious words that go with them are a danger to Christians,
especially the young, and their replacement by songs that give chaste and pure pleasure, that foster and increase faith and piety.

68. May it thus come about that the Christian people begin even on this earth to sing that song of praise it will sing forever in heaven: "To Him who sits upon the throne, and to the lamb, blessing and honor and glory and dominion forever and ever".

69. What We have written thus far applies primarily to those nations where the Catholic religion is already firmly established. In mission lands it will not be possible to accomplish all these things until the number of Christians has grown sufficiently, larger church buildings have been erected, the children of Christians properly attend schools established by the church, and finally, until there is an adequate number of sacred ministers. Still We urgently exhort apostolic workers who are laboring strenuously in these extensive parts of the Lord's vineyard to pay careful attention to this matter as one of the serious problems of their ministry.

70. Many of the peoples entrusted to the ministry of the missionaries take great delight in music and beautify the ceremonies dedicated to the worship of idols with religious singing. It is not prudent, then, for the heralds of Christ, the true God, to minimize or neglect entirely this effective help in their apostolate. Hence the preachers of the Gospel in pagan lands should sedulously and willingly promote in the course of their apostolic ministry the love for religious song which is cherished by the men entrusted to their care. In this way these people can have, in contrast to their own religious music which is frequently admired even in cultivated countries, sacred Christian hymns in which the truths of the faith, the life of Christ the Lord and the praises of the Blessed Virgin Mary and the Saints can be sung in a language and in melodies familiar to them.

71. Missionaries should likewise be mindful of the fact that, from the beginning, when the Catholic Church sent preachers of the Gospel into lands not yet illumined by the light of faith, it took care to bring into those countries, along with the sacred liturgical rites, musical compositions, among which were the Gregorian melodies. It did this so that the people who were to be converted might be more easily led to accept the truths of the Christian religion by the attractiveness of these melodies.

72. So that the desired effect may be produced by what We have recommended and ordered in this encyclical, following in the footsteps of Our predecessors, you, venerable brethren, must carefully use all the aids offered by the lofty function entrusted to you by Christ the Lord and committed to you by the Church. As experience teaches, these aids are employed to great advantage in many churches throughout the Christian world.

73. First of all see to it that there is a good school of singers in the cathedral itself and, as far as possible, in other major churches of your dioceses. This school should serve as an example to others and influence them to carefully develop and perfect sacred chant.

74. Where it is impossible to have schools of singers or where there are not enough choir boys, it is allowed that "a group of men and women or girls, located in a place outside the sanctuary set apart for the exclusive use of this group, can sing the liturgical texts at Solemn Mass, as long as the men are completely separated from the women and girls and everything unbecoming is avoided. The Ordinary is bound in conscience in this matter".

75. Great care must be taken that those who are preparing for the reception of sacred orders in your seminaries and in missionary or religious houses of study are properly instructed in the doctrine and use of sacred music and Gregorian chant according to the mind of the church by teachers who are experts in this field, who
esteem the traditional customs and teachings and who are entirely obedient to the precepts and norms of the Holy See.

76. If, among the students in the seminary or religious house of study, anyone shows remarkable facility in or liking for this art, the authorities of the seminary or house of study should not neglect to inform you about it. Then you may avail yourself of the opportunity to cultivate these gifts further and send him either to the Pontifical Institute of Sacred Music in Rome or to some other institution of learning in which this subject is taught, provided that the student manifests the qualities and virtues upon which one can base a hope that he will become an excellent priest.

77. In this matter care must also be taken that local Ordinaries and heads of religious communities have someone whose help they can use in this important area which, weighed down as they are by so many occupations, they cannot easily take care of themselves.

78. It would certainly be best if in diocesan Councils of Christian Art there were someone especially expert in the fields of religious music and chant who could carefully watch over what is being done in the diocese, inform the Ordinary about what has been done and what is going to be done, receive the Ordinary's commands and see that they are obeyed. If in any diocese there is one of these associations, which have been wisely instituted to foster sacred music and have been greatly praised and commended by the Sovereign Pontiffs, the Ordinary in his prudence may employ this association in the task of fulfilling responsibility.

79. Pious associations of this kind, which have been founded to instruct the people in sacred music or for advanced study in this subject, can contribute greatly by words and example to the advance of sacred music.

80. Help and promote such associations, venerable brethren, so that they may lead an active life, may employ the best and the most effective teachers, and so that, throughout the entire diocese, they may diligently promote the knowledge, love and use of sacred music and religious harmonies, with due observance of the Church's laws and due obedience to Ourselves.

81. Moved by paternal solicitude, We have dealt with this matter at some length. We are entirely confident that you, venerable brethren, will diligently apply all of your pastoral solicitude to this sacred subject which contributes so much to the more worthy and magnificent conduct of divine worship.

82. It is Our hope that whoever in the Church supervises and directs the work of sacred music under your leadership may be influenced by Our encyclical letter to carry on this glorious apostolate with new ardor and effort, generously, enthusiastically and strenuously.

83. Hence, We hope that this most noble art, which has been so greatly esteemed throughout the Church's history and which today has been brought to real heights of holiness and beauty, will be developed and continually perfected and that on its own account it will happily work to bring the children of the Church to give due praise, expressed in worthy melodies and sweet harmonies, to the Triune God with stronger faith, more flourishing hope and more ardent charity.

84. May it produce even outside the walls of churches—in Christian families and gatherings of Christians—what St. Cyprian beautifully spoke of to Donatus, "Let the sober banquet resound with Psalms. And if your memory be good and your voice pleasant, approach this work according to custom. You give more nourishment to those dearest to you if we hear spiritual things and if religious sweetness delights the ears".
85. In the meantime, buoyed up by the hope of richer and more joyous fruits which We are confident will come from this exhortation of Ours, as a testimony of Our goodwill and as an omen of heavenly gifts to each one of you, venerable brethren, to the flock entrusted to your care and to those who observe Our wishes and work to promote sacred music, with abundant charity, We impart the Apostolic Benediction.

86. Given at St. Peter's in Rome, December 25, on the feast of the Nativity of Our Lord Jesus Christ, in the year 1955, the 17th of Our Pontificate.5

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Since many of the points discussed in this Instruction are carried over from the previous one, excerpts will be given.

