

**THE CORRECT
PRONUNCIATION
OF
LATIN**

**ACCORDING TO
ROMAN USAGE**

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THE CORRECT PRONUNCIATION OF LATIN ACCORDING TO ROMAN USAGE

Rev. Michael de Angelis, C.R.M., Ph.D.

With Phonetic Arrangements of the Texts of

THE ORDINARY OF THE MASS

REQUIEM MASS

RESPONSES AT MASS

BENEDICTION HYMNS and

HYMNS IN HONOR OF THE BLESSED VIRGIN MARY

Edited by
Nicola A. Montani

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- Formatted to fit 8½ x 11 paper

Robert McCauley
Gardiner, Washington
March, 2014

Editor's Note: Father De Angelis was born in Anagni (ancient capital city of the Hernici), situated thirty-seven miles southeast of Rome. He received his early education at the Gymnasium (Grammar and High School) and at the Seminary of Anagni. In 1904 he went to Rome to pursue his studies in Philosophy and Canon Law at the Gregorian University. He remained in that Institution for eight years during which he received the degree of Ph.D. and the Doctor's degree in Theology. Father De Angelis was ordained by Cardinal Respighi in the Basilica of St. John Lateran in 1908. In 1912 he was appointed pastor of the largest parish in Anagni and held that position until he was called to Rome to establish the new parish of Monte Sacro.

Father De Angelis had for his teachers such renowned professors as Canon Zapponi, Rector of the Seminary in Anagni and Professor of Greek and Latin; Canon Professor Anelli and Monsignor Verghetti (renowned Latin scholar and Hymnographer of the Sacred Congregation of Rites), both students of the Collegio Pio at Rome, and Doctors in Theology. After almost a decade of service in Rome, Father De Angelis came to the United States at the request of the Most Reverend Thomas J. Walsh, Bishop of Newark, N. J.

He occupied the post of Professor of Latin, Italian and Liturgy at the Immaculate Conception Seminary, Darlington, N. J., and at Seton Hall College, South Orange, N. J., for some years. He was chaplain of Villa Lucia for six years and was Professor of Latin and Apologetics at the same Institution. He was also instructor of Latin at the Newark Diocesan Institute of Sacred Music. He has conducted special classes for the teachers of Latin in the Diocesan Schools, Academies and Colleges and as a result, greater uniformity has been achieved in the pronunciation of Latin throughout the entire Diocese of Newark. At the present time he is Rector of St. Joseph's Church, Lodi, N. J.

The publication of this work is timely and acquires particular importance in view of the repeated requests on the part of the Holy See for the universal adoption of the Roman pronunciation of Latin in speaking and singing the Liturgical text in Ecclesiastical functions.

It is issued in response to a general demand on the part of scholars, teachers, choirmasters, organists and singers who desire to obtain the opinion of a qualified authority on the much-debated question of the true Roman pronunciation of Latin.

The Correct Pronunciation of Latin According to Roman Usage^{1*}

REV. MICHAEL DE ANGELIS, C.R.M., Ph.D.

CHAPTER I

THE main purpose of this work is to cast light on the intricate and involved any question of the correct pronunciation of that noble language which has exercised such a great influence on our living languages, not excluding English, which derives about one-half of its roots from the Latin.

The following statements are addressed to all who are interested in this question, but are intended particularly for Catholics who are all in some manner or another concerned in this vital subject.

The brevity of this work does not permit us to refer to the response of the Episcopate to the wishes of the Holy See in this matter, but for all there is much to be gained from a perusal of the following letter addressed to the Archbishop of Bourges, Louis Ernest Dubois (later Cardinal Archbishop of Paris), by Pope Pius X.

TO OUR VENERABLE BROTHER LOUIS ERNEST DUBOIS ARCHBISHOP OF BOURGES

VENERABLE BROTHER:

Your letter of June 21 last, as well as those which We have received from a large number of pious and distinguished French Catholics, has shown Us to Our great satisfaction that since the promulgation of Our MOTU PROPRIO of November 22, 1903, on Sacred Music, great zeal has been displayed in the different dioceses of France to make the pronunciation of the Latin language approximate more closely to that used in Rome, and that, in consequence, it is sought to perfect, according to the best rules of art, the execution of the Gregorian melodies, brought back by Us to their ancient traditional form. You, yourself, when occupying the Episcopal See of Verdun, entered upon this reform and made some useful and important regulations to insure its success. We learn at the same time with real pleasure that this reform has already spread to a number of places and been successfully introduced into many cathedral churches, seminaries and colleges and even into simple country churches. The question of the pronunciation of Latin is closely bound up with that of the restoration of the Gregorian Chant, the constant subject of Our thoughts and recommendations from the very beginning of Our Pontificate. The accent and pronunciation of Latin had great influence on the melodic and rhythmic formation of the Gregorian phrase and consequently it is important that these melodies should be rendered in the same manner in which they were artistically conceived at their first beginning. Finally the spread of the Roman pronunciation will have the further advantage as you have already so pertinently said, of consolidating more and more the work of liturgical union in France, a unity to be accomplished by the happy return to Roman liturgy and Gregorian chant. This is why We desire that the movement of return to the Roman pronunciation of Latin should continue with the same zeal and consoling success which has marked its

