

Martha Bauer

The
WHITE LIST
of the
**SOCIETY OF ST. GREGORY
OF AMERICA**

With a selection of PAPAL DOCUMENTS
and other information pertaining to
CATHOLIC CHURCH MUSIC

Edited by
THE MUSIC COMMITTEE OF THE SOCIETY

Fourth Augmented Edition
with Supplement

Price \$1.00



1954

Society of St. Gregory of America

119 West 40th St.

NEW YORK 18, N. Y.

PRINTED IN U.S.A.

SPIRITUAL PRIVILEGES OF THE SOCIETY OF
ST. GREGORY

SACRED APOSTOLIC PENITENTIARY
Office of Indulgences

Most Holy Father:

The Spiritual Moderator of the Society of Saint Gregory in the United States of America prostrate at the feet of Your Holiness, humbly requests the following spiritual graces in favor of the same Society:

- A. A Plenary Indulgence to be gained under the usual conditions:
 - I. By those who are enrolled in the Society:
 - on the day of entrance or on one of the seven days immediately following;
 - II. By each member on the Feast of Saint Gregory the Great (March 12th) as well as once a year on the day when Mass is celebrated for all the deceased members of the Society;
- B. A Plenary Indulgence at the hour of death to be gained by the members who, having confessed and received Communion or being at least contrite, devoutly invoke the Most Holy Name of Jesus vocally, if possible, or if not, mentally, and patiently accept death at the hands of the Lord as a punishment for sin;
- C. A Partial Indulgence to be gained by each member at least contrite of heart:
 - I. Of seven years when they devoutly assist at the sacred functions arranged by the Society;
 - II. Of three hundred days as often as they say piously "Saint Gregory, Pray for us";
- D. The Indult, in virtue of which all the Masses celebrated by any priest for the soul of any member deceased in the grace of God, may so benefit that soul in the same way as if they had been offered on a privileged altar. And may God, etc.

June 7, 1948

The Sacred Apostolic Penitentiary, by virtue of the faculties given it by His Holiness, Pope Pius XII, hereby graciously grants the petition as set forth for the period of seven years. All to the contrary notwithstanding.

S. Luzio, *Regent*,

S. de Angelis, *Substitute*.

With regard to the indulgence for visiting the Most Blessed Sacrament, the Sacred Apostolic Penitentiary replies:

Granted by general concession (Cfr. *Preces et Pia Opera*, 1938 ed., n. 121).*

*This reads as follows: "To all the faithful who will have devoutly visited the Most Blessed Sacrament and will have recited *five times* the Our Father, Hail Mary and Glory be to the Father and will have recited *once* these same prayers for the intentions of the Holy Father, there is granted:

1. An indulgence of ten years.
2. A plenary indulgence once a week, if they will have devoutly preformed this devotion *daily* for one full week, and will have confessed their sins and have received Holy Communion."

Renewed June 1955.

COPY

Secretariate of State
of His Holiness
No. 6194

The Vatican, May 1, 1915

The Very Reverend E. R. Dyer,
President of the Society of St. Gregory of America,
Baltimore, Md.

Very Reverend Father:

There has come into the hands of the august Pontiff, supported by the recommendation of his Eminence Cardinal Gibbons, Archbishop of Baltimore, the petition which you have sent in the name of the Society of St. Gregory of America, to make profession of the full and filial loyalty of all its members and to ask for them and their labors the great favor of the Apostolic blessing.

I am happy to be able to inform you that His Holiness, with a heart full of hope, has deigned to give his personal attention to the Society of St. Gregory, which, although it has come into existence, in those beloved countries, within the present year, has been able to show such vitality that it promises immediate, plentiful and salutary fruit.

Such a happy undertaking, which redounds to the honor of the American people, who thus show themselves appreciative of the true beauty of sacred music, gives real joy to the Holy Father, who hopes, through the work of the Society of St. Gregory in America, for an increase of decorum in the sacred liturgical functions, which cannot but exert a potent attraction upon the minds of men, to raise them up and nourish them in piety, to invigorate and better the entire Christian life.

That the Society of St. Gregory, thanks to the intelligent zeal of its members and the faithful co-operation of the clergy and laity, may attain more easily and more fully its holy purposes, the august Pontiff, to the request of Your Reverence, graciously adds to the Apostolic Blessing other signal favors, which, whilst giving further and more efficacious impulse to your new Society, will moreover surely stimulate all well-disposed Catholics to increase and propagate, under the guidance of the Right Reverend Bishops, their pious apostolate in behalf of Sacred Music.

Recognizing, then, the identity of aim of the Society of St. Gregory, of which Your Reverence is the worthy President, and that of the pious Society of St. Cecilia, established in accord with the decree of Pius IX, "Multum ad movendos animos," which has accomplished so much in behalf of Sacred Music, especially in Europe, His Holiness by an act of singular benevolence has deigned to extend to the Society of St. Gregory of America all the privileges and favors that have been accorded by the Sovereign Pontiffs to the Cecilian Societies.

To show more clearly still his benevolence and his keen desire for the progress of Sacred Music in America, the Holy Father, aggregating the Society of St. Gregory to the great family of Cecilian Societies, has been pleased to extend to it the spiritual favors and indulgences granted for ten years by Pius X of holy memory to the Italian Society of St. Cecilia, by rescript of January 3d, 1913, of the Supreme Sacred Congregation of the Holy Office, from which you shall receive a document relative to this matter.

It is, moreover, a great pleasure for me to inform you that the Holy Father, in order that the Society of St. Gregory be not without the high honor and the assistance which have been granted to some of the great Cecilian Societies, has deigned, finally, to assign to the Society of St. Gregory of America a Protector in the person of his Eminence Cardinal Bisleti.

In informing you of this, I am happy to offer you my felicitations on the particular favors with which the august Pontiff has been pleased to honor this new Society, and I gladly sign myself, with sentiments of great esteem

of your Reverence
Devoted Servant,
(Signed) P. CARD. GASPARRI.

PAPAL DOCUMENTS ON SACRED MUSIC*

FROM THE 14th TO THE 20th CENTURY

including the Motu Proprio of Pope Pius X (November 22, 1903) and

THE NEW APOSTOLIC CONSTITUTION

"Divini Cultus Sanctitatem" of Pope Pius XI (December, 1928)

* Excerpts from the pamphlet
compiled by the **Rt. Rev. Abbot Paul M. Ferretti, O. S. B.**
Late director of the Pontifical Institute of Sacred Music, Rome
By permission of Justine B. Ward

Copyright 1947, by the Society of St. Gregory of America

NIHIL OBSTAT

REV. WILLIAM T. GREENE

Censor Deputatus

IMPRIMATUR

✠ FRANCIS CARDINAL SPELLMAN

Archbishop of New York

NEW YORK, MARCH 28, 1947

PAPAL DOCUMENTS ON SACRED MUSIC

I

Constitution of Pope John XXII (1316-1334)

Beginning: *Docta sanctorum Patrum . . .*

The competent authority of the Fathers has decreed that, in singing the offices of divine praise through which we express the homage due to God, we must be careful to avoid doing violence to the words, but must sing with modesty and gravity, melodies of a calm and peaceful character. For it is written: "*from their lips came sweet sounds.*"* Now, sounds are truly sweet when the singer, while speaking to God in words, speaks to Him also with his heart, and thus, through his song, arouses the devotion of others. It is for this purpose, namely, to arouse the devotion of the faithful, that the singing of psalms is prescribed in the Church of God; and for this same reason, the day and night offices, as well as the celebration of the Mass, are sung by the clergy and by the people to melodies which are grave yet varied, and thus, while we are pleased by such diversity, we are charmed by their gravity.

But certain exponents of a new school, who think only of the laws of strictly measured time, are composing new melodies of their own creation with a new system of notes, and these they prefer to the ancient, traditional music; the melodies of the Church are sung in "*semibreves*" and "*minimas*" and with gracenotes of repercussion. By some, the melodies are broken up by "*hochetis*," or robbed of their virility by "*discanti*" (2 parts), "*triplis*" (3 parts), "*motectis*," with a dangerous element produced by certain parts sung on texts in the vernacular; all these abuses have brought into disrepute the basic melodies of the Antiphonal and Gradual; these composers, knowing nothing of the true foundation upon which they must build, are ignorant of the Modes, incapable of distinguishing between them, and cause great confusion. The mere number of the notes, in these compositions, conceal from us the plain-chant melody, with its simple, well-regulated rises and falls which indicate the character of the Mode. These musicians run without pausing, they intoxicate the ear without satisfying it, they dramatize the text with gestures and, instead of promoting devotion, they prevent it by creating a sensuous and indecent atmosphere. Thus, it was not

without good reason that Boëtius said: "*A person who is intrinsically sensuous will delight in hearing these indecent melodies; and one who listens to them frequently will be weakened thereby and lose his virility of soul.*"

Consequently We and Our Brethren (the Cardinals) have realized for a long time that this state of things required correction; and now We are prepared to take effective action to prohibit, cast out, and banish such things from the Church of God.

Therefore, after consultation with these same Brethren (the Cardinals), We prohibit absolutely for the future that anyone should do such things, or others of like nature, during the divine Office and especially during the Canonical Hours or during the Holy Sacrifice of the Mass. Should anyone disobey, by the authority of this law he will be punished by suspension from his office during eight days, this punishment to be applied by the local Ordinary in authority in the place where the fault will have been committed, or by his delegate, in the case of persons who are not exempt from the authority of the local Ordinary; for those who are exempt, the punishment will be applied by their Prelate or Religious Superior whose duty it is to correct abuses, to punish faults and excesses, or by his delegate.

However, We do not intend to forbid the occasional use—principally on solemn feasts at Mass and at divine office—of certain consonant intervals superposed upon the simple ecclesiastical chant, provided these harmonies are in the spirit and character of the melodies themselves, as, for instance, the consonance of the octave, the fifth, the fourth, and others of this nature; but always on condition that the melodies themselves remain intact in the pure integrity of their form, and that no innovation take place against true musical discipline; for such consonances are pleasing to the ear and arouse devotion, and they prevent torpor among those who sing in honour of God.

Made and promulgated at Avignon in the Ninth Year of Our Pontificate (1324-1325).

* First Responsory in the Office of the Dedication of the Church.

II

Rules for Sacred Music by the Council of Trent

(December 13, 1545 - December 4, 1563)

1. The Bishops and Ordinaries must prevent the use in Church of any music which has a sensuous or impure character, and this, whether such music be for the organ or for the voice, in order that the House of God may appear and may be in truth, the House of Prayer. (Session XXII: September 22, 1562: Decree regarding the things to be done or to be avoided during the celebration of Holy Mass.)

2. In order to improve the education and ecclesiastical formation of students in the Seminaries, these students must receive the tonsure and wear the clerical habit; to their other studies they must add

the study of literature, *the Chant*, the computation of the ecclesiastical year, and the fine arts (Session XXIII: July 15, 1563: Chapter 18: *Reform*).

3. All Canons are obliged to say the divine Office personally and not through a substitute; to assist the Bishop when he celebrates and pontificates; and to sing the praises of God in hymns and psalms in the Choir which has been organized for this purpose, and to do so with clearness and devotion (Session XXIV: November 11, 1563: Chapter 12: *Reform*).

4. All other matters which concern the divine Office, the proper way of singing, the reunion of

choirs and their right order and discipline . . . will be settled by the provincial Synod, which will prescribe for each province regulations which meet local needs and customs. For the moment, the Bishop

assisted by at least two Canons, one of whom will be named by the Bishop and the other by the Chapter, will make the necessary decisions on matters that are most urgent. (From the same as above.)

III

Constitution of Pope Alexander VII

(April 23, 1657)

The honor and reverence due to the Churches and Chapels destined for prayer and divine worship in this august city of Rome, from which examples of good works are spread throughout the whole world, move Our piety and solicitude to cast out from them anything that in any way is *frivolous*, and especially, *musical compositions which are indecorous, which are not in conformity with ecclesiastical rites, which offend the Divine Majesty, which are a scandal to the faithful, which impede devotion and prevent the uplifting of the heart to things divine.*

Consequently, with full apostolic authority and by means of this letter which is binding upon all, individually and collectively, under pain of excommunication and with suspension from their respective office and loss of revenue from their functions for the period of one month, We forbid, during the celebration of the divine Office or during the exposition of the Blessed Sacrament in the Churches and Chapels, that anything be sung to words other than those contained in the Roman Breviary or Missal according to the proper or the common office of the

day or of the feast; or else to words taken from the sacred Scriptures or from the writings of the Fathers, provided that these have the formal approval of the Sacred Congregation of Rites; *but always with the understanding that melodies are excluded which are modelled on dance or profane forms and which do not follow the true ecclesiastical model.*

In order to insure the more careful observation of this rule, We require that Rectors of Churches, under pain of the same punishments already mentioned, should employ as Choirmasters, or retain in office as such, only persons who have taken an *oath* to conform to the prescriptions laid down in the present letter. But in case they should fail to keep their oath, they must be punished by the Cardinal Vicar of Rome, even with corporal punishment; furthermore they will suffer the loss in perpetuity of the right to exercise their functions, and that, without hope of restitution, the right to grant which We reserve to Ourselves and Our successors in the Roman Pontificate.

