Contents

1. Fourth Decree of the Canadian Episcopate.

2. Recommendations of the National Council on Liturgy (Music Section).
   A. The Singing of the Assembly at Mass.
   B. The Role of the Organ in the Eucharistic Celebration.

3. Replies from the "Consilium" to questions about the liturgy.

FEBRUARY 1966
1. Fourth Decree of The Canadian Episcopate

CONCERNING USE OF THE VERNACULAR IN THE LITURGY

By virtue of article 22 of the Conciliar Constitution on the Liturgy, and in accordance with provisions of the Motu Proprio Sacram Liturgiam and of the Instruction Inter Oecumenici;

On the recommendation of the Episcopal Commission on Liturgy, French and English sections;

The General Assembly of the Episcopate, meeting October 9, 1965, made the following decisions, confirmed by the Holy See on February 5, 1966.

I — PREFACES

1. By virtue of authorization by the Holy See in accordance with Article 40 of the Constitution, use of the vernacular is permitted for the Prefaces at all Masses celebrated in presence of the faithful.

2. Translations approved by the Episcopate:
   a) For the French, the translation given in No. 7 of the “Bulletin National de Liturgie”.
   b) For the English, the translation in No. 7 of the “National Bulletin on Liturgy”.

3. For singing the Prefaces in the vernacular, only the melodies approved in the name of the Episcopate by the Commission on Liturgy may be used.

4. This decree will go into force March 6, 1966.

II — DIVINE OFFICE

5. For recitation of the Divine Office in French, in cases provided for by Article 101/1 of the Constitution, the following editions may be used, in addition to editions approved in the First and Second Ordinances:
NATIONAL BULLETIN ON LITURGY, 8

a) *Bréviaire Romain Latin-français*, Mame 1965
b) *Bréviaire Romain Latin-français*, Desclée 1965

6. Those who recite the Office in French by virtue of Article 101/2 of the Constitution may also use:


III — LORD’S PRAYER

7. The French liturgical text of the Our Father used until now is replaced by the one contained in the appendix to this Ordinance.

8. The new text of the Lord’s Prayer will go into liturgical use at the 1966 Pascal Vigil.

9. For the singing of the Lord’s Prayer in the vernacular, only the melodies approved in the name of the Episcopate by the Episcopal Commission on Liturgy may be used.

IV — RITUAL

10. Besides the English translations contained in the new edition of the Collectio Rituum, which have already been approved by the Second Decree of the Episcopate (December 21, 1964), those contained in the Weller Ritual may also be used.

Canadian Catholic Conference

+ LOUIS LEVESQUE

*Coadjutor Archbishop of Rimouski*

Chairman

By Order of His Grace the Chairman

Gordon George, s.j.

General Secretary of the Episcopate

New Translation of The Lord's Prayer

Notre Père qui es aux cieux
que ton nom soit sanctifié,
que ton règne vienne,
que ta volonté soit faite
sur la terre comme au ciel.

Donne-nous aujourd'hui
notre pain de ce jour.
Pardonne-nous nos offenses,
comme nous pardonnerons aussi,
à ceux qui nous ont offensés.
Et ne nous soumettez pas à la tentation,
mais délivrez-nous du Mal.
2. Recommendations of the National Council of Liturgy (Music Section).

A. THE SINGING OF THE ASSEMBLY AT THE MASS

GENERAL REMARKS:

1. *Bis orat qui cantat.* "He prays twice who sings his prayer." The Church has always taught the superiority of worship in song over merely spoken liturgy, and the recent *Constitution on Sacred Liturgy* re-emphasizes this teaching: "Liturgical worship is given a more noble form when the divine offices are celebrated in song" (art. 113).

2. If in the past mere lip-service was paid to the higher rank of the Sunday High Mass, this certainly need not be so today. Because of recent reforms, especially the use of the vernacular, the High Mass can truly be the most perfect form of Sunday celebration.