3. There are two kinds of Masses: the "sung Mass" and the "read Mass". The Mass is called a "sung Mass" if the priest celebrant actually sings those parts which are to be sung according to the rubrics. Otherwise it is a "read Mass".

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

9. "Popular religious singing" is that which springs spontaneously from that religious sentiment with which human beings have been endowed by the Creator Himself...

10. By "religious music" is meant any music, which either because of the intention of the composer or because of the subject and purpose of the composition, is likely to express and arouse pious and religious sentiments...

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

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

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

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

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

19. Popular religious song may be freely used in pious exercises; but in liturgical function what has been established ...must be observed.

20. Religious music, however, must be excluded from all liturgical functions. It may, however, be admitted in pious exercises.

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

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

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

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

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

a. In the first degree the faithful chant the liturgical responses...

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

c. In the third degree all those present are so proficient in the Gregorian chant that they can also chant the parts of the Proper of the Mass.

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

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

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

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

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

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

64. That kind of organ called "electronic" may be tolerated temporarily in liturgical functions when means for buying a pipe organ, even a small one, are lacking...

65. The players of the musical instruments must be sufficiently skilled in their task, whether for accompanying sacred chant or choral music, or for merely playing the organ.
70. Those musical instruments which by common consent and usage are suited only for profane music must be absolutely prohibited in liturgical functions and pious exercises.

71. The use of "automatic" instruments and machines such as the automatic organ, phonograph, radio, dictaphone, or tape recorder, and other similar devices, are absolutely forbidden in liturgical functions, or pious exercises, whether inside or outside the church...

73. The use of film projectors, especially motion-picture machines, whether silent or with sound, is strictly prohibited in church...

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

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

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

100. If in some place, such a musical choir [schola cantorum] cannot be organized, the institution of a choir of the faithful is permitted, whether "mixed," or entirely of women or of girls only. Such a choir should take its position in a convenient place, but outside the sanctuary or communion rail. In such a choir too, the men should be separated from the women or girls, scrupulously avoiding anything that is not fitting.

101. It is fitting that the organists, choir directors, singers, musicians and all others engaged in the service of the church offer their works of piety and of zeal for the love of God, without any recompense. Should it be that they are unable to offer their services gratuitously, Christian justice and charity demand that ecclesiastical superiors give them just pay, according to the various approved customs of the place and also in observance of the ordinances of civil laws.

118. A special Commission for Sacred Music must exist in every diocese, as has been required since the time of St. Pius X. The members of such Commission, priests and laymen, are named by the Ordinary of the place who should choose men who have training and experience in the various kinds of sacred music.

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

Given at Rome, from the Office of the Sacred Congregation of Rites, on the feast day of St. Pius X, September 3, 1958.6

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Article 36 is taken from Chapter I, part III, "The Reform of the Sacred Liturgy". Article 54 is taken from Chapter II, "The Most Sacred Mystery of the Eucharist". 7

36. 1. The use of the Latin language, with due respect to particular law, is to be preserved in the Latin rites.
    2. But since the use of the vernacular, whether in the Mass, the administration of the sacraments, or in other parts of the liturgy, may frequently be of great advantage to the people, a wider use may be made of it, especially in readings, directives and in some prayers and chants. Regulations governing this will be given separately in subsequent chapters.
    3. These norms being observed, it is for the competent territorial ecclesiastical authority mentioned in Article 22;2, to decide whether, and to what extent, the vernacular language is to be used. Its decrees have to be approved, that is, confirmed, by the Apostolic See. Where circumstances warrant it, it is to consult with bishops of neighboring regions which have the same language.
    4. Translations from the Latin for use in the liturgy must be approved by the competent territorial ecclesiastical authority already mentioned.

54. A suitable place may be allotted to the vernacular in Masses which are celebrated with the people, especially in the reading and "the common prayer," and also, as local conditions may warrant, in those parts which pertain to the people, according to the rules laid down in Article 36 of this Constitution.
    Nevertheless care must be taken to ensure that the faithful may also be able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them.

Wherever a more extended use of the vernacular seems desirable, the regulation laid down in Article 40 of this Constitution is to be observed [Approval by the Holy See of plan by local authority].

112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy.

Sacred scripture, indeed, has bestowed praise upon sacred song. So have the Fathers of the Church and the Roman pontiffs who in more recent times, led by St. Pius X, have explained more precisely the ministerial function exercised by sacred music in the service of the Lord.

Therefore sacred music is to be considered the more holy, the more closely connected it is with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rites. The

Church, indeed, approves of all forms of true art which have the requisite qualities, and admits them into divine worship.

Accordingly, the sacred Council, keeping to the norms and precepts of ecclesiastical tradition and discipline and having regard to the purpose of sacred music, which is the glory of God and the sanctification of the faithful, decrees as follows:

113. Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song with the assistance of sacred ministers and the active participation of the people.

As regards the language to be used, the provisions of Article 35 are to be observed; for the Mass, Article 54; for the sacraments, Article 63; for the divine office, Article 101.

114. The treasury of sacred music is to be preserved and cultivated with great care. Choirs must be assiduously developed, especially in cathedral churches. Bishops and other pastors of souls must take great care to ensure that whenever the sacred action is to be accompanied by chant, the whole body of the faithful may be able to contribute that active participation which is rightly theirs, as laid down in Articles 28 and 30.

115. Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of studies of religious of both sexes, and also in other Catholic institutions and schools. To impart this instruction teachers are to be carefully trained and put in charge of the teaching of sacred music.

It is desirable also that higher institute of sacred music be established whenever possible.

Composers and singers, especially boys, must also be given a genuine liturgical training.

116. The Church recognizes Gregorian chant as being especially suited to the Roman liturgy. Therefore, other things being equal, it should be given pride of place in liturgical services.

Other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations so long as they accord with the spirit of the liturgical action as laid down in Article 30.

117. The typical edition of the books of Gregorian chant is to be completed. In addition a more critical edition is to be prepared of those books already published since the restoration of Pius X.

It is desirable also that an edition be prepared containing simpler melodies for use in smaller churches.