IV

Decree on Sacred Music by the Sacra Visita Apostolica

(July 30, 1665)

Résumé

1. All music for use at Mass or divine Office,—psalms, antiphons, motets, hymns, chants, etc.,—must be truly ecclesiastical in style, grave and devout in character.

2. After the Epistle the only thing that may be sung is the Gradual or the Tract; after the Credo, no other words but those of the Offertory; after the *Sanctus*, the *Benedictus*, or else a Motet, provided the words thereof are those which the Church uses in the Breviary or in the Missal in honor of the Blessed Sacrament.

3. At Vespers, the only thing that may be sung, apart from the psalms and the hymn, are the Antiphons of the feast of that day as prescribed by the Breviary. The same rule applies to Compline.

4. To sing with a solo voice, whether high or low, a hymn or a motet, in whole or in large part, is for-

bidden. But to vary the chant of the full chorus, the voices may be *alternated*, taking sometimes a group of equal voices, sometimes the low voices alone, sometimes the high voices.

5. The words of the Breviary and of the Missal, as well as those taken from Holy Scripture and from the writings of the Fathers must be put to music exactly as they are, without inverting their order, without alteration of any kind, nor the insertion of extraneous words.

6. During Passiontide, it is forbidden to play the organ.

7. Rectors of Churches are given a period of twenty days in which to provide for the construction of fine grills to surround their choirs, whether these choirs be stationary or moveable, which grills must be high enough to hide the singers completely from view, and this, under pain of suspension from office.

V

Declaration of Cardinal Gaspare Carpegna, Vicar of Rome

(August 20, 1692)

Résumé

1. It is the formal desire of the Holy Father (Innocent XII) that in no Church of Rome there should be sung Motets or any other composition whatever, excepting, at Mass: the Introit, Gradual and Offertory of the day; and, at Vespers: the antiphons which belong to the psalms, before and after, *without the slightest alteration*, and in this, musicians must submit strictly to the rules which apply to the choir.

2. His Holiness permits, however, that during Mass (at the Elevation) and during the exposition of the Blessed Sacrament, and in order to stimulate the devotion of the faithful, certain Motets be sung, taken from the hymns of St. Thomas, or certain antiphons taken from the Roman Breviary or Missal in its office or Mass in honor of the Blessed Sacrament, but always on condition that the words be not changed.

VI

Encyclical Letter of Pope Benedict XIV

(February 19, 1749)

Addressed to all the Bishops of the Papal States on the occasion of the approaching Jubilee of 1750 and beginning: *Annus qui . .*

Résumé

1. The Canonical Hours must be sung by those whose duty it is to do so, with gravity and with devotion. The Gregorian Chant must be rendered in perfect unison and must be directed by persons who are competent. *This Chant arouses devotion, and, when well rendered, it gives greater joy to devout persons than figured music.*

2. Figured music is permitted in Church, and even with accompaniment by the organ or other instruments, provided that this music be neither profane, worldly nor theatrical in character, but be of such nature as to arouse among the faithful, sentiments of piety and devotion and to uplift the soul toward God.

3. The sacred text must be put to music in such a way that the words remain perfectly and clearly intelligible.

4. Ecclesiastical music must be composed in a style

which differs from that of the theatre. The solo, the duet, the trio, etc., are forbidden.

5. The custom is *tolerated* in those places where it has already been introduced, of playing the organ or other instruments in Church, apart from the mere accompaniment of the Chant, but on condition that this instrumental music be grave, serious and different in style from theatrical music. These instrumental pieces must not be long.

6. Apart from the organ, the instruments which are tolerated are: stringed instruments and *fagotti*. Those which are forbidden are: *timpani* (kettle-drums), hunting horns, trumpets, oboes, flutes, *Salteri*, mandolins, and, in general, all instruments which are theatrical in character.

7. Instrumental accompaniment of the singing must not overpower the voices, but must serve to intensify the expression of the words and *increase the love of God.*

VII

Decree of Cardinal Placido Zurla, Vicar of Pope Leo XII

(December 20, 1824)

Résumé

1. All Feasts and Solemnities in the Churches must be celebrated without profane and worldly forms, which are forbidden by ecclesiastical laws; and the proper ecclesiastical gravity and decorum must characterize the music.

2. Choirmasters are forbidden to alter in any way or transpose the words of the psalms or of the hymns according to their individual fancy; especially must they refrain from those endless repetitions which exhaust and crush out devotion instead of nourishing it.

3. It is forbidden to play instrumental music unless with special permission, and it is absolutely forbidden to play *music which is noisy and inappropriate to the Church.*

4. During High Mass during exposition of the Blessed Sacrament, organists are forbidden to play any music taken directly from the theatre, or even of a profane character. The duty of the organist is to foster devotion, *since it is for this purpose alone that music is allowed in Church.*

VIII

Notification of Cardinal Carlo Odescalchi, Vicar of Rome

(December 31, 1835)

This document contains nothing new, but repeats, in substance, the contents of the preceding document.

IX

General Directions Given by the Vicariate of Rome

(December 5, 1835)

Résumé

1. All Rectors of Churches in Rome and the surrounding districts are ordered to avail themselves exclusively of the services of Directors (Choirmasters) who are approved by and hold the diplomas of the Congregation of St. Cecilia, in all matters that concern vocal and instrumental music in the Churches.

2. These Choirmasters must make use only of compositions in *the true ecclesiastical style*, and must see that these compositions be rendered by competent artists who, in turn, must be approved by and hold diplomas from the Congregation of St. Cecilia.

3. The same rule applies to Organists.

X

General Directions of November 18, 1856, and Instructions for Directors of Music of November 20, 1856, Cardinal Patri, Vicar of Rome

Résumé

1. Church music should differ from profane and theatrical music, not only *melodically*, but also in its *form, substance* and *atmosphere*. Consequently, the following are forbidden:

a) *Themes* which suggest the theatre and which are not directly inspired by the words.

b) *Rapid and restless movements*: for, when the words express joy and exultation, these sentiments must not be given a musical setting which suggests the gaiety of the dance, but one which brings out the calm joy of religion.

2. The words must always be pronounced clearly and with the rapidity of ordinary speech.

3. The words must be set to music in such a way as to retain their proper order; and while it is allowable, after having sung a full and intelligible idea, to repeat certain words or phrases, this must be done without inverting the order of the words, or confusing the meaning; moreover, it must be done with moderation; nor is it permitted to add to the text other words which are foreign to it, or to omit any of those which are contained therein.

4. It is forbidden to sing *arias*, duets, trios, etc., having the same character and structure as those of the theatre.

5. Instrumental music is forbidden unless with special permission. The use of drums, *timpani* (kettledrums), cymbals, all instruments of percussion and those which are noisy, is forbidden.

6. In compositions for the Church, long introductions or preludes are forbidden, whether these be for full orchestra or for individual instruments.

7. Composers of Church music must always bear in mind that instrumental music in church is merely *tolerated*; it must serve primarily to sustain and

enrich the chant, never to dominate it, still less to overpower it and reduce it to a mere accessory.

8. Organists are forbidden to perform pieces taken, in whole or in part, from the theatre; also to play brilliant pieces which are distracting, for, on the contrary, music must be made a means of recollection and must serve to excite the devotion of the faithful.

9. It is forbidden to develop certain psalms with great elaboration and with full orchestra, while passing over the other psalms and the hymn with indecent haste and with organ accompaniment. Each part of the Mass and of Vespers must be set to music and rendered in the same manner.

10. Each chant of Mass and of Vespers must preserve its *unity as a composition*, consequently it is forbidden to separate unduly with musical interludes, one part of a chant from another.

11. Those who are incapable of singing the Introit of the Mass and the Antiphons of Vespers in Gregorian Chant, may sing them to other melodies, but always in a respectful manner and so that at least the sacred words may be pronounced distinctly and with religious gravity.

12. Choirmasters and organists who fail to observe these rules will be fined *five scudi* (\$5.00), which fine will be doubled or even tripled should the offence be repeated; but, after a third offence, they will henceforth be forbidden to direct music or play the organ in Church.

13. Rectors of Churches will be fined *ten scudi* (\$10.00) for infraction of these rules, which fine may be doubled or trebled and to which other punishments may be added.

14. A *Commission of Vigilance* is hereby formed, a certain number of whose members must be drawn from the Congregation of St. Cecilia.

XI

Regulations for Sacred Music Approved by Pope Leo XIII and Published by the Sacred Congregation of Rites (September 21, 1884)

Article 7. It is absolutely forbidden that the parts of the text in the *Kyrie, Gloria, Credo, Sanctus*, etc., be broken up into detached fragments to the detriment of the unity of the whole; as also to omit or unduly hurry through the chant of certain parts of the office, such as the responses to the celebrant, the *Introit*, the hymn, the *Magnificat* at Vespers. Moreover, the omission of the *Gradual, Tract, Offertory* and *Communion*, under special circumstances, as for instance through lack of voices, with substitution of an organ piece, cannot be tolerated.

Article 8. It is forbidden that figured music be mixed with Gregorian Chant; consequently, what are known as musical *punti* are forbidden in the chanting of the Passion, but what may be permitted is that the part allotted to the "Turba" be sung in polyphonic music according to the model of the Roman School and particularly that of Palestrina.

Article 11. It is absolutely forbidden that any music should be performed in Church, however brief it may be, which contains themes drawn from theatrical works, from dance music of whatever type, whether polkas, waltzes, mazurkas, varsoviennes, quadrilles, galops, *contre danses*, *lithuaniennes*, etc., or profane pieces such as national hymns, popular songs, love-songs, funny songs, romanzas, etc.

Article 12. Instruments which are too noisy are forbidden, such as drums, bass-drums, cymbals, bagpipes and the piano, etc. . . .

Article 13. Organ improvisations according to individual fancy are forbidden to incompetent persons who are incapable of respecting the laws of musical art as also those which should protect the piety and recollection of the faithful.

XII

Motu Proprio of Pope Pius X on Sacred Music

(November 22, 1903)

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable disposition 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 foster-

ing 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 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 aught 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 fount, 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 odor 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 splendor 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 savor 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 their 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 *falsi-bordoni* 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 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 instrument 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, 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—nay, 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 edifi-

cation 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 favor 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 day of the Virgin and Martyr, St. Cecilia, November 22, 1903, in the first year of Our Pontificate.
PIUS X, POPE

Papal Letter to the Cardinal Vicar of Rome

The carrying out of the above regulations for the restoration of sacred music is laid upon Cardinal Respighi, Vicar-General of Rome, in the following letter from His Holiness.

Lord Cardinal,—A desire to see the decorum, dignity and holiness of the liturgical functions flourish again in all places has determined Us to make known by a special writing under Our own hand Our will with regard to the sacred music which is employed in the service of public worship. We cherish the hope that all will second Us in this desired restoration, not merely with that blind submission, always laudable though it be, which is accorded out of a pure spirit of obedience to commands that are onerous and contrary to one's own manner of thinking and feeling, but with that alacrity of will which springs from the intimate persuasion of having to do so on grounds duly weighed, clear, evident, and beyond question.

Even a little reflection on the end for which art is admitted to the service of public worship, and on the supreme fitness of offering to the Lord only things in themselves good, and where possible, excellent, will at once serve to show that the prescriptions of the Church regarding sacred music are but the immediate application of those two fundamental principles. When the clergy and choirmasters are penetrated with them, good sacred music flourishes spontaneously, as has been constantly observed, and continues to be observed in a great many places; when on the contrary those principles are neglected, neither prayers, admonitions, severe and repeated orders nor threats of canonical penalties suffice to effect any change; for passion, and when not passion a shameful and inexcusable ignorance, always finds a means of eluding the will of the Church, and continuing for years in the same reprehensible way.