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progress hitherto; and for the reasons given above We hope that under your direction and that of the other members of the episcopate this reform may be propagated in all the dioceses of France. As a pledge of heavenly favors to you. Venerable Brother, to your diocesans, and to all those who have addressed petitions to Us in the same tenor as your own, We grant the Apostolic Benediction.

From the Vatican, July 10, 1912.

Pius PP. X.

His Holiness Pius XI in a letter to Cardinal Dubois added his approval to that of his predecessor in the following words:

TO OUR DEAR SON, LOUIS DUBOIS
CARDINAL PRIEST OF THE HOLY ROMAN CHURCH
OF THE TITLE OF SANCTA MARIA IN AQUIRO,
ARCHBISHOP OF PARIS
POPE PIUS XI.

To Our dear son, Health and Apostolic Benediction:

* * * We also esteem very greatly your plan of urging all who come under your jurisdiction to pronounce Latin *more romano*. Not content like Our predecessors of happy memory, Pius X and Benedict XV, simply to approve this pronunciation of Latin, We, Ourselves express the keenest desire that all bishops of every nation shall endeavor to adopt it when carrying out the liturgical ceremonies.

Lastly, as a pledge of heavenly favors, and in testimony of Our goodwill, We grant in all charity in our Lord, to you Our dear Son, as also to the clergy and faithful of your diocese, the Apostolic Benediction.

Given at Saint Peter's, in Rome, Nov. 30, 1928, the seventh year of Our pontificate.

Pius XI, Pope.

OTHER OFFICIAL DOCUMENTS ON THE ROMAN PRONUNCIATION OF LATIN

A letter addressed by his Eminence Cardinal Gasparri, to Abbe J. Delporte in reference to his booklet on Roman pronunciation of Latin :

Vatican, June 10, 1920.

Monsieur l'Abbe:

I have not failed to present to the Holy Father your booklet on the Roman pronunciation of Latin. His Holiness being aware of the decisive results obtained on this point in your region, congratulates you for your contribution in the matter. Joining his compliments to those you have already received from numerous Bishops and illustrious personages in France. He hopes that your new work will obtain all the success you expect and that it will unify the pronunciation of Latin, taking for basis that which is always alive in the center of Christendom and that which you have so clearly fixed, even the most elementary rules.

* * * * *

By this unity of pronunciation of a language so widely known, the people of today like those Christians of bygone days, would at last possess this unique and universal

language, that we have looked for and vainly sought elsewhere. This greater possibility of mutual relations would be most attractive and would constitute another link for the society of nations, that with other anxious seekers so ardently desire an unbroken peace.

Since your booklet also tends to this goal, the Holy Father cannot but wish to your labors a wide success. Its reward and guarantee will be the Apostolic Benediction that he has charged me to transmit to you.

In fulfilling this agreeable duty, I beg you to accept my personal greetings and the assurance of my religious devotion in Our Lord.

Cardinal Gasparri.

There are also two letters from the pen of his Eminence (then Cardinal Secretary of State) addressed to Dom Marcet, O.S.B., Abbot coadjutor of Notre Dame of Montserrat in Spain. We will note that it is not only in France where the reform is most necessary, for we find these pressing invitations of the Holy See addressed to all Catholic countries. We will limit ourselves in reproducing only the essential passages.

Vatican, July 31, 1919.

Most Reverend Abbot :

In his unending solicitude the Holy Father has not lost sight of the happy and timely initiative taken by you a few years ago by your introduction in your Monastery of the Roman pronunciation of Latin in order to bring about the desired uniformity.

His Holiness, having resolved to insist on this point in Spain and in other countries, would be happy to learn what reception has been given to this wise reform. . . .

Cardinal Gasparri.

Vatican, September 13, 1919

Most Reverend Abbot :

I have received your letter of the twelfth of August by which you inform me of the reception given to the adoption of the Roman pronunciation of Latin in your Monastery, where according to your report the said pronunciation has been happily introduced. . . .