3. Sunday celebrations in most parishes are Low Masses, but singing is to be encouraged at these as well as at the parish High Mass. This, of course, will require planning and considerable effort on the part of pastors and those in charge of music. Competent leaders need to be trained; auxiliary choirs and assistant organists might also be needed to help the congregation. Schools and parish organizations might well instruct the faithful in various forms of liturgical singing.

4. Certain parts of the Mass are more important than others for the participation of the faithful. In the Liturgy of the Word there is the Entrance Song (Introit) and the Gradual Psalm; in the Liturgy of the Eucharist, the Sanctus and the Communion Song. At both High and Low Masses, it is most fitting that the whole community of the faithful, choir and congregation, take part in at least these moments in the liturgy. Even if only these four parts were sung by the entire assembly, it would be a worthy celebration.

THE ORDINARY CHANTS: *Kyrie, Gloria, Creed, Sanctus, Agnus Dei.*

5. These chants belong to the entire body of the faithful. At High Masses it is fitting that both choir and congregation sing them; at the very least the congregation should sing the Sanctus and take part in the Creed. On special occasions the choir could perform some choral arrangement of the Kyrie or Gloria or Agnus Dei; but it should never exclude the congregation from all the ordinary chants.
6. The nature and structure of the ordinary chants should be respected in setting them to music and in performing them.

   a) The KYRIE is a litany; its form should be simple and its mood suppliant. It is most effective when it is sung by a cantor, the choir, and the congregation in turn, or when it is sung alternately by the choir and congregation.

6. b) The GLORIA is a type of hymn; its setting should be simple enough for the people to sing, yet melodious and expressive.

   c) Because the CREED is a profession of faith, its musical setting, if any, should be extremely simple. Even at a High Mass it is quite acceptable, perhaps preferable, to recite the Creed. If it is sung, it should be alternated between two groups.

   d) The SANCTUS is a stirring acclamation meant to be sung by the whole assembly. It is prepared for by the dramatic crescendo of praise in the Preface. Since it is the conclusion of the Preface, it should follow the last words of the celebrant without delay. It should be short, easy enough for all to sing, and in a style which is in keeping with the Preface. Even at Low Mass it is appropriate to have the Preface and Sanctus sung.

   e) The AGNUS DEI is a litanic chant. The People should sing the “Have mercy on us . . .”

THE PROPER CHANTS

7. a) Since the proper chants are related to important moments of the liturgy, they are to have musical settings which are worthy of their role in the Mass. Whenever possible, they are to be sung to a melody: to sing them recto-tono or in a simplified psalm-tone is to devaluate them. They may be sung in Latin with their Gregorian melodies, but it should be remembered that “the bishops desire full and general acceptance of the implications of the Constitution ‘de Sacra Liturgia’ with regard to the use of the vernacular in liturgical singing, according to the prescribed norms and rubrics, in order more easily to gain active and conscious participation by the faithful” (Directives on Sacred Music, #5).

   b) Three of the proper chants are among the parts of the Mass most important for the participation of the faithful: The Entrance Song (Introit), which unites the community at the beginning of worship; the Gradual Psalm, which is the response of the assembly to the word of God; the Communion Song, which the faithful sing as they are united to the Lord. Congregations may also join in singing at the Offertory, though it is not inappropriate to have the choir sing alone at this time. The congregation could also repeat a joyful, yet simple “Alleluia” after it is sung by the choir or cantor; in this way they would take a more active part in greeting Christ, Who speaks in the Gospel.

   c) Since melodies for the proper chants which are fitted for congregational singing are not yet readily available, and since most congregations are not able to learn new chants for the propers of each celebration, it is
NATIONAL BULLETIN ON LITURGY, 8

recommended that a psalm and antiphon, or a hymn, be used for the Entrance and Communion Songs. For the Gradual a psalm with an antiphon or a psalm in responsorial form should be used. In order not to overburden the congregation, the same psalms or hymns might well be used for several Sundays. Care should be taken that these selections are not unsuited to the part of the Mass, the season, or the feast. These recommendations apply to both Low and High Masses. Whenever the faithful participate in song at the time of the proper chants, the official texts of the proper need not be read aloud by the lector or congregation or celebrant.

d) Composers are urged to apply themselves diligently to the task of creating melodies for the proper, either on the official texts, or on other fitting texts; they will, of course, keep in mind the need for genuine melody, the fact that the community participates, and the norms of the Constitution on Sacred Liturgy (121).