This alacrity of will We look for in a very special way among the clergy and faithful of this Our beloved City of Rome, the centre of Christendom and the seat of the Supreme Authority of the

Church. Indeed it would seem but natural that none should feel more deeply the influence of Our word than those who hear it directly from Our mouth, and that the example of loving and filial submission to Our fatherly invitations should be given with greater solicitude by none more than by that first and most noble portion of the flock of Christ, the Church of Rome, which has been specially entrusted to Our pastoral care as Bishop. Besides, this example is to be given in the sight of the whole world. Bishops and the faithful are continually coming here from all lands to honor the Vicar of Christ and to renew their spirit by visiting our venerable basilicas and the tombs of the martyrs, and by assisting with redoubled fervour at the solemnities which are here celebrated with all pomp and splendour throughout the year. "*Optamus ne moribus nostris offensi recedant*," said Our predecessor Benedict XIV. in his own time in his Encyclical Letter *Annus qui*, speaking of this very subject of sacred music: "We desire that they may not return to their own countries scandalized by our customs." And farther on, touching on the abuse of instruments which then prevailed, the same Pontiff said: "What opinion will be formed of us by those, who, coming from countries in which instruments are not used in church, hear them in our churches, just as they might in theatres and other profane places? They will come, too, from places and countries where there is singing and music in the churches of the same kind as in ours. But if they are persons of sound judgment, they must be grieved not to find in our music that remedy for the evil in their own churches which they came hither to seek." In other times the contradiction between the music usually executed in the churches and the ecclesiastical laws and prescriptions was, perhaps, far less noticeable, and the scandal caused by this contradiction was doubtless more circumscribed, precisely because the evil was more widely diffused and general. But now that so much study has been employed by distinguished men in explaining the liturgy and

the art used in the service of public worship, now that such consoling, and not unfrequently, such splendid results have been obtained in so many churches throughout the world in the restoration of sacred music, notwithstanding the very serious difficulties that had to be faced, and that have been happily overcome; now, in fine, that the necessity of a complete change in the order of things has come to be universally appreciated, every abuse in this matter becomes intolerable, and must be removed.

You, therefore, Lord Cardinal, in your high office as Our Vicar in Rome for spiritual matters, will, We are sure, exert yourself with the gentleness that is characteristic of you, but with equal firmness, to the end that the music executed in the churches and chapels of the secular and regular clergy of this City may be in entire harmony with Our instructions. There is much to be corrected or removed in the chants of the Mass, of the Litany of Loretto, of the Eucharistic hymns, but that which needs a thorough renewal is the singing of the Vespers of the feasts celebrated in the different churches and basilicas. The liturgical prescriptions of the *Caeremoniale Episcoporum* and the beautiful musical traditions of the classical Roman school are no longer to be found. For the devout psalmody of the clergy, in which the people also used to join, there have been substituted interminable musical compositions on the words of the psalms, all of them modelled on old theatrical works, and most of them of such meagre artistic value that they would not be tolerated for a moment even in our second-rate concerts. Certain it is that Christian piety and devotion are not promoted by them; the curiosity of some of the less intelligent is fed, but the majority, disgusted and scandalised, wonder how it is that such an abuse can still survive. We therefore wish the cause to be completely extirpated, and that the solemnity of Vespers should be celebrated according to the liturgical rules indicated by Us. The Patriarchal basilicas will lead the way by the example of solicitous care and enlightened zeal of the Lord Cardinals who preside over them, and with these will vie especially the minor basilicas, and the collegiate and parochial churches, as well as the churches and chapels of the religious orders. And do you, Lord Cardinal, neither accept excuses nor concede delays. The difficulty is not diminished but rather augmented by postponement, and since the thing is to be done, let it be done immediately and resolutely. Let all have confidence in Us and in Our word, with which heavenly grace and blessing are united. At first the novelty will produce some wonder among individuals; here and there a leader or director of a choir may find himself somewhat unprepared; but little by little things will right themselves, and in the perfect harmony between the music with the liturgical rules and the nature of the psalmody all will discern a beauty and a goodness which have perhaps never before been observed. The Vesper service will indeed be notably shortened. But if the rectors of the churches desire on a special occasion to prolong the function somewhat, in order to detain the people who are wont so laudably to go in the evening to the particular church where the feast is being celebrated, there is nothing to hinder them—nay, it will rather be so much gained for the piety and edification of the faithful—if they have a suitable sermon after the Vespers, closed with Solemn Benediction of the Most Holy Sacrament.

Finally, We desire that sacred music be cultivated

with special care and in the proper way in all the seminaries and ecclesiastical colleges of Rome, in which such a large and choice body of young clerics from all parts of the world are being educated in the sacred sciences and in the ecclesiastical spirit. We know, and We are greatly comforted by the knowledge, that in some institutions sacred music is in such a flourishing condition that it may serve as a model for others. But there are some seminaries and colleges which leave much to be desired owing to the carelessness of the superiors, or the want of capacity and the imperfect taste of the persons to whom the teaching of chant and the direction of sacred music is entrusted. You, Lord Cardinal, will be good enough to provide a remedy for this also with solicitude, by insisting especially that Gregorian Chant, according to the prescriptions of the Council of Trent and of innumerable other councils, provincial and diocesan in all parts of the world, be studied with particular diligence, and be as a rule preferred in the public and private functions of the institute. It is true that in other times Gregorian Chant was known to most people only through books which were incorrect, vitiated and curtailed. But the accurate and prolonged study that has been given to it by illustrious men who have done a great service to sacred art has changed the face of things. Gregorian Chant restored in such a satisfactory way to its early purity, as it was handed down by the fathers and is found in the codices of the various churches, is sweet, soft, easy to learn and of a beauty so fresh and full of surprises that wherever it has been introduced it has never failed to excite real enthusiasm in the youthful singers. Now, when delight enters into the fulfilment of duty, everything is done with greater alacrity and with more lasting fruit. It is Our will, therefore, that in all seminaries and colleges in this fostering city there be introduced once more the most ancient Roman chant which used to resound in our churches and basilicas and which formed the delight of past generations in the fairest days of Christian piety. And as in former times that chant was spread abroad over the whole Western Church from Rome, so We desire that Our young clerics, educated under Our own eyes, may carry it with them and diffuse it again in their own dioceses when they return thither as priests to work for the glory of God. We are overjoyed to be able to give these regulations at a time when we are about to celebrate the 15th centenary of the death of the glorious and incomparable Pontiff St. Gregory the Great, to whom an ecclesiastical tradition dating back many centuries has attributed the composition of these sacred melodies and from whom they have derived their name. Let Our dearly-beloved youths exercise themselves in them, for it will be sweet to Us to hear them when, as We have been told will be the case, they will assemble at the coming centenary celebrations round the tomb of the Holy Pontiff in the Vatican Basilica during the Sacred Liturgy which, please God, will be celebrated by Us on that auspicious occasion.

Meanwhile as a pledge of Our particular benevolence, receive, Lord Cardinal, the Apostolic Benediction, which from the bottom of Our heart We impart to you, to the clergy, and to all Our most beloved people.

From the Vatican on the Feast of the Immaculate Conception of 1903.

PIUS X, POPE

XIII

Decree for Rome and the Universal Church published by the Sacred Congregation of Rites by Order of Pope Pius X (January 8, 1904)

By the *Motu Proprio* of November 22, 1903, in the form of an *Instruction on Sacred Music*, Our Holy Father, Pope Pius X, happily restored the use of authentic Gregorian Chant in the Church, and at the same time collected together the principal rules to promote and re-establish the sanctity and dignity of sacred melodies in the churches; and thereby wished to form, as it were, a *legal Codex of Sacred Music* to be recognized as law by the Universal Church. Wherefore, the same Holy Father by means of the Sacred Congregation of Rites, commanded and ordained that the aforesaid *Instruction* should be obeyed and scrupulously observed by all the churches, notwithstanding any privileges and exceptions, however important they may be, as those granted by the Holy See to the Major Basilicas in Rome, particularly to the Church of St. John Lateran. Likewise, all privileges and concessions having been recalled,

through which, owing to the circumstances of time and place, were introduced more recent forms of liturgical chant by the Holy See and by this Sacred Congregation, His Holiness kindly conceded that such forms of sacred music in those churches, where they had already been introduced, could be retained and used on condition that they be replaced by Gregorian Chant as soon as possible, notwithstanding anything to the contrary.

Concerning all these things, His Holiness Pope Pius X has ordered the Sacred Congregation of Rites to promulgate the present decree. January 8, 1904.

L. † S.

SERAFINUS Card. CRETONI,
Prefect of the Sacred Congregation of Rites.
DIOMEDES PANICI, Archb. of Laodicea,
Secretary of the S. C. R.

XIV

Decree or Declaration on the Vatican Edition of the Gregorian Liturgical Books and Its Reproduction

The question has been asked whether Bishops may give their approval to Gregorian chant books which contain the accurately reproduced melodies of the Vatican Edition, but with rhythmical signs that are added by private authority.

The Sacred Congregation of Rites, to reinforce the declaration in the Decree No. 4259 (25 January, 1911), replied as follows:

Ordinaries in their own Dioceses may give the Imprimatur to editions (of these books) made for

scholae cantorum, and furnished with rhythmical signs, as they are called; provided it is understood that the other regulations of the Decree of the Sacred Congregation of Rites regarding the restoration of Gregorian chant have been observed.

His Holiness Pope Pius X ratified and approved this resolution when it was submitted to him by the Secretary of the Sacred Congregation of Rites.

11 April, 1911.

XV

Regulations for the Province of Rome

To the Pastors, Rectors and Superiors of all churches and chapels of the clergy, both regular and secular; to the Superiors of Seminaries, Colleges and ecclesiastical schools; to the directors of music and the choirmasters of Rome.

When communicating to the clergy and to the people of Rome the *Motu Proprio* of His Holiness Pope Pius X concerning Sacred Music (November 22, 1903)—a decree which originated in the Pope's spontaneous will—we considered its regulations so explicit as to render further elucidation unnecessary. Furthermore, we expected that the Roman Commission on Sacred Music would have dealt fully with the task of examining and approving compositions of sacred music and would have watched over the performance of choirs in this immortal city.

Now, however, it has been deemed advisable to lend fresh impetus to the movement for the restoration of sacred music in Rome by enlisting the support of the Italian Society of St. Cecilia, which society has been canonically appointed by Us and established in Rome on April 28, 1910. Results of a practical nature may be expected from this Society toward the reform of sacred music, and we in-

vite all the Reverend Clergy, the Superiors and Rectors of Churches and Colleges, and all those who have at heart the dignity of the Sacred Liturgy, and the decorum of Holy Church, to join this Society in order to co-operate fully with the aims of the Holy Father in his venerated *Motu Proprio*.

SEMINARIES AND RELIGIOUS INSTITUTIONS

Positive, energetic and enlightened action on the part of the clergy, both secular and regular, is required to attain this result. It is essential above all that the seminaries, ecclesiastical colleges and religious institutions should give their students a sound and serious training in liturgical chant and sacred music. While we desire to congratulate those institutions which have shown zeal in carrying out the wishes of the Holy Father, we feel it our duty to spur them to even greater efforts along these lines.

It is the formally expressed wish of His Holiness that every educational institution for the formation of the clergy—and even of regulars—shall devote special attention to the study of liturgical chant and sacred music, treating them as subjects of the highest importance to the clergy. Those Superiors who

have installed a daily lesson in singing and sacred music, for all the students without exception, even though the lesson be brief, are worthy of the highest praise. But under no circumstances shall any such institute be permitted to devote less time than two full hours a week to the serious and practical study of Sacred Music, and this to apply to all the students indiscriminately. Preference must be given to Gregorian Chant over all other forms of Church Music. These two hours shall not include the time given to necessary rehearsals.

We welcome the fact that the Society of St. Cecilia has opened a College of Gregorian Chant and Sacred Music in the city of Rome,* and we feel sure that among the clergy and laity many will take advantage of the courses offered, especially those on Gregorian Chant, realizing as they must, the advantage of being trained in a uniform method in order correctly to interpret the liturgical melodies.

In order to obtain regularity, precision and prompt observance of the rules governing sacred music, the Holy Father has deigned to vest all authority as regards the disciplinary features of the church music regulations in the Cardinal Vicar, whose authority extends to all churches of the secular and regular clergy, the Patriarchal Cathedrals, the chapels of religious communities, both of men and women, and to all seminaries, institutes, societies, congregations, associations and confraternities—even such as may be under special exemption.