118. Religious singing by the faithful is to be intelligently fostered so that in devotions and sacred exercises as well as in liturgical services, the voices of the faithful may be heard, in conformity with the norms and requirements of the rubrics.

119. In certain countries, especially in mission lands, there are people who have their own musical tradition, and this plays a great part in their religious and social life. For this reason their music should be held in proper esteem and a suitable place is to be given to it, not only in forming their religious sense but also in adapting worship to their native genius, as indicated in Articles 39 and 40.

120. The pipe organ is to be held in high esteem in the Latin Church, for it is the traditional musical instrument, the sound of which can add a wonderful splendor to the Church’s ceremonies and powerfully lifts up men’s minds to God and higher things.

But other instruments also may be admitted for use in divine worship, in the judgment and with the consent of the competent territorial authority as laid down in
Articles 22:2, 37, and 40. This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use; that they accord with the dignity of the temple, and that they truly contribute to the edification of the faithful.

121. Composers, animated by the Christian spirit, should accept that it pertains to their vocation to cultivate sacred music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, and which can be sung not only by large choirs but also by smaller choirs, and which make possible the active participation of the whole congregation.

The texts intended to be sung must always be in conformity with Catholic doctrine. Indeed, they should be drawn chiefly from the sacred scripture and from liturgical sources.8

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5. Congregation on Sacred Rites, March 5, 1967: Instruction on Sacred Music.

The length of this documents precludes the inclusion of the entire text here. Salient points that clarify or change previous statements, especially those given in the preceding document, will be included.

2. Already the decisions of the [Second Vatican] council are being put into effect in the recently undertaken liturgical renewal. But the new norms concerning the arrangement of the sacred rites and the active participation of the faithful have given rise to several problems regarding sacred music and its ministerial role. These problems may be solved by expounding more fully certain relevant principles of the Constitution on the Liturgy.

7. Between the solemn, fuller form of liturgical celebration, in which all that is required to be sung is sung, and the simpler form, in which singing is not used, there can be various degrees according to the greater or lesser place given to singing.
However, in selecting the parts which are to be sung, one should start with those that are by their nature of greater importance, and especially those which are to be sung by the priest or by the ministers, with the people replying, or those which are to be sung by the priest and people together.

9. In selecting the kind of sacred music to be used, whether it be for the choir or for the people, the ability of those who are to sing the music must be taken into account. No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, and does not hinder the active participation of the people.

11. It should be borne in mind that the true solemnity of liturgical worship depends less on a more ornate form of singing and a more magnificent ceremonial than on its worthy and religious celebration...

21. Provision should be made for at least one or two properly trained singers, especially where there is no possibility of establishing even a small choir. The singer will present some simpler musical settings, with the people taking part, and can lead and support the faithful as far as is needed.

8 In Hayburn, Legislation, pp.382-385; also in Megivern, Worship, pp.286-294; Flannery, Conciliar Documents, pp.31-34.
28. The distinction between solemn, sung and read Mass, sanctioned by the Instruction of 1958, is to be retained... However, for the sung Mass, different degrees of participation are put forward here for reasons of pastoral usefulness...[a list follows of all the portions of the Mass, divided into two degrees of priority]

43. Certain celebrations of the sacraments and sacramentals...such as...funerals...should be performed in sung form as far as possible, so that even the solemnity of the rite will contribute to its greater pastoral effectiveness.

54. In preparing vernacular versions of those parts which will be set to music, especially the Psalter, experts should take care that the text be faithful to the Latin and at the same time suitable for setting to music. The nature and laws of each language must be respected, and the features and special characteristics of each people must be taken into consideration...

55. It belongs to the competent territorial authority to decide whether certain vernacular texts set to music, handed down from former times, can be used, even when they do not conform in all details with the legitimately approved liturgical texts.

61. Adapting sacred music for those regions which possess a musical tradition of their own, especially mission areas, will require a very specialized preparation by the experts. ...Those who work in this field should have a sufficient knowledge both of the liturgy and musical tradition of the Church, and of the language, popular chants and other characteristic expressions of the people for whose benefit they are working.

In the audience granted on February 9, 1967, to His Eminence Arcadio Cardinal Larraona, prefect of the Sacred Congregation of Rites, His Holiness Pope Paul VI approved and confirmed the present instruction by his authority, ordered it to be published and at the same time established that it should come into force on Pentecost Sunday, May 14, 1967.

[dated] Rome, Laetare Sunday, the fourth Sunday of Lent, March 5, 1967.9

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Appendix C

ALTERNATE TEXTS FOR USE IN MUSICAL SETTINGS OF THE REQUIEM MASS

The historical texts for each movement of the traditional Requiem Mass are given in Chapter I. Standard texts in use today are given in Chapter III. Alternates are given below, organized by the portion of the Requiem Mass to which they pertain. Citations in brackets refer to locations in the 1971 Rite of Funerals (ROF); 1969 Ordo exsequiarum (OE); and the 1985 Order of Christian Funerals (OCF); respectively. Latin texts from the OE are not included here. The ROF is the official English translation of the OE, prepared for use in the United States. Texts from the ROF and OCF are used by permission of the International Commission on English in the Liturgy.

The majority of texts given appear in both the ROF and OCF. Those texts marked with an asterisk appear in only the OCF. In several cases, the new translation prepared for the OCF includes slight differences in word order from the ROF. The reader is reminded that the ROF is still in force, pending final ratification by Rome. Anticipating that approval, the text for those portions that occur in both rites in taken from the OCF.

Any of the Antiphons and Psalms listed at the end of Appendix C may be used throughout the funeral liturgy. These texts especially are appropriate for processional/recessional situations. In the Requiem, these are the entrance song, offertory, communion, and song of farewell.
In all such texts, the symbol V. will indicate the verse; R. will indicate the response.

1. **Entrance Song (Introit): Offertory: Communion: Song of Farewell.**
   [57,223-224; 22,74-75; 366-367]

   1. **V.** Saints of God, come to his/her aid!
      Hasten to meet him/her, angels of the Lord!
      **R.** Receive his/her soul and present him/her to God
      the Most High.