8. The response of the assembly to the Prayer of the faithful should always be sung, although it is sometimes preferable merely to speak the intentions.
B. THE ROLE OF THE ORGAN
IN THE EUCHARISTIC CELEBRATION

1. The organ must keep its traditional dual role in Liturgical celebrations: it accompanies the singing and is soloist at suitable moments:

2. The organist as accompanist is very important in encouraging and sustaining the singing of the faithful. It should be noted that the accompaniment of congregational singing is an art in itself which should be seriously cultivated by all liturgical organists to-day.

3. When the organist plays alone, he can give wonderful help in encouraging a recollected and prayerful atmosphere if his playing is musically and liturgically correct.

For example — Before Mass, he can help put the faithful in an atmosphere of sacred festivity; after the Offertory antiphon has been sung, he can help keep a suitable atmosphere by playing music of a quieter and more recollected character. At Communion time, the organist can contribute a great deal by playing discreet interludes between the verses of the Communion hymn of the faithful. However, only those with some training in improvisation should attempt this type of work.

After the blessing of the celebrant, or the final hymn of the choir or of all the faithful, the organist has a wonderful opportunity to give the faithful a feeling of jubilation in the Resurrection of Christ which is recalled by every Sunday Mass. The organist however should observe periods of silence (cf. Constitution De Sacra Liturgia No. 30).

4. However, if this ideal is to be achieved, serious consideration must be given to "the installation in churches and chapels of high quality organs and still more to the technical and liturgical training of organists". (Directive of the Canadian Bishops on Sacred Music, Dec. 1964.)

It is clear that the ideal is the pipe organ. Pastors and others concerned should realize that pipe organ manufacturers in recent years have begun to show more consideration for the needs of smaller churches. The 1958 Instruction from SCR (para 64) said that explicit permission of the Ordinary was necessary to install an electronic organ. Pastors are strongly urged to consult their diocesan liturgical and music commissions or one of the schools of church music before purchasing an instrument. Many might be pleasantly surprised to find out that there is a pipe organ that, in the long run, would be far more suitable than an electronic model which heretofore was the only thing thought within the possibilities of their churches.

A church with a good pipe organ will find it easier to attract a competent organist, so helpful in promoting parish liturgical life. Furthermore
the acquisition of such an instrument can inspire the talented musician to seek training in this field.

As for the "technical and liturgical training of organists" — nothing is more important. Being well trained in piano is merely a preparation for organ study. An organist needs training specifically for his instrument and must have an intelligent understanding of the liturgy or he will do harm.

Pastors everywhere can do a great service to this apostolate by encouraging musical children to study piano from their early years. They can be given training as organists later, at some centre of liturgical music. Some good work can be accomplished in summer courses and even in short workshops, but more intensive training is needed for true competence.

Finally, if real progress is to be made in this field, parishes must offer organists sufficient remuneration so that they can be free to devote themselves to a work, which if done well, is very demanding. In some places, a very happy arrangement has been worked out where the parish organist is paid partly by the church and partly by the school nearby where he teaches music both within the classroom and privately to more promising pupils.
3. Replies from the Consilium

THE PRAYER OF THE FAITHFUL
(Notitiae, No. 11, Nov. 1965 pp. 366-368)

1. Must it be said every day at Masses at which people are present?

Not always. The Constitution on the Liturgy (art. 53) decreed “that it be restored especially on Sundays and feasts of obligation.” On those days it is obligatory; other days, it is left to the discretion of the celebrant. But it is very fitting that it be done on special occasions when there is a greater number of people present in the church, on some ferias of Advent and Lent, or when an important moment in Christian life is being sanctified, e.g. at marriage, at a funeral, at first communion or at confirmation. Especially in our times, these “family” celebrations are often the only opportunity of introducing the Common Prayer to the lukewarm faithful who go to church only in these circumstances.