We trust that the Reverend clergy, the rectors and pastors of churches and colleges, the directors of music and choirmasters, may all be imbued fully with the spirit of the Holy Father's wise regulations and show zeal in carrying them out exactly, thus promoting the restoration of an art that will be truly noble and worthy of the divine liturgy.

To facilitate this important matter, we have thought it well to lay down some practical rules which, by order of the Holy Father, are to be observed by all those who are responsible in any capacity for the music in the churches and chapels of Rome.

I

RULES FOR DIRECTORS, ORGANISTS AND SINGERS

1. The most ancient and correct ecclesiastical tradition in regard to Sacred Music encourages the whole body of the people to take an active part in the liturgical services, the people singing the Common of the Mass, while a *Schola Cantorum* sings the variable and richer parts of the text and melodies, thus alternating with the people. For this reason His Holiness, in the venerated Motu Proprio of November, 1903, prescribed that, "an effort should be made to restore the use of Gregorian Chant *by the people*, so that the faithful might take a more active part in the liturgical services of the Church, as was the case in ancient times." And again: "Scholæ Cantorum should be restored, at least in the principal churches. This has been done in several places with notable success. But even in smaller churches, and in country parishes, a zealous pastor will have no difficulty in forming such Scholæ, and will find this a ready means of gathering the children about him, and of attracting the young men of the parish—to the benefit of these last—and to the edification of the people."

2. The Choir (*cappelle musicali*) composed of a group of trained singers under the direction of a

choirmaster, is a more recent institution, yet a legitimate one, to replace the original combination of Schola Cantorum and people.

3. Since, however, the rendering of the Gregorian Chant (as well as other compositions, both ancient and modern) is entrusted to choirs, and since—both in the choice of music and in its rendering—there is danger that these choirs may fail to conform to ecclesiastical rules, all members of a choir must give full guarantee, not only of their technical capacity, but furthermore of their *will to conform* to the ecclesiastical rulings and the laws of the Motu Proprio.

No one, therefore, shall be admitted as member of a liturgical choir (even though he may have filled the requirements laid down in Paragraph 6, and have been approved on technical grounds) until he shall have signed and delivered to the Holy Apostolic Visitor a written statement promising to observe scrupulously all rules of the liturgy and ceremonial, all decisions and rulings of the ecclesiastical authorities on sacred chant and music—especially those embodied in the Motu Proprio of His Holiness, Pope Pius X—and all regulations, present and future, of the Roman Commission on Sacred Music, it being understood that the ecclesiastical authorities reserve the full right to withdraw from those who transgress the rules the privilege of practicing their art in the churches.

4. No choir or Schola Cantorum can be established in Rome without previous permission of the Holy Apostolic Visitor. Both the director and the organist must receive proper authorization. The director will be held personally responsible by the Church authorities for any infraction of the rules which may be committed by his Schola or his choir.

5. The formation of a temporary choir for some special occasion of a solemn nature in a particular church is allowed, provided it be formed under the guidance of an approved director and that he be responsible for it.

6. To hold a position of choirmaster, organist or singer in any church of the Province of Rome, special authorization must be obtained from the proper ecclesiastical authority, who will base his action on the recommendation of the Commission on Sacred Music.

For an applicant to obtain such authorization the following conditions will be required:

(a) His artistic ability in sacred music (according to the various degrees) to be vouched for by standard diplomas and in special cases by equivalent testimonials or references.

(b) His personal character must be shown to be in keeping with the high moral sense and religious faith suitable in one who uses his art as a means of interpreting the sacred liturgy. For the Motu Proprio admits as members of choirs, "only men of well-known piety and probity of life, and who show themselves worthy of the sacred office which they exercise by their modest and devout bearing during the liturgical functions." Hence no director, choirmaster, organist or singer shall belong to any association forbidden by the Catholic Church, shall take part in the services of heretical churches or chapels, or shall give musical performances which may, in any way, prove hurtful to religion or morals, or even which may be unworthy of one who belongs to a church choir.

* This College has since been raised to the position of a Pontifical Institute. (Ed.)

(c) A written declaration will be required promising full obedience to the church music regulations of the Holy See, as outlined in Paragraph 3.

7. The Roman Commission on Sacred Music will judge of the capacity of each candidate for the position of director, choirmaster, organist or singer, and when it seems advisable will require of the candidate a performance by which to test his artistic calibre. Should an applicant, otherwise acceptable, be inexperienced in Gregorian Chant, he can be accepted only provisionally, nor will he be allowed to perform in any church until such time as he can obtain the full certificate of competence.

8. A register or official list of authorized choirmasters, organists and singers shall be kept by the Holy Apostolic Visitor.

9. Churches and Chapels which intend to hold contests for the position of Director, Choirmaster, Organist or Singer shall act under the direction of the Holy Apostolic Visitor and the Roman Commission on Sacred Music, following strictly the present regulations which, by order of His Holiness, apply to the Patriarchal Cathedrals and all Churches and Chapels, even those which are under special exemption.

10. Only those who have a full knowledge of Gregorian Chant and have been authorized by the Roman Commission can hold the position of Choirmaster.

11. In Religious Communities a member of the Order may hold the position of Director of Music, provided he be found competent, but always on condition that he shall conform strictly to the rules laid down by the Roman Commission on Sacred Music and by the Holy Apostolic Visitor.

12. Women are forbidden to sing during the liturgical services except as members of the congregation. They may not sing in galleries either by themselves or as forming part of a choir. Women, however, who are members of a Religious Community, and, with them, their pupils, may sing in their own Churches and Chapels during liturgical services, according to the decree of the Sacred Congregation of Bishops. However, we desire that the singing of solos by them be forbidden, and we recommend that they give preference to Gregorian Chant both at Mass and at Vespers, which Chant should, if possible, be rendered by the entire Community.

II

RULES FOR THE RECTORS OF CHURCHES

13. Pastors and Superiors of churches and chapels must understand clearly and familiarize themselves with the ecclesiastical rules regarding Sacred Music. They must explain these rules to their choirmasters, organists and singers, and insist upon strict observance of the same. The Pastors shall be held personally responsible (as well as the choirmasters) for any infraction of the rules that may take place in their churches.

14. Pastors must engage for their churches only such choirmasters, organists and singers as have the authorization of the Holy Apostolic Visitor and whose names are inscribed on the official list. It is also the duty of Pastors to refuse to tolerate the performance of any composition which has not been specifically approved.

15. The Pastors must see that the music of the liturgical services shall be properly interpreted by a group of singers sufficient in number and competent

both from a liturgical and artistic standpoint. In order to obtain this result the singers must be brought together at regular intervals for a sufficient number of rehearsals. It is evident, therefore, that both the choirmaster and the singers must be adequately remunerated, and a considerable sum of money must be set aside by each church in its annual budget for this purpose, even though the cost of providing good music should make it necessary to cut down other expenses usually incurred for the celebration of festivals.

16. The Pastors shall explain to the people (or shall secure the services of others who are competent to explain) the Holy Father's high intentions in insisting on the reform of Sacred Music, and they shall urge the people to co-operate by taking an active part in the sacred functions by joining in singing the common parts of the Mass (the Kyrie, Gloria, etc.), also the psalms and the more familiar hymns of the liturgy as well as hymns in the vernacular.

17. To bring about this result, the Pastors, Rectors and Superiors, especially of the principal churches, shall make every effort to establish their own *Schola Cantorum*, placing them in the hands of competent musicians.

Congregations, confraternities, all Catholic Societies and parochial schools are urged to foster the effective training of their members in sacred singing. The central directors of such societies in the Province, as also the several directors of the parochial branches, are urged to take action along these lines, in order that the Holy Father's noble enterprise may be welcomed by these associations and become a part of their statutes. All bodies of women teachers should make this work especially their own, so that the boys and girls who come under their training may be able to take part in the sacred functions, and by singing the music allotted to the people, may encourage the rest of the congregation to follow their example.

18. Lest any abuses should arise in the rendering of the melodies, or any alteration or deviation from their genuine form, everything must be carried out under the supervision of the Roman Commission on Sacred Music, assisted by the Italian Society of St. Cecilia.

SPECIAL DIRECTIONS

19. Every *Schola Cantorum* or Choir shall be equipped with an adequate musical library for the regular Church services, which must include a sufficient number of books of Gregorian melodies according to the Vatican edition. In order to facilitate a uniform rendering in the various churches, the rhythmic signs of Solesmes may be used.

All musical compositions destined for use at ecclesiastical functions (unless they belong to the school of classic polyphony) must have the specific approval of our Commission on Sacred Music. In general, the Masses recommended by St. Cecilia Societies of Italy and Germany may be considered approved.

Endorsement will be denied all compositions whose style is forbidden, even should such compositions be submitted with cuts and modifications, the *Motu Proprio* having declared clearly that "the intrinsic structure, the rhythm and what is known as the *conventionalism* of this style adapt themselves badly to the requirements of true liturgical music."

20. We wish to emphasize the fact that to omit the singing of any prescribed part of the Common or the Proper of the Mass, or of the office, or of any other liturgical service, is forbidden. Where the rubrics require the repetition in full of an antiphon, this shall be done. Occasionally the organ may be allowed to substitute a part of the liturgical text, yet the latter must be clearly recited either by the choir or by the chanters *recto tono*. Moreover, the interpolation of what we would call arbitrary additions or improvised ornamentations in the chant, the antiphons, and responses, tracts, etc., shall be eliminated. Whenever these parts be not executed in Gregorian Chant, they ought to be set to music in their own proper liturgical style.

21. In sacred music the solo must not predominate, but where a solo occurs it must have the character of a melodic projection organically united to the rest of the composition.

22. In regard to Vespers, the prescriptions of the *Cæremoniale Episcoporum* require that they be sung in Gregorian Chant in accordance with the Church's best tradition regarding the singing of psalms and antiphons. However, the characteristics proper to this liturgical prayer would not be lost in case the psalms, the hymns and canticles should be executed in Gregorian Chant, alternating with the well-known "*falsibordoni*," as the *Motu Proprio* states, or with verses composed for this purpose.

Therefore, we recommend that the custom of singing of Vespers be made more general by encouraging clergy and people to take an active part in the singing as well as the choir. While psalms entirely composed in modern music may indeed be permitted (provided the composition retains the characteristics of psalmody) still this permission must be used with great caution and only occasionally, and under no circumstances for all the psalms of Vespers or of Solemn Complin, lest the liturgical function be reduced to a musical entertainment at which clergy and people assist without taking any active part therein. Therefore, the Reverend Canons, and the Religious having choir duty, shall be diligent in preparing themselves to sing the liturgical melodies beautifully, either alone or alternating with the choir, and this notwithstanding a contrary practice of long standing. They will remember the principles laid down in the *Motu Proprio* that "an ecclesiastical service loses none of its solemnity if rendered only in Gregorian Chant."

23. Organists shall be careful not to overpower the voices by an accompaniment of an elaborate nature or by the excessive use of heavy reed stops. This warning is especially to be observed in accompanying Gregorian Chant.

Organists shall use only approved music, even for their preludes and interludes.

24. The organ or the harmonium (reed organ) are the only instruments which may be played in Church without special permission, which must be asked each time of the Holy Apostolic Visitor, and we hereby give warning that we will grant such permission only in rare and very exceptional instances.

A special permission must also be obtained each time a band is to play in processions outside the Church, on the understanding always that the band will confine itself to the rendering of sacred music expressly written for religious purposes, or, better yet, confine itself to accompanying some hymns sung

by the choir or by the people in Latin or in the vernacular.

25. Special attention shall be given to the selection of music for functions of Cardinals or Bishops, according to the exigencies of the occasion. (See Decree of the S. C. *Cæremoniale*, May 30, 1901.) It will be noted in this same decree that Pontifical Mass celebrated by a Cardinal shall be rendered in Gregorian Chant or by unaccompanied polyphonic music. On these occasions the use of the organ is not entirely prohibited for the support of the voices in the chant or for the playing of interludes whenever the ceremonies permit.

(Note—In Rome the general custom is to render only unaccompanied music at any solemn function at which a Cardinal pontificates.)

26. The use of the organ is forbidden on the weekdays and Sundays of Advent and Lent, except on *Gaudete* and *Laetare* Sundays. However, in case of real necessity (recognized as such by Us), a very subdued support of the voices will be tolerated when singing the Gregorian melodies. But this concession does not apply to the liturgical services on the last three days of Holy Week, when all sound of the organ is prohibited.

27. In the singing of High Masses of Requiem, the organ may be used only to support the voices. In low Masses of Requiem, however, no instrument whatever shall be played.

