

Tra le Sollecitudini

Instruction on Sacred Music

Pope Pius X

Motu Proprio promulgated on November 22, 1903

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable dispositions of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the Altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices. Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal, nothing, above all, which directly offends the decorum and sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God. We do not touch separately on the abuses in this matter which may arise. Today Our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise the beauty and sumptuousness of the temple, the splendour and the accurate performance of the ceremonies, the attendance of the clergy, the gravity and piety of the officiating ministers. Such is the abuse affecting sacred chant and music. And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the succeeding changes in tastes and habits with the course of time, or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits, or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly in the ecclesiastical Canons, in the Ordinances of the General and Provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregations, and from Our Predecessors the Sovereign Pontiffs.

It is with real satisfaction that We acknowledge the large amount of good that has been effected in this respect during the last decade in this Our fostering city of Rome, and in many churches in Our country, but in a more especial way among some nations in which illustrious men, full of zeal for the worship of God, have, with the approval of the Holy See and under the direction of the Bishops, united in flourishing Societies and restored sacred music to the fullest honour in all their churches and chapels. Still the good work that has been done is very far indeed from being common to all, and when We consult Our own personal experience and take into account the great number of

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complaints that have reached Us during the short time that has elapsed since it pleased the Lord to elevate Our humility to the supreme summit of the Roman Pontificate, We consider it Our first duty, without further delay, to raise Our voice at once in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices. Filled as We are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, We deem it necessary to provide before anything else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable font, which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church. And it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odour of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

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, and to gather together in a general survey the principal prescriptions of the Church against the more common abuses in this subject. We do therefore publish, *Motu Proprio* and with certain knowledge, Our present Instruction to which, as to a juridical code of sacred music (*quasi a codice giuridice della musica sacra*), We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

Instruction on Sacred Music

I. General Principles

1. Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendour of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.
2. Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality.

It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may

be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.

II. The different kinds of Sacred Music

3. These qualities are to be found, in the highest degree, in Gregorian Chant, which is, consequently the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.

On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savour the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.

The ancient traditional Gregorian Chant must, therefore, in a large measure be restored to the functions of public worship, and the fact must be accepted by all that an ecclesiastical function loses none of its solemnity when accompanied by this music alone.

Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.

4. The above mentioned qualities are also possessed in an excellent degree by Classic Polyphony, especially of the Roman School, which reached its greatest perfection in the fifteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from a liturgical and musical standpoint. Classic Polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with Gregorian Chant, in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must therefore be restored largely in ecclesiastical functions, especially in the more important basilicas, in cathedrals, and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.
5. The Church has always recognized and favoured the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages always, however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces.

6. Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century. This of its very nature is diametrically opposed to Gregorian Chant and classic polyphony, and therefore to the most important law of all good sacred music. Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music.

III. The Liturgical Text

7. The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions much more to sing in the vernacular the variable or common parts of the Mass and Office.
8. As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful to confuse this order or to change the prescribed texts for others selected at will, or to omit them either entirely or even in part, unless when the rubrics allow that some versicles of the text be supplied with the organ, while these versicles are simply recited in the choir. However, it is permissible, according to the custom of the Roman Church, to sing a motet to the Blessed Sacrament after the Benedictus in a solemn Mass. It is also permitted, after the Offertory prescribed for the mass has been sung, to execute during the time that remains a brief motet to words approved by the Church.
9. The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen.

IV. External form of the Sacred Compositions

10. The different parts of the mass and the Office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably brought out by Gregorian Chant. The method of composing an introit, a gradual, an antiphon, a psalm, a hymn, a *Gloria in excelsis*, etc., must therefore be distinct from one another.
11. In particular the following rules are to be observed:

(a) The *Kyrie*, *Gloria*, *Credo*, etc., of the Mass must preserve the unity of composition proper to the text. It is not lawful, therefore, to compose them in separate movements, in such a way that each of these movements form a complete composition in itself, and be capable of being detached from the rest and substituted by another.

(b) In the office of Vespers it should be the rule to follow the *Caeremoniale Episcoporum*, which prescribes Gregorian Chant for the psalmody and permits figured music for the versicles of the *Gloria Patri* and the hymn.

It will nevertheless be lawful on greater solemnities to alternate the Gregorian Chant of the choir with the so called falsibordoni or with verses similarly composed in a proper manner.

It is also permissible occasionally to render single psalms in their entirety in music, provided the form proper to psalmody be preserved in such compositions; that is to

say, provided the singers seem to be psalmodising among themselves, either with new motifs or with those taken from Gregorian Chant or based upon it.

