

Acta Sanctæ Sedis

Musicæ Sacræ (On Sacred Music)

Encyclical of the Servant of God, Pope Pius XII - December 25, 1955

Part - II



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

14. The choral chant began to be called "Gregorian" after St. Gregory, the man who revived it. It attained new beauty in almost all parts of Christian Europe after the 8th or 9th century because of its accompaniment by a new musical instrument called the "organ." Little by little, beginning in the 9th century, polyphonic singing was added to this choral chant. The study and use of polyphonic singing were developed more and more during the centuries that followed and were raised to a marvelous perfection under the guidance of magnificent composers during the 15th and 16th centuries.

15. Since the Church always held this polyphonic chant in the highest esteem, it willingly admitted this type of music even in the Roman basilicas and in pontifical ceremonies in order to increase the glory of the sacred rites. Its power and splendor were increased when the sounds of the organ and other musical instruments were joined with the voices of the singers.

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

organ and other musical instruments, add dignity, majesty and a prodigious richness.

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

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

19. Our predecessors Leo XII, Pius VII, Gregory XVI, Pius IX, and Leo XIII followed the same line.

20. Nevertheless it can rightly be said that Our predecessor of immortal memory, St. Pius X, made as it were the highest contribution to the reform and renewal of sacred music when he restated the principles and standards handed down from the elders and wisely brought them together as the conditions of modern times demanded. Finally, like Our immediate predecessor of happy memory, Pius XI, in his Apostolic Constitution *Divini cultus sanctitatem* (*The Holiness of Divine Worship*), issued De-