28. During low Mass, motets may be sung and the organ played according to the rubrics, but the music must cease at the times when the Celebrant prays in a loud voice. Music may be heard during the following times: during the priest's preparation and thanksgiving; from the *Offertory* to the *Preface*; from the *Sanctus* to the *Pater*, and from the *Agnus Dei* to the *Post Communion*. During the Communion of the people, however, the music must stop for the recitation of the *Confiteor* and the *Ecce Agnus Dei*.

29. During private Masses and functions that are not strictly liturgical (such as Triduum, Novenas, etc.), also with the Exposition of the Most Blessed Sacrament, singing in the vernacular is allowed, provided that words and music have received proper authorization. At the moment of the Exposition of the Blessed Sacrament, only hymns or motets to the Blessed Sacrament shall be sung. The hymn *Tantum Ergo* and verse *Genitori* must immediately precede the Benediction of the Most Blessed Sacrament, followed by the Oremus and the Benediction itself. Nothing else must be sung either in Latin or in the vernacular between the *Tantum Ergo*, the Prayer and the Benediction.

30. We wish to correct the idea current among some people that at non-liturgical functions, or extra liturgical functions, a style of music may be rendered which has been condemned for use at liturgical functions. Music of this character is condemned for use in church for any and every occasion. Nobility and seriousness of style must characterize all music to be performed in holy places, whatever may be the occasion, while music destined for the liturgical service is subject to still further restrictions.

31. Within six months of the publication of the present regulations, all choir galleries shall be provided with screens or gratings so as to hide the singers from the people, and all inside elevation which might defeat the purpose of the screens shall be removed.

32. All plans for the restoration of organs or for the purchase of new instruments—both from a technical and artistic point of view, including their placing in the church, the position and arrangement of choir galleries—all matters of this nature shall be submitted to the Roman Commission on Sacred Music, for it is evident that a good instrument is an important factor in the successful rendering of sacred music.

From Our Residence,
February 2, 1912.
(Signed) PIETRO CARDINAL VICARIO

APPENDIX

The Roman Commission on Sacred Music is composed of the following members:

Rt. Rev. Monsignor Lorenzo Perosi
Rt. Rev. Monsignor Antonio Rella
Canon Raffaele Casimiri, Secretary
Rev. Father Angelo de Santi, S.J.
Maestro Ernesto Boezi
Maestro Alberto Cametti
Baron Rodolfo Kanzler
Maestro Filippo Mattoni
Prof. Alessandro Parisotti

The headquarters of the Commission is at the residence of the Vicar of Rome, First Office, Holy Apostolic Visitor.

TEMPORARY ARRANGEMENTS

I

All choirmasters, organists or singers now practicing their art in the churches and chapels of Rome shall give evidence of their proficiency to the Roman Commission on Sacred Music, which will then decide whether they may be allowed to continue in the practice of their art and under what conditions. Anyone who fails to comply with this ruling within two months of the publication of the present regulations shall automatically be excluded from the number of approved church musicians.

II

The Reverend Prefects of Choirs in basilicas and collegiate churches, the Reverend Pastors, Superiors and Rectors of the other churches and chapels of Rome, will kindly forward all data regarding their choirs and those who belong to them, according to the directions in the plan appended.

From Our Residence,
February 2, 1912.
PIETRO CARDINAL VICARIO

XVI

Decree Concerning the Modulation of Monosyllables or Hebrew Words in Lessons, Versicles and Psalms

The following doubt has been submitted for solution to the Sacred Congregation of Rites by certain masters of Gregorian Chant:

Whether in chanting the Lessons, Versicles and especially the asterisk-divided Psalms, when a monosyllable or Hebrew word occurs, either the cadence

may be changed or the chant prolonged to the usual modulation?

The same Sacred Congregation with the approval of Pope Pius X replied affirmatively to both parts of the question.

8 July, 1912.

XVII

Rescript on Hypermetric Syllables in Chant

The question is frequently asked of the Sacred Congregation of Rites: "Whether the regulation given in the Vatican Antiphony about hypermetric syllables which occur often in the singing of hymns—that is, these syllables are not to be elided but are to be distinctly pronounced and sung on their own notes—whether or not this regulation is to be interpreted strictly, or whether on the contrary it is permissible to slur over these syllables, especially if this

practice is thought easier and more convenient?"

The same Sacred Congregation, after hearing the opinion of the Special Commission for the Liturgical Gregorian Chant, issued the following Rescript on the question, which had been carefully considered: "To the first part, No; to the second part of the question, Yes."

14 May, 1915.

XVIII

Concerning Vespers

A decree of the Sacred Congregation of Rites (Dec. 29th, 1884) permits the Vespers of the B. V. M. or any others to be sung on Sundays and holy days in merely parochial churches where there is no obligation of reciting the Canonical hours, the celebrant meanwhile privately reciting the proper Vespers of the day. To remove all doubt, the decree is given here:

DUBIUM

Utrum in ecclesiis mere parochialibus ubi non

adest obligatio chori, Vesperae quae ad devotionem populi diebus Dominicis et Festivis cantantur, conformes esse debent officio diei ut in Breviario, vel desumi possint ex alio officio, puta de SS. Sacramento vel de B. V. M.?

Resp.—Licitum est in casu Vesperas de alio officio cantare, dummodo ii qui ad canonicas horas tenentur, privatim recitent illas de officio occurrenti.

XIX

Concerning Recitation—Rescript, S.C.R., August 8, 1906

Answering questions proposed by the Abbot of Santa Maria Maggiore in Naples, the Sacred Congregation of Rites has decided (Aug. 8, 1906) that in solemn Mass, when the organ is used, the *Gradual*, *Offertory*, and *Communion*, when not sung, must be recited in a high and intelligible voice; and that the

Deo gratias following the *Ite missa est* should receive the same treatment. Also that it is preferable that all of the above chants should be sung (with or without accompaniment), according to the authentic books of Gregorian Chant. The question and answer are as follows:

Rmus Abbas Sanctae Mariae Maioris, Neapolis, Sacrae Rituum Congregationi sequentia dubia pro opportuna solutione humillime exposuit, nimirum:

I. Quum organum quod in ecclesia permittitur, iuxta praescriptum in Motu Proprio Pii Papae X ita cantum comitari debeat ut illum sustineat, non opprimat, et fideles recte valeant verba intelligere: in Missa solemnī, *Graduale*, *Offertorium* et *Communio*, quae partes miram saepe continent analogiam ad festum quod agitur, possuntne, dum pulsantur organa, submissa voce seu tono unico sub organo recitari? Et quatenus affirmative, estne laudabilius ut illae, organo cessante vel comitante, notis gregorianis cantentur?

II. Item *Deo gratias* in fine Missae potestne recitari sub organo vel debet notis gregorianis, ut in *Ite missa est* cantari?

Et Sacra Rituum Congregatio, ad relationem subscripti Secretarii, exquisita sententia Commissionis Liturgicae, reque sedulo perpensa, respondendum censuit:

Ad I Quoad primam partem quando organa pulsantur, si praedicta nempe *Graduale*, *Offertorium* et *Communio* non cantentur, recitanda sunt voce alta et intelligibili, iuxta mentem Caeremonialis Episcoporum lib. 1, cap. XXVIII, n. 7, et decretorum n. 2994 Montis Politiani 10 Ianuarii 1852 ad 11, et n. 3108 S. Marci 7 Septembris 1861 ad XIV et XV.

Quoad secundam partem affirmative, adhibitis libris authenticis cantus gregoriani.

Ad II Provisum in I.

Atque ita rescripsit, die 8. Augusti 1906.

✠ D. Panici, Archiep. Laodicen., Secret.

The Right Rev. Abbot of S. Maria Maggiore, Naples, most humbly proposed to the Sacred Congregation of Rites the following doubts for appropriate solution, namely:

I. Since the organ should, in accordance with the prescription of the *Motu proprio* of Pope Pius X accompany the singing in such a manner as to sustain and not overwhelm it, to the end that the faithful may be able to understand the words aright: Is it permissible at solemn Mass to recite in a low monotone, with organ accompaniment, the *Gradual*, *Offertory*, and *Communion*, in view of the fact that these parts of the Mass have a particular reference to the feast which is being celebrated? And, if the answer be affirmative, is it preferable that, with or without organ accompaniment, these texts be sung in Gregorian Chant?

II. Similarly, may the *Deo Gratias* at the end of the Mass be recited with organ accompaniment, or should it be sung in Gregorian Chant, as is the case with the *Ite missa est*?

And the Sacred Congregation of Rites, having sought the opinion of the Liturgical Commission, and after careful deliberation, has decided to answer the matter (as submitted by the subscribing Secretary):

I. As to the first part: When the organ is played, if the aforesaid parts, namely the *Gradual*, *Offertory*, and *Communion*, be not sung, they are to be recited in a high and clear voice, according to the mind of the Caeremoniale Episcoporum Bk. 1, Chapter XXVIII, No. 7, and of the decrees of No. 2994 Montis Politiani, January 10, 1852, at II, and No. 3108 S. Marci, September 7, 1861, at XIV and XV.

As to the second part:

Affirmatively, the authentic books of the Gregorian Chant being employed.

II. Answered in the same way as I.

Thus the undersigned wrote (to the Abbot), August 8, 1906.

✠ D. Panici, Archiep. Laodicen., Secretary.

XX

Regarding Musical Instruments in the Church

In a rescript ("Compostellana"), dated 13 November, 1908, the Sacred Congregation of Rites decides:

1. Oboes and clarinets may be tolerated in sacred music, provided that they be used in moderation, and that, for each work (composition) in which they are to be used, the permission of the Ordinary shall have been obtained.

2. That with respect to kettledrums, drums (Sp. *timbales*, *tympanos*), article 19 of the *Motu Proprio* applies. (This article reads: "The employment of the piano is forbidden in church, as is also that of loud-sounding or frivolous instruments, such as the drums, cymbals, bells, and the like"). Art. 16 also applies, viz; that the singing be merely sustained, not oppressed, by instruments.

3. That such instruments are not permissible in religious music or instrumental accompaniment in the choir.

The above is the substance of the following Rescript:

Compostellana.

Circa Usum Quorundam Instrumentorum In Musica Sacra.

Hodiernus R. mus Praeses Commissionis dioecesanæ de Musica sacra ab. E.mo et R.mo dno Cardinali Iosepho M. de Herrera y de la Iglesia, Archiepiscopo Compostellano constitutæ, a Sacrorum Rituum Congregatione reverenter expostulavit.

I. An in musica sacra organica admitti possunt instrumenta oboes, clarinetes, trombones, nuncupata?

II. An instrumenta vulgo timbales seu tympanos sint habenda uti fragorosa et strepitantia?

III. An eadem permitti possint in musica et orchestra religiosa?

Et Sacra eadem Congregatio ad relationem subscripti secretarii, exquisita specialis Commissionis de Musica et cantu sacro sententia, ita respondendum censuit:

Ad I Possunt tolerari instrumenta musicae *Oboes* et *Clarinetes* dummodo moderate, et obtenta pro quovis opere ab Ordinario licentia, adhibeantur.

Ad II Provisum est in art. 19 instructionis Pontificiæ *de musica sacra*, 22 Novembris 1903; et omnino servetur art. 16 eiusdem instructionis.

Ad III Negative.

Atque ita rescripsit die 13 Novembris 1908.

S. CARD. CRETONI, *Praef.*

† D. PANICI, Archiep. Laod., Secret.

XXI

Sanctissimi Domini Nostri

PII

Divina Providentia

Papae XI

Constitutio Apostolica de Liturgia deque Cantu Gregoriano et Musica
Sacra cotidie magis provehendis

PIUS EPISCOPUS

Servus Servorum Dei

Ad perpetuam Rei Memoriam

THE APOSTOLIC CONSTITUTION

“*Divini Cultus Sanctitatem . . .*”

Since the Church has received from Christ her Founder the office of safeguarding the sanctity of divine worship, it is certainly incumbent upon her, while leaving intact the substance of the Sacrifice and the sacraments, to prescribe ceremonies, rites, formulas, prayers and chant for the proper regulation of that august public ministry, so rightly called the Liturgy, or the eminently “sacred action.” For the liturgy is indeed a sacred thing, since by it we are raised to God and united to him, thereby professing our faith and our deep obligation to him for the benefits we have received and the help of which we stand in constant need. There is thus a close connection between dogma and the sacred liturgy, and between Christian worship and the sanctification of the faithful. Hence Pope Celestine I. saw the standard of faith expressed in the sacred formulas of the liturgy. “The rule of our faith,” he says, “is indicated by the law of our worship. When those who are set over the Christian people fulfil the function committed to them, they plead the cause of the human race in the sight of God’s clemency, and pray and supplicate in conjunction with the whole Church.”