   2. **V.** May Christ, who called you, take you to himself;
      May angels lead you to the bosom of Abraham. **R.**

   3. **V.** Eternal rest grant unto him/her, O Lord,
      and let perpetual light shine upon him/her. **R.**

   2. **V.** Lord Our God, receive your servant,
      for whom you shed your blood.
      **R.** Remember, Lord, that we are dust:
      like grass, like a flower of the field.

   3. **V.** Merciful Lord, I tremble before you,
      ashamed of the things I have done. **R.**

   3. **V.** You knew me, Lord, before I was born.
      You shaped me into your image and likeness.
      **R.** I breathe forth my spirit to you, my Creator.

   4. **V.** Merciful Lord, I tremble before you:
      I am ashamed of the things I have done;
      do not condemn me when you come in judgment. **R.**

   4. **V.** I know that my Redeemer lives:
      on the last day I shall rise again.
      **R.** And in my flesh I shall see God.

   or

   **R.* On the last day I shall rise again.

   **V.** I shall see him myself, face to face;
   and my own eyes shall behold my Savior.
   Within my heart this hope I cherish:
   that in my flesh I shall see God. **R.**
5. V.* I know that my Redeemer live,
And on that final day of days,
His voice shall bid me rise again:
Unending joy, unceasing praise!

This hope I cherish in my heart:
To stand on earth, my flesh restored,
And, not a stranger but a friend,
Behold my Savior and my Lord.

6. V. Lazarus you raised, O Lord, from the decay of the tomb.
R. Grant your servant rest, a haven of pardon and peace.
V. Eternal rest, O Lord, and your perpetual light. R.

7. V. You shattered the gates of bronze and preached to the spirits in prison.
R. Deliver me, Lord, from the streets of darkness.
V. A light and a revelation to those confined in darkness. R.

V. "Redeemer, you have come,"
they cried, the prisoners of silence. R.

II. Responsorial Psalm (Gradual).
[155-164; 38-39; 223-229]

In verse/response form, the response is repeated generally after after four verses of the psalm.

1. Psalm 23: The Lord is my shepherd.
R. The Lord is my shepherd; there is nothing I shall want.
or
R.* Though I walk in the valley of darkness, I fear no evil, for you are with me.

2. Psalm 25: To you, O Lord, I lift my soul.
R. To you, O Lord, I lift my soul.
or
R.* No who waits for you, O Lord, will ever be put to shame.

3. Psalm 27: The Lord is my light and my salvation.
R. The Lord is my light and my salvation.
or
R.* I believe that I shall see the good things of the Lord in the land of the living.

4. Psalm 42 and 43: My soul is thirsting for the living God
   R. My soul is thirsting for the living God: when shall I see Him face to face?

5. Psalm 63: My soul is thirsting for you, O Lord My God.
   R. My soul is thirsting for you, O Lord My God.

6. Psalm 103: The Lord is kind and merciful.
   R. The Lord is kind and merciful.
   or R. The salvation of the just comes from the Lord.

7. Psalm 116: I will walk in the presence of the Lord
   R. I will walk in the presence of the Lord in the land of the living.
   or R.* Alleluia.

8. Psalm 122: I rejoiced when I heard them say
    R. I rejoiced when I heard them say: let us go to the house of the Lord.
    or R.* Let us go rejoicing to the house of the Lord.

    R. Out of the depths, I cry to you, Lord.
    or R.* I hope in the Lord, I trust in his word.

     R. O Lord, hear my prayer.

III. Verses before the Gospel (sung after the Alleluia),
 [165-166; 39-40; 229-230]

1. Blessed are you, Father, Lord of heaven and earth;
you have revealed to little ones the mysteries of the kingdom.

2. Come, you whom my Father has blessed, says the Lord;
inherit the kingdom prepared for you since the foundation of
the world.

3. God loved the world so much, he gave us his only Son,
that all who believe in him might have eternal life.
4. This is the will of my Father, says the Lord, 
that I should lose nothing of all that he has given to me, 
and that I should raise it up on the last day.

5. This is the will of my Father, says the Lord, 
that all who believe in the Son will have eternal life 
and I will raise them to life again on the last day.

6.* I am the living bread from heaven, says the Lord; 
whoever eats this bread will live for ever.

7. I am the resurrection and the life, says the Lord; 
whoever believes in me will not die for ever.

8. Our true home is in heaven, 
and Jesus Christ, whose return we long for, 
will come from heaven to save us.

9. If we die with Christ, we shall live with him, 
and if we are faithful to the end, we shall reign with him.

10. Jesus Christ is the firstborn from the dead; 
glory and kingship be his for ever and ever. Amen.

11. Blessed are those who have died in the Lord; 
let them rest from their labors for their good deeds go with them.

IV. Antiphons and Psalms.
[184-215; 41-67; 267-293]

The following psalms with their antiphons may be selected for use within the 
funeral rite. Those marked + show distinctly different translations, or use different 
antiphons. As before, those marked * are given only in the OCF. The first line is the 
antiphon; the number and first line of the psalm is given on the second line.

1. Remember me in your kingdom, Lord. 
Psalm 23: The Lord is my shepherd.

2. Look on my grief and my sorrow: forgive all my sins. 
or* May the angels lead you into paradise; may the martyrs 
come to welcome you and take you to the holy city, 
the new and eternal Jerusalem. 
Psalm. 25: To you, O Lord, I lift my soul.

3. I will go to the dwelling of God, to the wonderful house 
of my Savior. 
Psalm 42: Like the deer that yearns.
4. Eternal rest, O Lord and your perpetual light.
or+ Caught up with Christ, rejoice with the saints in glory.
or+ The bones that were broken shall leap for joy.
Psalm 51: Have mercy on me, God, in your kindness.

5. From clay you shaped me; with flesh you clothed me;
   Redeemer, raise me on the last day.
Psalm 93: The Lord is king, with majesty enrobed.

6.+ May Christ welcome you into paradise.
or Alleluia.
Psalm 114 and 115: 1-12: When Israel came forth from Egypt.

7. May choirs of angels welcome you and lead you to the bosom
   of Abraham. May you find eternal rest where Lazarus
   is poor no longer.
or I heard a voice from heaven: Blessed are those who die in
   the Lord.
or Alleluia.
Psalm 116: I love the Lord for he has heard.