I have not failed in notifying His Holiness at once of all that you have reported to me in the letter in question, and His Holiness has commissioned me to inform you of his satisfaction, not only to you personally, but also to the other religious of the Abbey who in following your initiative have given proof of a filial and enlightened respect to the desires of the Holy Father.

Cardinal Gasparri.

ACCORDING to the clearly-expressed wish of our Holy Mother Church our first aim should be directed toward the attainment of the Roman pronunciation of Latin, whatever one's personal opinion might be.

If we had no other reason for observing and adopting the Latin pronunciation according to Roman usage, the motives of discipline and obedience should be sufficient, for they invite us to unify the various, more or less scientific and more or less reasonable pronunciations of the same noble language which are in use among the cultured classes in different parts of the world.

THIS sense of discipline should be felt particularly by teachers (religious and lay), choirmasters and singers, since they are called upon to sing in the Latin language the praises of God, and celebrate by means of the divine art of song, the sublime mysteries of religion, in the same rite, using the same

Scriptural texts, the same psalms and prayers that the Holy Mother Church uses in all her Liturgy.

ONE may ask if the Roman pronunciation in actual use corresponds perfectly to the phonetics of the Classic period. We answer, that according to scientific proofs, no one particular class of people has exactly preserved that pronunciation, but, it is safe to conclude that the pronunciation which is closest to it is the Roman, and the one preferred.

It is natural to presume that the pronunciation of the classic or golden period did not come to us in its entirety. We state that it is natural, because all languages have their history, changes and evolution. The same thing happened to the Latin language, and even to a greater degree, because of the circumstances that accompanied and surrounded it in its origin, its development and decadence. It suffices to say that during the golden age (100 B.C. to 14 A.D.) there were three accents: tonic, musical and literary or poetical, the latter consisting of short and long vowels. Now, the tonic alone remains.

Setting aside the consideration of accents, which also have great weight in phonetics, it is quite certain that even during the golden period the language was not uniform for the "substrati" particularly in the cities along the coasts, in the Lazio district and in upper Italy. Along the coasts, the influence of the Greek was strongly felt, in the Lazio the Etruscan, and in upper Italy the Gallic. The same applies to the Italian language. It is spoken well by all the cultured people of the Peninsula, but their pronunciation differs slightly or to a greater degree according to the region to which they belong. For example: the Tuscan pronunciation of Italian is different from the Roman, and this, again, is quite distinct from the Neapolitan or Sicilian. We have the same condition in America where English is pronounced somewhat differently than in England and where the East, West and South have their individual pronunciations and colloquialisms.

It was previously stated that the Latin pronunciation closest to the ancient is the Roman and therefore to be preferred. May we offer the following reasons:

1. Because the Latin language had its home uninterruptedly in Rome for the works of the Church, consequently it has never been a dead language but has always lived and still lives enriched with new concepts and words. Even the phonetic evolution which has certainly occurred, is most natural and homogeneous to the language itself.
2. Because the other pronunciations do not have greater claims to authenticity or certainty in this conformity to Classic Latin since scientific proofs are lacking. The fact is that for centuries Latin remained unknown amongst the masses (outside of Italy), but, during this entire period the language was cultivated, taught grammatically and was spoken generally throughout Italy and especially in Rome.
3. Because Rome is the center of Catholicism and since the pronunciations are too varied throughout the world it is necessary to adopt only one. It is of cultural advantage to have a unified Latin pronunciation according to Roman tradition in order that learned men throughout the world may easily understand one another.

Unus Cultus
One Worship

Unus Cantus
One Chant

Una Lingua
One Language

RULES FOR THE CORRECT PRONUNCIATION OF LATIN

1. The letters of the Latin Alphabet are as follows:

A a	B b	C c	D d	E e	F f
ah	bee	chee	dee	eh	eff
G g	H h	I i	J j	K k	L l
gee	akkah	ee	eeloongo	kahppah	ell
M m	N n	O o	P p	Q q	R r
emm	enn	awe	pea	koo	erreh
S s	T t	U u	V v	X x	Y y
ess	tee	ooh	vee	ecks	eepseelawn
	Z z				
	dzettah				

2. Vowels: The Vowels are 6 in number, viz;: **A, E, I, O, U, Y.**

A-a

A a is pronounced as "a" in father (not faw, and never as in the word fan or ban). *There is no mixture of vowel quality.* The Latin AH is a pure, open vowel, resounding in the upper part of the mouth (hard palate) instead of the throat. It is not a nasal sound, but when sung or spoken correctly has great resonance and carrying power. Lips are drawn back slightly (in smiling position) and the jaw is relaxed. **This relaxation of the jaw is probably the most important factor contributing to the true vocal timbre in the Roman Pronunciation of Latin.**

Note — Syllables capitalized in the following examples indicate accent:

EXAMPLES

Á-men — AH-mehn; not ah-meen or Ah-mane (as given by certain choirs and even heard in phonographic records of Chant) .