These public prayers, called at first “the work of God” and later “the divine office” or the daily “debt” which man owes to God, used to be offered both day and night in the presence of a great concourse of the faithful. From the earliest times the simple chants which graced the sacred prayers and the liturgy gave a wonderful impulse to the piety of the people. History tells us how in the ancient basilicas, where bishop, clergy and people alternately sang the divine praises, the liturgical chant played no small part in converting many barbarians to Christianity and civilization. It was in the churches that heretics came to understand more fully the meaning of the communion of saints; thus the Emperor Valens, an Arian, being present at Mass celebrated by S. Basil, was overcome by an extraordinary seizure and fainted. At Milan S. Ambrose was accused by heretics of attracting the crowds by means of liturgical chants, and it was due to these that S. Augustine made up his mind to become a Christian. It was in the churches, finally, where practically the whole city formed a great joint choir, that the workers, builders, artists, sculptors and writers gained from the liturgy that deep knowledge of theology which

This translation reprinted by permission of Messrs. Burns Oates & Washbourne, Ltd., London.

is now so apparent in the monuments of the Middle Ages.

No wonder, then, that the Roman Pontiffs have been so solicitous to safeguard and protect the liturgy. They have used the same care in making laws for the regulation of the liturgy, in preserving it from adulteration, as they have in giving accurate expression to the dogmas of the faith. This is the reason why the Fathers made both spoken and written commentary upon the liturgy or "the law of worship"; for this reason the Council of Trent ordained that the liturgy should be expounded and explained to the faithful.

THE MOTU PROPRIO OF POPE PIUS X

In our own times, too, the chief object of Pope Pius X, in the Motu proprio which he issued twenty-five years ago, making certain prescriptions concerning Gregorian chant and sacred music, was to arouse and foster a Christian spirit in the faithful, by wisely excluding all that might ill befit the sacredness and majesty of our churches. The faithful come to church in order to derive piety from its chief source, by taking an active part in the venerated mysteries and the public solemn prayers of the Church. It is of the utmost importance, therefore, that anything that is used to adorn the liturgy should be controlled by the Church, so that the arts may take their proper place as most noble ministers in sacred worship. Far from resulting in a loss to art, such an arrangement will certainly make for the greater splendor and dignity of the arts that are used in the Church. This has been especially true of sacred music. Wherever the regulations on this subject have been carefully observed, a new life has been given to this delightful art, and the spirit of religion has prospered; the faithful have gained a deeper understanding of the sacred liturgy, and have taken part with greater zest in the ceremonies of the Mass, in the singing of the psalms and the public prayers. Of this We Ourselves had happy experience when, in the first year of Our Pontificate, We celebrated solemn High Mass in the Vatican Basilica to the noble accompaniment of a choir of clerics of all nationalities, singing in Gregorian chant.

It is, however, to be deplored that these most wise laws in some places have not been fully observed, and therefore their intended results not obtained. We know that some have declared that these laws, though so solemnly promulgated, were not binding upon their obedience. Others obeyed them at first, but have since come gradually to give countenance to a type of music which should be altogether banned from our churches. In some cases, especially when the memory of some famous musician was being celebrated, the opportunity has been taken of performing in church certain works which, however excellent, should never have been performed there, since they were entirely out of keeping with the sacredness of the place and of the liturgy.

THE CENTENARY OF GUIDO OF AREZZO

In order to urge the clergy and faithful to a more scrupulous observance of these laws and directions which are to be carefully obeyed by the whole

Church, We think it opportune to set down here something of the fruits of Our experience during the last twenty-five years. This We do the more willingly because in this year We celebrate not only the memory of the reform of sacred music to which We have referred, but also the centenary of the monk Guido of Arezzo. Nine hundred years ago Guido, at the bidding of the Pope, came to Rome and produced his wonderful invention,¹ whereby the ancient and traditional liturgical chants might be more easily published, circulated and preserved intact for posterity—to the great benefit and glory of the Church and of art. It was in the Lateran Palace that Gregory the Great, having made his famous collection of the traditional treasures of plainsong, editing them with additions of his own, had wisely founded his great *Schola* in order to perpetuate the true interpretation of the liturgical chant. It was in the same building that the monk Guido gave a demonstration of his marvelous invention before the Roman clergy and the Roman Pontiff himself. The Pope, by his full approbation and high praise of it, was responsible for the gradual spread of the new system throughout the whole world, and thus for the great advantages that accrued therefrom to musical art in general.

We wish, then, to make certain recommendations to the Bishops and Ordinaries, whose duty it is, since they are the custodians of the liturgy, to promote ecclesiastical art. We are thus acceding to the requests which, as a result of many musical congresses and especially that recently held at Rome, have been made to Us by not a few Bishops and learned masters in the musical art. To these We accord due meed of praise; and We ordain that the following directions, as hereunder set forth, with the practical methods indicated, be put into effect.

THE TRAINING OF SEMINARIANS

I. All those who aspire to the priesthood, whether in Seminaries or in religious houses, from their earliest years are to be taught Gregorian chant and sacred music. At that age they are able more easily to learn to sing, and to modify, if not entirely to overcome, any defects in their voices, which in later years would be quite incurable. Instruction in music and singing must be begun in the elementary, and continued in the higher classes. In this way, those who are about to receive sacred orders, having become gradually experienced in chant, will be able during their theological course quite easily to undertake the higher and "aesthetic" study of plainsong and sacred music, of polyphony and the organ, concerning which the clergy ought to have a thorough knowledge.

II. In Seminaries, and in other houses of study for the formation of the clergy both secular and regular, there should be a frequent and almost daily lecture or practice—however short—in Gregorian chant and sacred music. If this is carried out in the spirit of the liturgy, the students will find it a relief rather than a burden to their minds, after the study of the more exacting subjects. Thus a more complete education of both branches of the clergy in liturgical music will result in the restoration to its former dignity and splendor of the choral Office, a

¹ I.e., the system of staff-notation (Tr.).

most important part of divine worship; moreover, the *scholae* and choirs will be invested again with their ancient glory.

CHORAL OFFICES

III. Those who are responsible for, and engaged in divine worship in basilicas and cathedrals, in collegiate and conventual churches of religious, should use all their endeavors to see that the choral Office is carried out duly—*i.e.*, in accordance with the prescriptions of the Church. And this, not only as regards the precept of reciting the divine Office "worthily, attentively and devoutly," but also as regards the chant. In singing the psalms attention should be paid to the right tone, with its appropriate mediation and termination, and a suitable pause at the asterisk; so that every verse of the psalms and every strophe of the hymns may be sung by all in perfect time together. If this were rightly observed, then all who worthily sing the psalms would signify their unity of intention in worshipping God and, as one side of the choir sings in answer to the other, would seem to emulate the everlasting praise of the Seraphim who cried one to the other "Holy, Holy, Holy."

IV. Lest anyone in future should invent easy excuses for exempting himself from obedience to the law of the Church, let every chapter and religious community deal with these matters at meetings held for the purpose; and just as formerly there used to be a "Cantor" or director of the choir, so in future let one be chosen from each chapter or choir of religious, whose duty will be to see that the rules of the liturgy and of choral chant are observed, and, both individually and generally, to correct the faults of the choir. In this connection it should be observed that, according to the ancient discipline of the Church and the constitutions of chapters still in force, all those at least who are bound to office in choir, are obliged to be familiar with Gregorian chant. And the Gregorian chant which is to be used in every church, of whatever order, is the text which, revised according to the ancient manuscripts, has been authentically published by the Church from the Vatican Press.

CHOIRS AND SCHOOLS

V. We wish here to recommend, to those whom it may concern, the formation of choirs. These in the course of time came to replace the ancient *scholae* and were established in the basilicas and greater churches especially for the singing of polyphonic music. Sacred polyphony, We may here remark, is rightly held second only to Gregorian chant. We are desirous, therefore, that such choirs, as they flourished from the fourteenth to the sixteenth century, should now also be created anew and prosper, especially in churches where the scale on which the liturgy is carried out demands a greater number and a more careful selection of singers.

VI. Choir-schools for boys should be established not only for the greater churches and cathedrals, but also for smaller parish-churches. The boys should be taught by the choir-master to sing properly, so that, in accordance with the ancient custom of the Church, they may sing in the choir with the

men, especially as in polyphonic music the highest part, the *cantus*, ought to be sung by boys. Choir-boys, especially in the sixteenth century, have given us masters of polyphony: first and foremost among them, the great Palestrina.

INSTRUMENTAL MUSIC AND THE ORGAN

VII. As We have learned that in some places an attempt is being made to re-introduce a type of music which is not entirely in keeping with the performance of the sacred Office, particularly owing to the excessive use made of musical instruments, We hereby declare that singing with orchestral accompaniment is not regarded by the Church as a more perfect form of music or as more suitable for sacred purposes. Voices, rather than instruments, ought to be heard in the church: the voices of the clergy, the choir and the congregation. Nor should it be deemed that the Church, in preferring the human voice to any musical instrument, is obstructing the progress of music; for no instrument, however perfect, however excellent, can surpass the human voice in expressing thought, especially when it is used by the mind to offer up prayer and praise to Almighty God.

VIII. The traditionally appropriate musical instrument of the Church is the organ, which, by reason of its extraordinary grandeur and majesty, has been considered a worthy adjunct to the liturgy, whether for accompanying the chant or, when the choir is silent, for playing harmonious music at the prescribed times. But here too must be avoided that mixture of the profane with the sacred which, through the fault partly of organ-builders and partly of certain performers who are partial to the singularities of modern music, may result eventually in diverting this magnificent instrument from the purpose for which it is intended. We wish, within the limits prescribed by the liturgy, to encourage the development of all that concerns the organ; but We cannot but lament the fact that, as in the case of certain types of music which the Church has rightly forbidden in the past, so now attempts are being made to introduce a profane spirit into the Church by modern forms of music; which forms, if they began to enter in, the Church would likewise be bound to condemn. Let our churches resound with organ-music that gives expression to the majesty of the edifice and breathes the sacredness of the religious rites; in this way will the art both of those who build organs and of those who play them flourish afresh, and render effective service to the sacred liturgy.

IX. In order that the faithful may more actively participate in divine worship, let them be made once more to sing the Gregorian chant, so far as it belongs to them to take part in it. It is most important that when the faithful assist at the sacred ceremonies, or when pious sodalities take part with the clergy in a procession, they should not be merely detached and silent spectators, but, filled with a deep sense of the beauty of the liturgy, they should sing alternately with the clergy or the choir, as it is prescribed. If this is done, then it will no longer happen that the people either make no answer at all to the public prayers—whether in the language of the liturgy or in the vernacular—or at best utter the responses in a low and subdued murmur.

X. Let the clergy, both secular and regular, under the lead of their Bishops and Ordinaries devote their energies, either directly, or through other trained teachers, to instructing the people in the liturgy and in music, as being matters closely associated with Christian doctrine. This will be best effected by teaching liturgical chant in schools, pious confraternities and similar associations. Religious communities of men or women should devote particular attention to the achievement of this purpose in the various educational institutions committed to their care. Moreover, We are confident that this object will be greatly furthered by those societies which, under the control of ecclesiastical authority, are striving to reform sacred music according to the laws of the Church.

XI. To achieve all that We hope for in this matter numerous trained teachers will be required. And in this connection We accord due praise to all the Schools and Institutes throughout the Catholic world, which by giving careful instruction in these subjects are forming good and suitable teachers. But We have a special word of commendation for the "Pontifical Higher School of Sacred Music," founded in Rome in the year 1910. This School, which was greatly encouraged by Pope Benedict XV and was by him endowed with new premises, is also most particularly favored by Us; for We regard it as a precious heritage left to Us by two Sovereign Pontiffs, and We therefore wish to recommend it in a special way to all the Bishops.

We are well aware that the fulfillment of these injunctions will entail great trouble and labor. But do We not all know how many artistic works our

forefathers, undaunted by difficulties, have handed down to posterity, imbued as they were with pious zeal and with the spirit of the liturgy? Nor is this to be wondered at; for anything that is the fruit of the interior life of the Church surpasses even the most perfect works of this world. Let the difficulties of this sacred task, far from deterring, rather stimulate and encourage the Bishops of the Church, who, by their universal and unflinching obedience to Our behests, will render to the Sovereign Bishop a service most worthy of their episcopal office.