The psalms known as *di concerto* are therefore forever excluded and prohibited.

(c) In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance, a *Tantum ergo* in such wise that the first strophe presents a romanza, a cavatina, an adagio and the *Genitori* an allegro.

(d) The antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a motet or a cantata.

V. The Singers

12. With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must be always sung in Gregorian Chant, and without accompaniment of the organ, all the rest of the liturgical chant belongs to the choir of Levites, and, therefore, singers in the church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the greater part, retain the character of choral music.

By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate to such an extent as to have the greater part of the liturgical chant executed in that manner; the solo phrase should have the character or hint of a melodic projection (*spunto*), and be strictly bound up with the rest of the choral composition.

13. On the same principle it follows that singers in church have a real liturgical office, and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir. Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.
14. Finally, only men of known piety and probity of life are to be admitted to form part of the choir of a church, and these men should by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise. It will also be fitting that singers while singing in church wear the ecclesiastical habit and surplice, and that they be hidden behind gratings when the choir is excessively open to the public gaze.

VI. Organ and Instruments

15. Although the music proper to the Church is purely vocal music, music with the accompaniment of the organ is also permitted. In some special cases, within due limits and with proper safeguards, other instruments may be allowed, but never without the special permission of the Ordinary, according to prescriptions of the *Caeremoniale Episcoporum*.
16. As the singing should always have the principal place, the organ or other instruments should merely sustain and never oppress it.
17. It is not permitted to have the chant preceded by long preludes or to interrupt it with intermezzo pieces.

18. The sound of the organ as an accompaniment to the chant in preludes, interludes, and the like must be not only governed by the special nature of the instrument, but must participate in all the qualities proper to sacred music as above enumerated.
19. The employment of the piano is forbidden in church, as is also that of noisy or frivolous instruments such as drums, cymbals, bells and the like.
20. It is strictly forbidden to have bands play in church, and only in special cases with the consent of the Ordinary will it be permissible to admit wind instruments, limited in number, judiciously used, and proportioned to the size of the place provided the composition and accompaniment be written in grave and suitable style, and conform in all respects to that proper to the organ.
21. In processions outside the church the Ordinary may give permission for a band, provided no profane pieces be executed.

It would be desirable in such cases that the band confine itself to accompanying some spiritual canticle sung in Latin or in the vernacular by the singers and the pious associations which take part in the procession.

VII. The Length of the Liturgical Chant

22. It is not lawful to keep the priest at the altar waiting on account of the chant or the music for a length of time not allowed by the liturgy. According to the ecclesiastical prescriptions the *Sanctus* of the Mass should be over before the elevation, and therefore the priest must here have regard for the singers. The Gloria and the Credo ought, according to the Gregorian tradition, to be relatively short.
23. In general it must be considered a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid.

VIII. Principal Means

24. For the exact execution of what has been herein laid down, the Bishops, if they have not already done so, are to institute in their dioceses a special Commission composed of persons really competent in sacred music, and to this Commission let them entrust in the manner they find most suitable the task of watching over the music executed in their churches. Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed.
25. In seminaries of clerics and in ecclesiastical institutions let the above mentioned traditional Gregorian Chant be cultivated by all with diligence and love, according to the Tridentine prescriptions, and let the superiors be liberal of encouragement and praise toward their young subjects. In like manner let a *Schola Cantorum* be established, whenever possible, among the clerics for the execution of sacred polyphony and of good liturgical music.
26. In the ordinary lessons of Liturgy, Morals, and Canon Law given to the students of theology, let care be taken to touch on those points which regard more directly the principles and laws of sacred music, and let an attempt be made to complete the doctrine with some particular instruction in the aesthetic side of sacred art, so that the clerics may not leave the seminary ignorant of all those subjects so necessary to a full ecclesiastical education.

27. Let care be taken to restore, at least in the principal churches, the ancient *Scholae Cantorum*, as has been done with excellent fruit in a great many places. It is not difficult for a zealous clergy to institute such *Scholae* even in smaller churches and country parishes. In these last the pastors will find a very easy means of gathering around them both children and adults, to their own profit and the edification of the people.
28. Let efforts be made to support and promote, in the best way possible, the higher schools of sacred music where these already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of her choirmasters, organists, and singers, according to the true principles of sacred art.

IX. Conclusion

29. Finally, it is recommended to choirmasters, singers, members of the clergy, superiors of seminaries, ecclesiastical institutions, and religious communities, parish priests and rectors of churches, canons of collegiate churches and cathedrals, and, above all, to the diocesan ordinaries to favour with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt.

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

Pius X, Pope