Allelúia — Ahl-leh-LOO-eeah; Sántus — SAHNK-toos (not Sank-tuhs) ; Glória Patri — GLAW-ree-ah PAH-tree. (Note — The position of the vowel in the syllable, or the syllable in a word, does not change the color or timbre of the vowel.)

E-e

E e (eh) is pronounced as in let, met, rent, bent, tent, went, etc. There is never any deviation in color or timbre from the short exclamatory "eh!" sound. In singing, the lower jaw needs to be relaxed somewhat and the tongue should be kept down (tip touching the front lower teeth) . Never give "e" the long sound "a" as in "way," "bay," etc. Examples

de — DEH; et — EHT; erat — EH-raht; Ky-ri-e — KEE-ree-eh (not KEE-ree-"ay"); Domine — DAW-mee-neh; Deus — DEH-oos; Christe — CHREE-steh (not CHREE-"stay"); miserere — mee-seh-REH-reh (never mee-zay-RAY-ray) as recommended in certain text books) .

I-i

I i (ee) is pronounced like "ee" in meet or "i" in machine. The correct production of this vowel depends upon the control of the lips. The edges of the lips should be drawn back as when smiling (without grinning, however) . The tip of the tongue should touch the lower part of the front teeth, but lightly and in no strained manner. There is no modification of the "ee" sound of "i" in Latin. The sound of "i" as in the words "tin," "is," "milk" is not to be given to this vowel. It is to be spoken and sung in a positive manner of "ee" without exception. Final syllables containing this vowel are softened but there is no loss of vowel quantity in so doing.

Examples

Chríste — CHREE-steh; Glória — GLAW-ree-ah; Dómine — DAW-mee-neh; in — EEN; nóbis — NAW-bees; Déi — DEH ee; Fílii — FEE-lee-ee; Pátris — PAH-trees.

O-o

O o (aw) is pronounced like "o" in "order," or like "a" in "awe." It is never given the "o" sound as in "oh" or as in "go." The jaw should be loose and the lips extended only slightly, never as much as when producing the "oo" sound required for the proper production of the vowel "u."

Examples

Dómine — DAW-mee-neh; Glória — GLAW-ree-ah; voluntátis — Vaw-loon-TAH-tees; quóniam — KooAW-nee-ahm; non — NAWN; mórtuos — MAWR-too-aws; **NEVER** — Doh-mee-neh; Glow-ree-ah; Voh-lun-tatis; Koo-oh-nee-ahm; nohn; mohr-too-ohs.

U-u

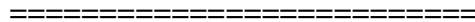
U u (oo) is produced with the lips extended almost in the position of whistling. It has the sound of "oo" in "moon," "doom" or "room": never as "u" in "dumb" or "numb." It is never given the exaggerated sound of "eeooh," or the French vowel color of "u."

Examples

cum — KOOM; Spírítu — SPEE-ree-too; túo — TOO-aw; únúm — OO-noom; Dóminúm — DAW-mee-noom; Chrístúm — CHREE-stoom; Fáctúm — FAHK-toom; incarnátus — een-cahr-NAH-toos.

Y-y

Y y (ee) is pronounced exactly like the Latin "I" — "ee". It is found mostly in Greek words.



CHAPTER II.

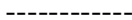
CONSECUTIVE VOWELS

DIPHTHONGS

DOUBLE VOWELS

General Rule

The general rule regarding the pronunciation of consecutive vowels, diphthongs and double vowels is to give each vowel its proper sound. With two exceptions, viz., "Æ" and "Œ," each vowel in the word is heard distinctly, particularly when the consecutive vowels belong to separate syllables.



Æ—Œ

The digraphs æ and œ are pronounced **-eh-** exactly like the Latin "e." Examples: Caelum (or coelum) CHEH-loom; not CHAY-luhm. Practice fluently — coelum et terrae CHEH-loom EHT TEHR-reh. (Repeat five or six times with loose jaw and with active movement of lips and tongue.)