8. Open for me the holy gates; I will enter and praise
   the Lord.
or This is the gate of the Lord: here the just shall enter.
Psalm 118: Let the sons of Israel say.

9. They are happy who live by the law of God.
Psalm 119:1-8: They are happy whose life is blameless.

(Psalm 119 is given 22 separate antiphons, for various portions of the Psalm. The first
antiphon, given immediately above, may serve as the common antiphon for the entire
psalm, or the antiphon proper to each part may be used. Nine of the proper antiphons
and the respective portions of Psalm 119 are given)

b. May you be for ever blessed, O Lord; teach me your holy
   ways.
Psalm 119:9-16: How shall the young remain sinless?

c. Open my eyes, O Lord, that I may see the wonders of your
   law.
Psalm 119:17-24: Bless your servant and I shall live.

d. Lightly I run in the way you have shown, for you have opened
   my heart to receive your law.
Psalm 119:25-32: My soul lies in the dust.

e. Lead me, O Lord, in the path of your commands.
Psalm 119:33-40: Teach me the demand of your precepts.
f. Blessed are those who hear the word of God and cherish it in their hearts.
   Psalm 119:41-48: Lord, let your love come upon me.

g. In the land of exile I have kept your commands.
   Psalm 119:49-56: Remember your word to your servant.

h. I have pondered my ways and turned back to your teaching.
   Psalm 119:57-64: My part, I have resolved, O Lord.

i. More precious than silver or gold is the law you teach us,
   O Lord.
   Psalm 119:65-72: Lord, you have been good to your servant.

10. My help is from the Lord who made heaven and earth.
    Psalm 121: I lift up my eyes to the mountains.

11.* Let us go to the house of the Lord.
   or* I rejoiced when I heard them say: let us go to the house of the Lord.
   Psalm 122: I rejoiced when I heard them say.

12.* Our eyes are fixed on the Lord, pleading for his mercy.
   or* To you, O Lord, I lift up my eyes.
   Psalm 123: To you have I lifted up my eyes.

13.* Those who sow in tears shall sing for joy when they reap.
    Psalm 126: When the Lord delivered Zion.

    or* My soul has hoped in the Lord.
    Psalm 130: Out of the depths I cry to you, O Lord.

15.* Let your holy people rejoice, O Lord, as they enter your dwelling place.
    Psalm 132: O Lord, remember David.

16.* Bless the Lord, all you servants of the Lord.
    or* In the Stillness of the night, bless the Lord.
    Psalm 134: O come, bless the Lord.

Two Psalms are given in ROF for use in the United States. neither of which appears in OCF.

Redeem me and have pity on me.
Psalm 26: Do me justice, O Lord!

and

Only in God is my soul at rest; from him comes my hope.
Psalm 62: Only in God is my soul at rest.
APPENDIX D

EXCERPTS FROM The Rite of Funerals (1971) AND
The Order of Christian Funerals (1985)

The following excerpts from the ROF and OCF are reprinted by permission of the International Commission on English in the Liturgy.

RITE OF FUNERALS:
DECREE, FORWARD, AND INTRODUCTION

Given immediately below is the authorized translation of the decree promulgating the Ordo Exsequiarum, or the Latin version of the Rite of Funerals. The foreword is found in the English translation, published in 1971.

Decree

It has been the Church’s custom in the funeral rites not only to commend the dead to God but also to support the Christian hope of the people and give witness to its faith in the future resurrection of the baptized with Christ.

For this reason the second Vatican Council in its Constitution on the Liturgy directed that the funeral services be revised to express more clearly the paschal character of Christian death, and that the rite for the burial of infants be given a special Mass.

The Consilium for the Implementation of the Constitution on the Liturgy prepared these rites and offered them for experiment in various regions of the world. Now Pope Paul VI, by his apostolic authority, has approved the rites and directed that they be published for the use of all who follow the Roman Ritual.

This Congregation for Divine Worship, at the direction of the pope, therefore promulgates the Rite of Funerals and decrees that it shall take effect beginning June 1, 1970.

The Congregation decrees, moreover, that, if funeral services are celebrated in Latin, either this rite or the one in the Roman Ritual may be used until June 1, 1970; only this new Rite of Funerals may be used from that date.

It is for the individual conferences of bishops, after a translation has been prepared and has been confirmed by this Congregation, to determine another date prior to June 1 for the new rite to go into effect, according to circumstances.
Anything to the contrary notwithstanding.  
From the Sacred Congregation for Divine Worship, August 15, 1969, the  
solemnity of the Assumption.

Benno Cardinal Gut  
Prefect

A. Bugnini  
Secretary

Foreword

This edition of the Rite of Funerals, for use in the dioceses of the United States,  
is for the most part an English translation of the Ordo Exsequiarum, in the version  
prepared by the International Committee on English in the Liturgy, approved by the  
National Conference of Catholic Bishops, and confirmed by the Apostolic See.  
To this have been added adaptations for the United States, in accord with nos.  
21 and 33 of the Introduction, made by the episcopal conference and approved by the  
Apostolic See. Such adaptations have been clearly indicated by inclusion in brackets or  
boxes or by a phrase referring to their use in this country (see Introduction, no. 21,6).  
The principal rearrangement of the text occurs at the end of Chapter II. Since  
the final commendation may take place either after the funeral mass ("First  
Station") [this should read "second Station"] or at the grave or tomb ("Third Station"), it  
has been printed in its entirety in both places. If the rite of commendation is celebrated  
in the church after Mass, the first form (A) of the Third Station is followed at the grave  
or tomb. If the rite of commendation is postponed, the alternative form (B) of the Third  
Station is followed at the grave or tomb.

In the case of optional alternative texts, the choice has been indicated by the use  
of the letters A, B, C, etc. The numbering of prayers and rubrics in the Ordo  
Exsequiarum has been retained for purposes of simpler cross reference.

In addition, an introductory note has been placed at the head of some chapters.  
These notes are intended to suggest the principal alternatives available in the planning of  
the service by the priest together with the family of the deceased person and others (see  
Introduction, nos. 23-25).