These things We command, declare and sanction, decreeing that this Apostolic Constitution be now and in future firm, valid and efficacious, that it obtain full and complete effect, all things to the contrary notwithstanding. Let no man therefore infringe this Constitution by Us promulgated, nor dare to contravene it.

Given at S. Peter's, Rome, on the fiftieth anniversary of Our Ordination to the priesthood, the twentieth day of December in the year nineteen hundred and twenty-eight, the seventh of Our Pontificate.

FR. ANDREAS CARD. FRÜHWIRTH
Cancellarius S.R.E.

CAMILLUS CARD. LAURENTI
S.R.C. Pro-Praefectus

JOSEPHUS WILPERT
*Decanus Coll. Proton.
Apostolicorum*

DOMINICUS SPOLVERINI
Protonotarius Apostolicus

XXII

Letter to the most Eminent Lord Cardinal Vincent Vannutelli, Dean of the Sacred College, concerning the honors to be paid to the memory of the great musician Giovanni Pierluigi of Palestrina

LORD CARDINAL:

We learned with no small pleasure that the town of Palestrina is making preparations to honor the memory of the great master, Giovanni Pierluigi, its own illustrious son who has made its name famous throughout the world.

The celebrations will, without doubt, act as an incentive not only on all lovers of the classical in music, but also, and indeed chiefly, on those who are zealous for the dignity of the House of God; for rarely indeed have the idealism of art and the glory of the faith been united in such perfect harmony as in that artist, whose polyphonic works are all among the most precious ornaments of our Papal chapel and the Roman Basilicas.

For this reason, the monument which the town of Palestrina is raising to the memory of its illustrious son, and the ceremony solemnly announcing the opening of the celebrations, merit the special consideration of the Apostolic See.

You, Lord Cardinal, as Bishop of the diocese, have been asked to preside at these celebrations and without doubt the scarlet robes of a Prince of the Church and Dean of the Sacred College will give to them an added splendor: but it is Our wish that We also should in some way take part in these celebrations; and so while arranging to make an offering, here enclosed, towards the expenses borne by the praiseworthy township for the erection of the monument, We have the pleasure to authorize you, Lord Cardinal, to represent Our humble Person, at the inaugural ceremony.

The interest We take in this event ought to increase more and more that zeal for the reform in music which was happily begun by Our predecessor of blessed memory, in the first year of his pontificate, and which since then has spread and gathered force in all parts of the Catholic world. We are unwilling that the passage of time should weaken the force of those wise rules laid down by that Pontiff in his *Motu Proprio* of 22nd November, 1903, and called by him "The juridical Code of Sacred Music"; in fact We desire them to obtain their full force especially as regards the classical polyphony, which, as has been well said, reached the highest point of its perfection in the Roman school through the work of Giovanni Pierluigi of Palestrina. In this way the faithful, united in prayer in the House of God, will be moved to greater devotion and will be more readily disposed to receive the fruits of grace.

With these Our good wishes, we rejoice, Lord Cardinal, in giving to you and your clergy, to the promotion of the celebrations and the people of the diocese of Palestrina, the Apostolic Blessing.

THE VATICAN, SEPT. 19, 1921,
Benedictus PP. XV.

XXIII

Authentic Interpretation Regarding the Rhythm of the Liturgical Chant According to the Vatican Edition

LETTER OF CARDINAL MARTINELLI, PREFECT OF THE CONGREGATION OF RITES TO MONSIGNOR FRANCIS XAVIER HABERL, DOMESTIC PRELATE AND PRESIDENT OF THE ASSOCIATION OF ST. CECILIA IN GERMANY, RATISBON, BAVARIA.

His Holiness has learned that, particularly in Germany and among the Germans of the United States, a view concerning the Vatican edition of the liturgical chant is being spread which is absolutely false in itself and very prejudicial to the uniform restoration of the said chant in the whole Church. It is insinuated that the Holy Father in publishing the aforesaid edition did not intend to embody in it a special form of rhythm, but to leave to the individual music directors the right to apply to the series of notes, taken materially, any rhythm they deem most appropriate.

How erroneous this opinion is may be deduced from a simple examination of the Vatican edition in which the melodies are evidently arranged according to the system of the so-called free rhythm, for which also the principal rules of execution are laid down and inculcated in the preface to the Roman Gradual in order that all may abide by them and that the chant of the Church be executed uniformly in every respect. Moreover, it is well known that the Pontifical Commission, charged with compiling the liturgical Gregorian books, had expressly intended from the beginning and with the open approval of the Holy See to mark the single melodies of the Vatican edition in that particular rhythm. Finally the approbation which the Sacred Congregation of Rites bestowed upon the Roman Gradual by order of the Holy Father extends not only to all the particular rules by which the Vatican edition has been made up, but includes also the rhythmical form of the melodies, which, consequently, is inseparable from the edition itself. Therefore, in the present Gregorian reform it has always been and still is absolutely foreign to the mind of the Holy Father and of the Sacred Congregation of Rites to leave to the discretion of the individuals such an important and essential element as the rhythm of the melodies of the Church is.

By reason of the great authority which your Reverence enjoys as President General of the worthy Association of St. Cecilia you are requested to make the present communication known to all the members of the aforesaid Association, exhorting at the same time the patrons of Church Music to desist from all attempts, which in the present state of archeological, literary, and historical studies, cannot have a serious and gratifying result. They only serve to confuse the minds of the less experienced and to alienate the hearts from the Gregorian reform, as it was intended by the Holy Father and which, also with regard to the rhythm, has not only been accepted and more and more elucidated through new and useful researches by the most renowned Gregorian theorists, but is now actually rendered with complete and consoling success by innumerable schools in all parts of the world.

It was my duty to communicate this to you by special commission of His Holiness.

With sentiments of sincere esteem and devotedness,

CARDINAL FR. SEBASTIAN MARTINELLI.

Rome, 18 February, 1910.

To this letter, which he publishes in the original Italian text and in German translation in *Musica Sacra*, March, 1910, Dr. Haberl adds the following note:

The undersigned declares that he yields perfectly to the will and wish of His Holiness and the Cardinal Prefect of the Congregation of Rites. He has given orders that the many contributions which are sent in concerning the rhythm, and the essays which have been composed by various authors in purely scientific form regarding this subject, will no longer be published either in the *Musica Sacra* or in the official organ of the 'Caecilienverein' (*Fliegende Blaetter*). And he urgently admonishes the members of the 'Caecilienverein' to submit obediently to the wish and declaration of the Holy Father.

F. X. HABERL."

—*Ecclesiastical Review* (June, 1910).

XXIV

Pisana

Whereas by the "Ceremonial of Bishops" and by many decrees of the Congregation of Sacred Rites, it cannot be permitted, custom notwithstanding, to sing the Lamentations, Responsories, the psalm "Miserere," and the rest of the liturgy on Wednesday, Thursday, and Friday of Holy Week, with organ or other instrumental accompaniment, the Most Reverend Lord Guido Salvioni, Canon, Dean and Vical Choral of the Primatial Church of Pisa, rightly knowing this fact, has humbly petitioned this Sacred Congregation for a solution of the following doubtful points, to wit:

I. Whether in the Primatial Church of Pisa, on the above-mentioned ferial days, in consideration of ancient custom, it may be suffered that the Lamentations, Responsories and the psalm "Miserere" be chanted to the accompaniment of the harmonium and other instruments of slight volume—the stringed instruments, violin, viola and bass?

II. And, so far as the answer to I. is negative, whether, in the given case, the sound of the harmonium at least may be suffered?

And the Sacred Congregation, on the report of the undersigned Secretary, having heard the Most Reverend Lord the Archbishop of Pisa, and having obtained the opinion of the Liturgical Commission, has determined that to either question a negative answer must be returned, in accordance with the "Ceremonial of Bishops" (lib. i., cap. xxvii), and

Decrees 2959 *Taurinen.* of 11th September, 1847, to I., 3704 *Goana*, of 16th June, 1893, to II., and 4044, *Bonaeren.* of 7th July 1899 to I. And so it has answered and commands it to be observed. 20th March, 1903.

S. CARD. CRETONI, *Prefect.*

D. PANICI, Abp. of Laodicea, *Secretary.*

XXV

Compostellana

The Most Eminent and Most Reverend Lord Cardinal Joseph M. de Herrera y de la Iglesia, Archbishop of Compostella, sending to the Sacred Congregation of Rites a question concerning both the feasts which in his Cathedral Church are solemnly celebrated with vocal and instrumental music ("orchestra"), and of the instruments which the musicians use on these same solemnities; and further desiring an authentic interpretation of the principles laid down by our Most Holy Lord, Pope Pius X, in his *Motu Proprio* on sacred music, namely: "Sometimes, within due limitations, other instruments can be allowed, but not without the consent of the Bishop, as the "Ceremonial of Bishops" ordains, has laid reverently before the same Sacred Congregation the following doubtful points for solution, to wit:

I. Whether, and upon what feasts, may be allowed the use of the instruments, violin, viola, violoncello, double-bass, flute, clarinet, and trumpet—enumerated in the statement of case?

II. Whether the use of instruments may be allowed in the Office and Mass of the Dead?

III. Whether in parochial and conventual churches the use of the harmonium in the Office and Mass of the dead is to be prescribed?

Further on the report of the undersigned Secretary, the Congregation of Rites, having inquired the

will of the Commission on Music and the sacred Chant has judged well to reply:

To I. As to the first part, in the affirmative; as to the second part of the question, in those functions and at those seasons in which the sound of the organ and other instruments is not forbidden by the "Ceremonial of Bishops," by the aforesaid *Motu Proprio*, or by the Decrees of the S.R.C., such as *Pisana* of 20th March, 1903, and *Compostellana* of 8th January 1904, concerning the Three Days of Holy Week; but only according to the prudent judgment of the Ordinary, in particular cases, with dispensation from the law and custom of employing in sacred functions the Gregorian Chant or polyphonic or other approved music.

To II. In the Office, negatively; in the Mass and Absolution after the Mass, according to the response to I., and within due limitations, so only that the sound of the organ and other instruments shall be employed solely to support the voices, and that the instruments shall be silent when the chant ceases, according to the "Ceremonial of Bishops" (lib. i, cap. 28. n. 13).

To III. Provided for in the preceding.

And this reply was sent 15th April, 1905.

A. CARD. TREPEPI, *Pro-Prefect.*

D. PANICI, Abp. of Laodicea, *Secretary.*

XXVI

The Litany of Loreto

The decrees of the Sacred Congregation of Rites from the date of the above decree up to the present are mainly replies to questions of purely local significance. But two of them are of world-wide concern: the first-dated 15th October, 1920(*) deals with the Litany of Loreto, and in response to an "urgent" request for a decision, the S.C.R., condemns the practice of singing three petitions with an *Ora pro nobis* after the third one only. It decrees that the correct method of singing the Litany is for *Ora pro nobis* to be sung *after each separate petition*.

A further question concerning the Litany of Loreto was put to the S.C.R. on November, 1921(†).

S.C.R. Concerning the principle (*ratione*) of the recitation or singing of the Litany of Loreto.

An opportune declaration of the S.C.R. being urgently demanded—

I. Whether in the Litany of Loreto the first triple invocation to the persons of the S.S. Trinity can be sung so that the priest sings the *Kyrie eleison*, *Christe eleison*, and the people repeat *Kyrie eleison*,

Christe eleison, and afterwards the same priest continues with *Christe audi nos* *Christe*, *exaudi nos*, and the people respond with *Christe audi nos*, *Christe exaudi nos*?

II. Whether in the place of saying three times *Agnus Dei* at the end of the Litany, once only may be said: *Agnus dei qui tollis peccata mundi; parce nobis Domine. Exaudi nos Domine; miserere nobis.*

And the same Sacred College, having heard the will of the Special Commission, all things having been considered, has judged well to reply in the *negative* according to the decrees, and let the integral order of the Litany approved with indulgences annexed be kept, to wit, *Kyrie eleison*, *Christe eleison*, *Kyrie eleison*, etc., up to the end.

And this reply was forwarded and declared 10th November, 1921.

A. CARD. VICO,

Bishop Portuen. et S. Rufina, S.C.R.,

Prefect.

ALEXANDER VERDE, *Secretary.*

(*) See *Acta Apost. Sed.*, Vol. XII, pp. 548-9.

† See *Acta Apost. Sed.*, Vol. XIII, p. 566.

XXVII

Canon Law

Canon 1264 of the New Code has the following on Music:

"All kinds of lascivious or impure music, whether accompanied by the organ or other instruments, or rendered vocally, must be entirely eliminated from the Churches—and the laws concerning sacred music must be observed."

