

“Instruction on Sacred Music”

De Musica Sacra et Sacra Liturgia

Issued under Pope Pius XII • 3 September 1958

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

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

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

4. Regarding musical instruments and bells

A. SOME GENERAL PRINCIPLES

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

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

b. It is necessary to preserve the difference between sacred



ONE OF THE main authors for the Church Music Association of America’s blog declared (6/10/2022) that the *Father Brébeuf Hymnal* “**has no parallel and not even any close competitor.**” That author also said (6/10/2019) the *Brébeuf Hymnal* is “hands down, the best Catholic hymnal ever published. [...] It is such a fantastic hymnal that it deserves to be in the pews of every Catholic church.” • <https://ccwatershed.org/>