Introduction

1. In the funeral rites the Church celebrates the paschal mystery of Christ. Those who  
in baptism have become one with the dead and risen Christ will pass with him from  
death to life, to be purified in soul and welcomed into the fellowship of the saints in  
heaven. They look forward in blessed hope to his second coming and the bodily  
resurrection of the dead.

The Church therefore celebrates the eucharistic sacrifice of Christ's passover for  
the dead, and offers prayers and petitions for them. In the communion of all Christ's  
members, the prayers which bring spiritual help to some may bring to others a  
consoling hope.
2. In celebrating the funeral rites of their brothers and sisters, Christians should certainly affirm their hope in eternal life, but in such a way that they do no seem to neglect or ignore the feeling and practice of their own time and place. Family traditions, local customs, groups established to take care of funerals, anything that is good may be used freely, but anything alien to the Gospel should be changed so that funeral rites for Christians may proclaim the paschal faith and the spirit of the Gospel.

3. The bodies of the faithful, which were temples of the Holy Spirit, should be shown honor and respect, but any kind of pomp or display should be avoided. Between the time of death and burial there should be sufficient opportunities for the people to pray for the dead and profess their own faith in eternal life.

Depending on local custom, the significant times during this period would seem to be the following: the vigil in the home of the deceased; the time when the body is laid out; the assembly of relatives and, if possible, the whole community, to receive hope and consolation in the liturgy of the word, to offer the eucharistic sacrifice, and to bid farewell to the deceased in the final commendation, followed by the carrying of the body to the grave or tomb.

4. The rite of funerals for adults has been arranged in three plans to take into account conditions in all parts of the world.

   a) The first plan provides for three stations: in the home of the deceased, in the church, and at the cemetery;
   b) the second plan has two stations: in the cemetery chapel at the grave;
   c) the third plan has one station, at the home of the deceased.

5. The first plan is the one found until now in the Roman Ritual. Ordinarily it includes three stations, at least when celebrated in rural areas. These stations are in the home of the deceased, in the church, and at the cemetery, with two intervening processions. Such processions, however, are uncommon or inconvenient for various reasons, especially in large cities. On the other hand, priests are frequently unable to lead the services in the home and at the cemetery because of the limited number of clergy or the distance from the church to the cemetery. The faithful themselves should therefore be urged to recite the appointed prayers and psalms in the absence of a priest or deacon; if this is impossible, the stations in the home and at the cemetery may be omitted.

6. According to this first plan, the station in the church usually includes the celebration of the funeral Mass. The latter is prohibited only during the triduum of Holy Week, on solemnities, and on the Sundays of Advent, Lent, and during the Easter season. For pastoral reasons the funeral rites may be celebrated in church on such days but without Mass (which should be celebrated on another day if possible). In such cases the celebration of the liturgy of the word is prescribed. Thus the station in the church will always include the liturgy of the word, with or without the eucharistic sacrifice, and will be completed by the rite formerly called the "absolution" of the deceased and now called the "final commendation and farewell".

7. The second plan has only two stations, in the cemetery chapel and at the grave. The eucharistic celebration is not provided for, but it will take place, in the absence of the body, either before or after the funeral.

8. The funeral rite, according to the third plan, is to be celebrated in the home of the deceased. In some places this plan is not at all useful, but in some regions it is actually necessary. In view of the variety of circumstances, specific points have not been
considered, but it seemed desirable to mention this rite so that it may include elements common to the others, for example, in the liturgy of the word and in the rite of final commendation and farewell. For the rest the conferences of bishops may make their own arrangements.

9. When particular rituals are prepared in harmony with the new Roman Ritual, the conference of bishops may retain the three plans for funeral rites, change the order, or omit one or other of them. It may be that in a country a single plan, for example, the first one with three stations, is the only in use and therefore should be retained to the exclusion of the others; in another country all three plans may be necessary. The conference of bishops, after considering pastoral needs, will make suitable arrangements.

10. After the funeral Mass the rite of final commendation and farewell is celebrated.

This rite is not to be understood as a purification of the dead—which is effected rather by the eucharistic sacrifice—but as the last farewell with which the Christian community honors one of its members before the body is buried. Although in death there is a certain separation, Christians, who are members of Christ and are one in him, can never really be separated by death.

The priest introduces this rite with an invitation to pray: then follow a period of silence, the sprinkling with holy water, the incensation, and the song of farewell. The text and melody of the latter should be such that it may be sung by all present and be experienced as the climax of this entire rite.

The sprinkling with holy water, which recalls the person's entrance into eternal life through baptism, and the incensation, which honors the body of the deceased as a temple of the Holy Spirit, may also be considered signs of farewell.

The rite of final commendation and farewell is to be held only in the funeral celebration itself, that is, with the body present.

In the United States, however, although the rite of final commendation at the catafalque or pall is excluded, it is permitted to celebrate the funeral service, including the commendation, in those cases where it is physically or morally impossible for the body of the deceased person to be present.

11. In celebrations for the dead, whether the funeral service or any other, emphasis should be given to the biblical readings. These proclaim the paschal mystery, support the hope of reunion in the kingdom of God, teach respect for the dead, and encourage the witness of Christian living.

12. The Church employs the prayer of the psalms in the offices for the dead to express grief and to strengthen genuine hope. Pastors must therefore try by appropriate catechesis to lead their communities to understand and appreciate at least the chief psalms of the funeral liturgy. When pastoral considerations indicate the use of other sacred songs, these should reflect a "warm and living love for sacred scripture" and a liturgical spirit.

13. In the prayers, too, the Christian community expresses its faith and intercedes for adults who have died so that they may enjoy eternal happiness with God. This is the happiness which deceased children, made sons of adoption through baptism, are believed to enjoy already. Prayers are offered for the parents of these infants, as for relatives of all the dead, so that in their sorrow they may experience the consolation of faith.

14. In places where, by particular law, endowment, or custom, the Office of the Dead is usually said not only at the funeral rites but also apart from them, this office may continue to be celebrated with devotion. In view of the demands of modern life and
pastoral considerations, a vigil or celebration of God’s word (nos.27-29) may take the place of the office.

15. Christian funeral rites are permitted for those who choose to have their bodies cremated unless it is shown that they have acted for reasons contrary to Christian principles. See the norms in the instruction of the Sacred Congregation of the Holy Office, de cadaverum crematione, May 8, 1063, nos. 2-3.