OTHER DECREES OF THE SACRED CONGREGATION OF RITES, CONCERNING SACRED MUSIC

HYMNS IN THE VERNACULAR AT HIGH MASS

Decree of the Sacred Congregation of Rites—3075-5.

"It is not permitted to sing hymns in the vernacular alternately with liturgical hymns at a Solemn Mass when the distribution of Holy Communion, lasts a long time, nor in Solemn Procession with the Blessed Sacrament."

Decree of the Sacred Congregation of Rites—No. 3094.

"The custom of singing in Latin only the responses 'Amen' and 'Et cum Spiritu tuo' at High Masses while during the rest of the time hymns in the vernacular fostering devotion in the people are sung is forbidden."

Hymns at Low Mass.

If the custom obtains, the singing of prayers or hymns in the vernacular, e.g., in honor of the Mystery or the Saint whose feast is celebrated, is permitted at Low Mass; but not at Solemn or High Mass. (Decree of the Sacred Congregation of Rites 3880; 3496-1.)

Hymns in the Vernacular during Procession with the Blessed Sacrament.

Sacramental hymns, from an approved hymnal, may be sung in the vernacular. The Sacred Congregation of Rites (Sept. 27, 1864) declared "that the custom of singing hymns in the vernacular before the Blessed Sacrament exposed and in Sacramental Processions may be retained." Repeatedly the same Congregation has declared "that IMMEDIATELY BEFORE Benediction no hymns in the vernacular are permitted"; the *Tantum Ergo* and *Genitori* must always precede Benediction. It is praiseworthy to sing appropriate hymns in the vernacular after Benediction. (Rev. Dom Gregory Huegle, O.S.B.)

2124. The custom of singing hymns in the language of the country during exposition or Benediction may be tolerated (Sept. 27, 1862, Nicaragua).

3113. The custom of singing an *Aria* in the national language during High Mass is an abuse and to be eliminated (March 22, 1862, St. Hyacinthe, Canada).

3230. Hymns in the vernacular during solemn liturgical functions and offices are not to be tolerated—outside liturgical functions whatever is customary it to be followed (June 21, 1879) (Madagascar).

3537. Can the priest, before and after Mass, when the Blessed Sacrament is exposed, recite prayers or hymns in the vernacular?

Answer—Yes, as regards prayers only. Generally speaking, hymns in the vernacular may be sung at exposition; except the *Te Deum* and other liturgical prayers, which are only to be used in the Latin. (Feb. 27, 1892) (Leavenworth, Kansas).

3827. *General Decree Concerning High Mass.*

1. Hymns in the vernacular are forbidden during all high or sung Masses. Nothing is to be added to or mingled with the Liturgical Chants prescribed by the Rubrics.

2. Those parts which are alternated with the organ are to be sung or recited in integrity. The Credo to be sung throughout.

3. No singing during the Elevation. Between the *Benedictus* and *Pater Noster*, something may be sung; provided that all the prescribed portions of the Liturgy are sung; that the celebrant be not kept waiting and that what is sung refers to the Blessed Sacrament (May 22, 1894).

Hymns in the Vernacular before or after High Mass.

It is absolutely forbidden to sing in any language other than Latin during High Mass. Latin is the liturgical language; all who follow the Latin Rite are strictly bound to keep to the Latin language. Hymns may, however, be sung in the vernacular before or after High Mass.

Continuing the Mass during the Singing of the "Credo."

1936. The celebrant may not go on with the Mass during the singing of the Credo. (Dec. 17, 1695) (Genoa).

Tubular Chimes.

In answer to a question put in this way to the Sacred Congregation of Rites: "Whether tubular chimes are allowed for liturgical purposes in conjunction with the organ?"—the answer was in the negative, and attention was called to the provisions of the "*Motu Proprio*" VI. 18 and 19, Sacred Congregation of Rites, 4344, May 18, 1917.

2994. *Regarding the Recitation of the Proper of the Mass.*

The Offertory and Communion may be recited quietly in sung Masses while the organ is playing, but should not be omitted. (Jan. 16, 1852) (Montepulcians).

2051. *The Organ at the "Ita Missa Est."*

The organ may accompany the "*Ita Missa Est.*" (Sept. 11, 1847) (Flascala).

3108. *The Libera at the Absolution.* The "*Libera*" is not to be begun until the priest and subdeacon are in position by the bier. (Sept. 7, 1861) (San Marco).

The "Veni Creator" before the Sermon.

There is no objection to the singing of one or two stanzas of the *VENI CREATOR* before sermon during High Mass. The sermon is a legitimate interruption of the liturgical function. The Chant of the *VENI CREATOR* is not an unlawful addition to the liturgical text of the Mass. It is simply a short and lawful preparation for the sermon itself. It is

not condemned by a decree of the Sacred Congregation of Rites. (See "Ecclesiastical Review," Sept. 1934, page 311.)

The Use of the Organ at Responses

There are certain things which may be permitted and which just as well may be forbidden, *e. g.*, to

use the organ in connection with the responses. There are dioceses in which the iron-clad rule prevails not to accompany any responses. It lies with the Bishop to permit or forbid this practice. The same privilege applies also to the singing of the VENI CREATOR before sermon during High Mass. (Dom Gregory Huegle.)

XXVIII

References

Bibliography

- Palmer, O.S.B., Fr. Jerome, St. Meinrad Abbey, St. Meinrad, Indiana.
Four Essays in MSS.
I. *Music in the Early Church.*
II. *Church Music in the Middle Ages.*
III. *Decadence of Church Music.*
- Johner, O.S.B., *A New School of Gregorian Chant*
Fr. Pustet & Co.
- Pius X Institute of Liturgical Music, New York City.
By the Mouths of Children, Blanche M. Kelly. Reprint from *Commonweal*, 25 February, 1925.
Demonstrating Gregorian, Grenville Vernon. Reprint from *Commonweal*, 5 January, 1927.
Pius X Institute of Liturgical Music, The. Reprint from Catholic Encyclopedia Supplement.
Preserving Beauties of Plain Chant is Life Work of Dom Mocquereau, R.M.K. Reprint from *Musical America*, 26 August, 1922.
Response to the Call of Pius X, Blanche M. Kelly. *Acta Sanctae Sedis*, Vol. XXXVI, pp. 588, 589.
Members of Pontifical Commission for Revision of Gregorian Chant; pp. 589-590, *Motu Proprio of Pius X*, 25 April, 1904.
- American Catholic Quarterly Review*, January, 1895.
Application of Rules issued by S.C.R., Rev. H. T. Henry.
July, 1895, pp. 592-606. *A Benedictine Restoration*, R. F. O'Connor.
- Caecilia*, The. Vol. LII, No. 9. *The Sacred Melodies of Holy Mother Church, Benedictine Fathers, Conception, Mo.*
- Catholic Choirmaster*, 1915 to date, Vol. I to XXV.
- Catholic Encyclopedia*, Vol. VI, p. 779. *Gregorian Chant*, H. Beverunge.
Vol. VII, pp. 58, 59. *Gueranger*, H. Leclercq.
Vol. XIV, pp. 133, 134. *Solesmes, Abbey of*, G. Cyprian Alston.
- Columbia*, February, 1925, p. 17. *The One Solesmes*, May Bateman.
- Dolphin*, March, 1904. *The Pope and the Reform in Church Music*, W. F. P. Stockley.
September, 1904. *The Solesmes School of Gregorian Chant.*
- Ecclesiastical Review*, Vol. II, p. 387. *Decree S.C.R.*, July 7, 1894.
Vol. XII, p. 253. *Letter S.C.R.*, July 24, 1894.
Vol. XIX, pp. 337-353. *Our Church Music in the Light of Ecclesiastical Legislation*, John Hyde.
Vol. XXX, p. 113. *Motu Proprio of Pius X on Sacred Music*, November 22, 1903.
Vol. XXXIII, p. 510, *Decree S.C.R.*, August 11, 1905.
Vol. XXXV, p. 426. *Where are We in the Church Music Reform?* Clericus, Washington, D. C.
Vol. XL, p. 223. *Roman Pronouncements regarding women singers in Church.*
Vol. XL, p. 734. *Decree S.C.R.*, March 24, 1909.
Vol. XLII, p. 734. *Letter of Cardinal Martinelli to Dr. Haberl*, February 18, 1910.
Vol. XLIV, p. 467, *Decree S.C.R.*, January 25, 1911.
Vol. XLV, p. 220. *Decree S.C.R.*, May 17, 1911.
Vol. XLVIII, p. 318. *Decree S.C.R.*, December 8, 1912.
- Graduale Sacrosanctae Romanae Ecclesiae. Containing Preface to Vatican Edition of the Chant, and Decree S.C.R.*, August 7, 1907.
- Literary Digest*, June 19, 1920. *Catholic Congregations to Sing Again*. Taken from write-up by Fred B. Pitney in *New York Tribune*.
- Placidian*, Vol. IV, No. 1. *Church Music*, Dom Abelard Bouvilliers, O.S.B., *Mus.Doc.*
- Benedictines of Stanbrook Abbey, Worcester, *Grammar of Plainsong*.
- Cagin, O.S.B. and Mocquereau, O.S.B. *Plain Chant and Solesmes*. (Contains Letter of Leo XIII, 7 May, 1901, to Abbot of Solesmes, and Letter of Pius X, 22 May, 1904, to Abbot of Solesmes) Burns and Oates Limited, 1904.
- Catholic Education Press, The*, Washington, D. C., *The Justine Ward Method of Teaching Music*, 1924.
- Mocquereau, O.S.B., *The Solesmes Transcriptions into Modern Musical Notations*, Desclée and Co., 1904.

APPROBATIONS

Their Eminences

†Edward Cardinal Mooney.....	Archbishop of Detroit
†Francis Cardinal Spellman.....	Archbishop of New York
†Samuel Cardinal Stritch.....	Archbishop of Chicago

The Most Reverend Archbishops

†Richard J. Cushing.....	Archbishop of Boston
†Edward F. Hoban.....	Bishop of Cleveland
†Francis P. Keough.....	Archbishop of Baltimore
†Robert E. Lucey.....	Archbishop of San Antonio
†John J. Mitty.....	Archbishop of San Francisco
†Henry J. O'Brien.....	Archbishop of Hartford
†Edwin V. O'Hara.....	Bishop of Kansas City
†Joseph E. Ritter.....	Archbishop of St. Louis
†Paul C. Schulte.....	Archbishop of Indianapolis
†John J. Swint.....	Bishop of Wheeling

The Most Reverend Bishops

†William L. Adrian.....	Bishop of Nashville
†George W. Ahr.....	Bishop of Trenton
†Joseph H. Albers.....	Bishop of Lansing
†John G. Bennett.....	Bishop of Lafayette, Ind.
†William O. Brady.....	Bishop of Sioux Falls
†Mark K. Carroll.....	Bishop of Wichita
†Edward C. Daly, O.P.....	Bishop of Des Moines
†James P. Davis.....	Bishop of San Juan
†Leo F. Dworschak.....	Aux. Bishop of Fargo
†Walter A. Foery.....	Bishop of Syracuse
†Edward A. Fitzgerald.....	Bishop of Winona
†Mariano S. Garriga.....	Bishop of Corpus Christi
†Daniel J. Gercke.....	Bishop of Tuscon
†Joseph M. Gilmore.....	Bishop of Helena
†Thomas K. Gorman.....	Bishop of Dallas-Fort Worth
†Charles P. Greco.....	Bishop of Alexandria
†Richard T. Guilfoyle.....	Bishop of Altoona
†Henry J. Grimmselman.....	Bishop of Evansville
†Ralph L. Hayes.....	Bishop of Davenport
†Jules B. Jeanmard.....	Bishop of Lafayette, La.
†George L. Leech.....	Bishop of Harrisburg
†Russell J. McVinney.....	Bishop of Providence
†Sidney M. Metzger.....	Bishop of El Paso
†William T. Mulloy.....	Bishop of Covington
†Joseph M. Mueller.....	Bishop of Sioux City
†John K. Mussio.....	Bishop of Steubenville
†Thomas L. Noa.....	Bishop of Marquette
†Wendelin J. Nold.....	Bishop of Galveston
†Michael J. Ready.....	Bishop of Columbus
†George J. Rehring.....	Bishop of Toledo
†John J. Russell.....	Bishop of Charleston
†Vincent S. Waters.....	Bishop of Raleigh
†John J. Wright.....	Bishop of Worcester