The Council has given the Roman liturgy a precious pearl of great pastoral importance in making the prayer of the faithful an important and regular part of the Mass.

2. Who must or can approve the formulas for the prayer of the faithful?

This belongs to the territorial assembly of bishops, according to the Instruction no. 56.

This prayer should express the universal supplication of the Church, but adapted to the various times and places. In order to achieve true participation, it is necessary that each one recognize his own petitions in it and that it respond to the spontaneity, to the real needs and to the temperament of each country and of each people.

A great variety can be admitted in it, especially in the intentions and in the form of popular participation, according to the mentality and the customs of different countries.

3. Is the rector of a church permitted to change the order of the intentions?

Certainly. The correct structure of the prayer of the faithful demands that each schema contain four series of intentions: “For the Holy Church, for those in authority, for those who are burdened with various necessities.” 1 and for the local community 2. In this way we have a truly universal or common prayer. Nevertheless, provided that it keeps these four divisions,

---

(1) Constitutio de sacra Liturgia, art. 53.
(2) De Oratione commune seu fidelium, In Civitate Vaticana 1965, p. 6, n. 9 E.
the rector of a church is not bound to choose the intentions from one and the same schema; he can take them from different formulas approved by the competent authority, and he can compose a new schema which will be his own. It is only thus that the prayer possesses the universal character and at the same time expresses the sentiments of the particular assembly which is participating.

In Liturgical celebrations such as marriages and funerals, etc. greater scope can be given to the special intentions, but never to the extent of completely abandoning the universal intentions.

4. Is the rector of the church permitted to add some intentions?

Without any doubt. The ordinaries for the needs of their diocese and the rectors of churches for their own communities can add one or more intentions in the fourth series. This is the fitting place for the petitions which were expressed heretofore in the "Oratio imperata".

The intentions composed by the rector of the church should be written out beforehand in order to avoid the risk of banality or improvisation.

5. How many intentions can be proclaimed?

The Consilium has suggested the following: "In order that the prayer of the Faithful not bore the congregation by an unreasonable length, the competent authority may, if need be, determine the maximum number of intentions to be proclaimed during a Mass. However, one could go beyond this number if this were opportune, e.g. in Bible Vigils, or during a pilgrimage or during some special gathering." 3

As no definite number has been determined, it is suggested that we not have more than five or six intentions, and that we choose one or perhaps two from each series.

6. What is the best way of doing the Prayer of the Faithful?

This prayer has four parts: the Introduction by the Celebrant, the proclamation of the intentions, the participation of the people and the concluding prayer. In order that this be truly the action of the whole people of God assembled together to exercise their royal priesthood by this prayer, the co-operation is necessary of the celebrant who introduces and finishes the prayer, of the competent minister who proclaims the intentions, and of the people who participate.

Moreover, the Prayer of the Faithful can be enriched, "when it is given a more noble form... and celebrated solemnly in song". 4 Its text in the different vernacular languages should be made in such a way that it can be sung.

---

(3) Id., p. 8, n. 20.
(4) Constitutio de Sacra Liturgia, art. 113.
But in this case, since the participation of the people has a very great importance in the Prayer of the Faithful, it is not fitting that just the Choir or the ministers alone reply to the intentions, but rather all the people should. 

7. If the celebrant does not say the intentions himself, can he continue the Mass?

Absolutely not. The Prayer of the Faithful must in no way be superimposed on the Offertory Rite. As can be seen by what has been said above about the structure of the Prayer of the Faithful and also from the fact that it is the conclusion of the whole Liturgy of the Word, and the introduction to the Eucharistic Liturgy, it is obvious that no one should proceed with the Mass until the Prayer of the Faithful is terminated. 

(6) *Instructio ad exsecutionem Constitutionis de sacra liturgia recte ordinandam*, nn. 66 and 72.