These funeral rites should be celebrated according to the plan in use for the region but in a way that does not hide the church’s preference for the custom of burying the dead in a grave or tomb, as the Lord himself willed to be buried. In the case of cremation any danger of scandal or confusion should be removed.

The rites ordinarily performed at the cemetery chapel or at the grave or tomb may be used in the crematory building. If there is no other suitable place for the rites, they may be celebrated in the crematory hall itself, provided that the danger of scandal and religious indifferentism is avoided.

Offices and Ministries Toward the Dead

16. In funeral celebrations all who belong to the people of God should keep in mind their office and ministry: the parents or relatives, those who take care of funerals, the Christian community as a whole, and finally the priest. As teacher of the faith and minister of consolation, the priest presides over the liturgical service and celebrates the eucharist.

17. Priests and all others should remember that, when they commend the dead to God in the funeral liturgy, it it their duty to strengthen the hope of those present and to foster their faith in the paschal mystery and the resurrection of the dead. In this way the compassionate kindness of Mother Church and the consolation of the faith may lighten the burden of believers without offending those who mourn.

18. In preparing and arranging funeral celebrations priests should consider the deceased and the circumstance of his life and death and be concerned also for the sorrow of the relatives and their Christian needs. Priests should be especially aware of persons, Catholic or non-Catholic, who seldom or never participate in the eucharist or who seem to have lost their faith, but who assist at liturgical celebrations and hear the Gospel on the occasion of funerals. Priests must remember that they are ministers of Christ’s Gospel to all men.

19. The funeral rites, except the Mass, may be celebrated by a deacon. If pastoral necessity demands, the conference of bishops may, with the permission of the Holy See, permit a lay person to celebrate the service.

In the absence of a priest or deacon, it is urged that in the funeral rites according to the first plan the stations in the home of the deceased and at the cemetery be conducted by lay persons; the same holds for vigil services for the dead.

In the United States, the local ordinary may depute a lay person, in the absence of a priest or deacon, to lead the station in the church (i.e., the liturgy of the word and the commendation).

20. Apart from distinction based on liturgical function and sacred orders and the honors due to civil authorities according to liturgical law, no special honors are to be paid to any private persons or classes of persons, whether in the ceremonies or by external display.
Adaptations by the Conferences of Bishops

21. In accordance with article 63b of the Constitution on the Sacred Liturgy, the conferences of bishops have the right to prepare a section of their particular rituals, which will correspond to this section of the Roman Ritual but is adapted to the needs of each region. After review by the Apostolic See it may be used in the regions for which it has been prepared.

    In making this adaptation, it is for the conferences of bishops:

1) To define the adaptations, within the limits stated in this section of the Roman Ritual.

2) To consider carefully and prudently which elements from the traditions and cultures of individual countries may be appropriately admitted and to submit such other adaptations, which they feel to be useful or necessary, to the Apostolic See, by whose consent they may be introduced.

3) To retain or adapt special elements of existing particular rituals, if any, provided that they be brought into harmony with the Constitution on the Liturgy and contemporary needs.

4) To prepare translations of texts which are truly suited to the genius of the various languages and cultures, adding, when appropriate, melodies for singing.

5) To adapt and supplement the introductory material of the Roman Ritual so that the ministers will fully understand the significance of the rites and celebrate them effectively.

6) To arrange the material in the liturgical books prepared under the direction of the conferences of bishops so that the order is best suited to pastoral purposes. None of the material contained in this typical edition is to be omitted.

If it seems advisable to add rubrics and texts, they should be distinguished typographically from the rubrics and texts of the Roman Ritual.

22. In preparing particular rituals for funerals, it is for the conferences of bishops:

1) To arrange the rite according to one or more plans, as indicated above in no. 9.

2) To substitute, if preferred, texts from Chapter VI for those which appear in the basic rite.

3) To add, according to the rule in no. 21,6, other formulas of the same kind whenever the Roman Ritual provides a choice of texts.

4) To judge whether lay persons are to be deputed to celebrate the funeral rites (see above, no. 19).

5) To decree, if there are pastoral reasons, that the sprinkling with holy water and the incensation may be omitted or another rite substituted.
In the United States, the use of holy water may not ordinarily be omitted, but it should be explained with reference to Christian baptism. The use of incense may be omitted. Neither holy water nor incense should ordinarily be used more than once during the station in the church.

6) To determine the liturgical color for funerals in accordance with popular feeling. The color should not be offensive to human sorrow but should express Christian hope enlightened by the paschal mystery.

In the United States, white, violet, or black vestments may be worn at funeral services and at other offices and Masses for the Dead.

The Function of the Priest in Preparing and Planning the Celebration

23. The priest should consider the various circumstances, and in particular, the wishes of the family and the community. He should make free use of the choices afforded in the rite.

24. The rite for each plan is so described that it may be celebrated very simply. On the other hand, a generous selection of texts is given for use according to circumstances. For example:

1) In general, all the texts are interchangeable and may be chosen, with the help of the community or family, to reflect the individual situation.

2) Some elements of the rite are not obligatory but may be freely added, for example, the prayer for the mourners at the home of the deceased.

3) In keeping with liturgical tradition, greater freedom of choice is given in the case of texts for processions.

4) Whenever a psalm, indicated or preferred for liturgical reasons, may offer some pastoral difficulty, another psalm is provided for optional use. In addition, one or another psalm verse which seems pastorally unsuitable may be omitted.

5) Since the text of the prayers is always given in the singular, masculine form, the gender and number must be adapted.

6) In the prayers, the line within parentheses may be omitted.

[If an individual prayer or other text is clearly not appropriate to the circumstances of the deceased person, it is the responsibility of the priest to make the necessary adaptation.]

25. The celebration of the funeral liturgy with meaning and dignity and the priest's ministry to the dead presuppose an integral understanding of the Christian mystery and the pastoral office.

Among other things, the priest should:
1) Visit the sick, and the dying, as indicated in the relevant sections of the Roman Ritual.
2) Teach the significance of Christian death.
3) Show loving concern for the family of the deceased person, support them in the time of sorrow, and as much as possible involve them in planning the funeral celebration and the choice of options made available in the rite.
4) Integrate the liturgy for the dead with the whole parish liturgical life and the pastoral ministry.

* * * * *

OCF: General Introduction

In the OCF, the decree and introduction from ROF are reprinted, "as emended by the Congregation for the Sacraments and Divine Worship, 12 September 1983". The word order is slightly changed, and the content updated. For example Article 22.6 discusses the color of funeral vestments, and, whereas the ROF listed black, white, or violet, OCF states only that the color should fit the culture and not be "offensive to human grief". As these differences are peripheral to the present study, only the 1971 version of the Introduction will be given here. The "General Introduction" of the OCF repeats many of the sentiments and suggestions of the ROF. Greater freedom is allowed in the name of pastoral care, and a certain latitude in liturgical choices is evident. Those sections that represent clear advances in the ritual are given below.

Liturgical Elements

21. Since liturgical celebration involves the whole person, it requires attentiveness to all that affects the senses. The readings and prayers, psalms and songs should be proclaimed or sung with understanding, conviction, and reverence. Music for the assembly should be truly expressive of the texts and at the same time simple and easily sung. The ritual gestures, processions, and postures should express and foster an atmosphere of simple beauty, in a setting that encourages participation. Liturgical signs and symbols affirming Christian belief and hope in the paschal mystery are abundant in the celebration of the funeral rites, but their undue multiplication or repetition should be avoided. Care must be taken that the choice and use of sings and symbols are in accord with the culture of the people.
25. The psalms are rich in imagery, feeling, and symbolism. They powerfully express the suffering and pain, the hope and trust of people of every age and culture. Above all the psalms sing of faith in God, or revelation and redemption...
26. The psalms are designated for use in many places in the funeral rites. Since the psalms are songs, whenever possible, they should be sung.

Music

30. Music is integral to the funeral rites. it allows the community to express convictions and feelings that words alone may fail to convey. It has the power to
console and uplift the mourners and to strengthen the unity of the assembly in faith and love. The texts of the songs chosen for a particular celebration should express the paschal mystery of the Lord's suffering, death, and triumph over death and should be related to the readings from Scripture.

31. Since music can evoke strong feelings, the music for the celebration of the funeral rites should be chosen with great care. The music at funerals should support, console, and uplift the participants and should help to create in them a spirit of hope in Christ's victory over death and in the Christian's share in that victory.

32. Music should be provided for the vigil and funeral liturgy and, whenever possible, for the funeral processions and the rite of committal. The specific notes that precede each of these rites suggest places in the rites where music is appropriate. Many musical settings used by the parish community during the liturgical year may be suitable for use at funerals. Efforts should be made to develop and expand the parish's repertoire for use at funerals.

33. An organist or other instrumentalist, a cantor, and whenever possible, even a choir should assist the assembly's full participation in singing the songs, responses, and acclamations of these rites.

39. The liturgical color chosen for funerals should express Christian hope but should not be offensive to human grief and sorrow.

Ritual Gestures and Movement

41. Processions, especially when accompanied with music and singing, can strengthen the bond of communion in the assembly. For processions, ministers of music should give preference to settings of psalms and songs that are responsorial or litanic in style and that allow the people to respond to the verses with an invariable refrain. During the various processions, it is preferable that the pallbearers carry the coffin as a sign of reverence and respect for the deceased.
APPENDIX E

ADDITIONAL DOCUMENTS CONCERNING THE REQUIEM MASS, SACRED MUSIC, AND THE USE OF INSTRUMENTS

Documents illustrative of the Church's efforts to regulate these topics are given in Chapter II. The documents given below are less significant, but by their repetition of the strictures and concerns, serve to emphasize the magnitude of the situation. Following the date and title of a document, the location of the document in Hayburn is given in brackets. The topic of the document is given below the title. Documents are organized following the format of Chapter II, and are given in chronological order.

The Requiem Mass

1. 5/23/1835  Decree Ordinis Minorum Capucinorum [p.433]  Days when the sung Requiem may not be offered
3. 5/9/1899  Decree De Missa de Requie sine cantu [p.460]  Substitution of a read Requiem for a sung Mass
5. 7/3/1904  Decree Tergestina Justinopolitan [p.464]  Substitutions for the Benedictus in the Requiem
6. 5/12/1909  Officium Defunctorum [p.270]  Revised chant edition of the Office for the Dead
7. 8/11/1909  Decree Mechlinen [p.468]  Substitutions for the Benedictus
8. 10/21/1927  Decree Dubium de lugubri campanarum sonitu [p.473]  Tolling of church bells at the funeral Mass
9. 12/18/1939  Decree Congregationis Missionis [p.475]  Permission to celebrate Requiems after Missions

Sacred Music

1. 1/31/1835  Decree--Notification [p.133]  Proscription against profane music
2. 7/21/1894  Encyclical Letter to the Bishops of Italy [140,201]  Support for the Ordinatio of 9/25/1884
3. 12/1/1907  Letter of Cardinal Mercier [p.318]
Adoption of the Roman pronunciation of Latin

4. 6/22/1928  Decree Acerrarum [p.473]
Placement of the organ

5. 5/24/1931  Apostolic Constitution: Deus scientiarum [p.302]
Music curriculum of pontifical seminaries

6. 8/14/1954  Letter to Theodore Cardinal Innitzer
[pp.344-345]
Contemporary church music

Reform of Abuses. The Use of Instruments

1. 5/1/1895  Pastoral Letter of Cardinal Sarto [pp.213-218]
Prohibits theatrical music, vulgar instruments

2. 9/23/1837  Decree Brundusina [p.433]
Placement of the "band" in a procession

3. 1/1927  Letter of Cardinal Bisleti
Classes in instrumentation at the Pontifical School

4. 12/20/1928  Apostolic Constitution: Divini cultus
[pp.327-332]
Emphasis of 1903 motu proprio of Pius X

5. 2/18/1933  Letter of Cardinal Bisleti
Instrumental accompaniment
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21 May 1985

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6411 Lnaercost Road
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Yours sincerely,

Peter C. Finn
Assistant to the Executive Secretary

PCF:eoY
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