Exercises

Qui moerébat et dolébat — Kwee meh-REH-baht eht daw-LEH-baht; Et ascéndit in coélum — Eht ah-SHEN-dit een CHEH-loom; Haec díes — Eck DEE-ehs; Et laetémur — Eht leh-TEH-moor: Quaecúmque vóluit — Kooeh-KOOM-kooeh VAW-loo-eet; Réquiem aetérnam — REH-kwee-ehm eh-TEHR-nahm; Ab hoedis — AB EH-dees.

Exceptions

(A) Ae and œ are given two distinct sounds whenever the second vowel has a diaeresis on it and (B) in words derived from the Hebrew language. Examples: (A) Poësis — paw-EH-sees: Poëma — paw-EH-mah: Aër — AH-eh; Aërope — ah-EH-raw-peh: (B) Míchaël— MEE-kah-ehl: Ráphaël— RAH-fah-ehl.

AI—OU

Vowel sounds are very clearly differentiated in such words as láicus — LAH-ee-koos; ait — AH-eet; coutúntur — Kaw-oo-TOON-toor; prout — PRAW-oot.

AU—EU—AY

These vowels generally form one syllable but both are distinctly heard. Should there be a series of notes on this syllable the singer is obliged to vocalize the passage on the first vowel (without conglomerating the sounds), introducing the second vowel at the very last instant before singing the next syllable.

Examples

Pauli — PAHoo-lee; Lauda — LAH*²oo-dah; laudámus — lah*oo-DAH-moos; exáudi — eg-SAHoo-dee; euge — EH-oo-jeh; eúntes — eh-OON-tehs; Eusépii — ehoo-SEH-bee-ee; Eustáchií — Eh-oo-STAH-kee-ee; Raymundi — Rah-ee-MOON-dee.

See Musical Illustrations 1-2-3.

NO. 1

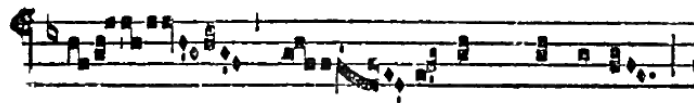
4. *As actually rendered*

Handwritten annotation: (A) *láu - - - - - da*
láh. - - - - - oo-dah

The musical illustration shows a vocal line with the lyrics: "Hlle-lú-ia. * i. * A V. Láuda, Je-rú-sa-lem, Dóminura láu- - - - da De-um". The handwritten annotation (A) shows a melodic line with the syllables "láu" and "láh" followed by a long dash, and "da" and "oo-dah" with an upward arrow pointing to the final note.

² * The "h" is silent: it is introduced here solely to insure the correct pronunciation of ah (a).

NO. 2



3-1-

tem Dóminum

As sung

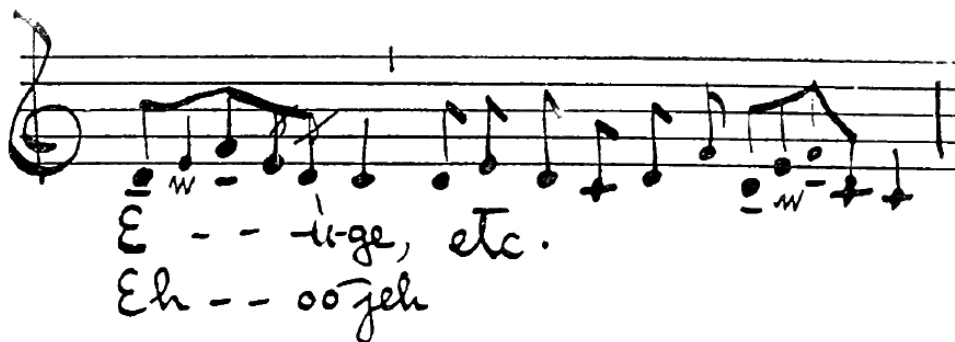


NO. 3

Ant.
1. D
E



U- ge, * sérve bóne et fidé- lis, qui-a in páu-



EI

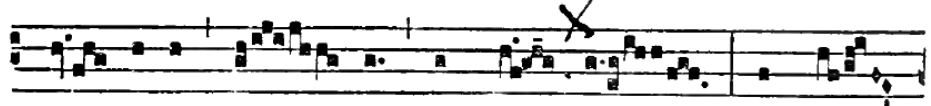
In such words as mei, diei, deitas, the vowels are clearly and separately sounded, viz.: MEH-ee, dee-EH-ee, DEH-ee-tahs; but when treated as an interjection Hei, it is sung or spoken as one syllable, viz;.: EHEE.

UI— UE— UA— UO

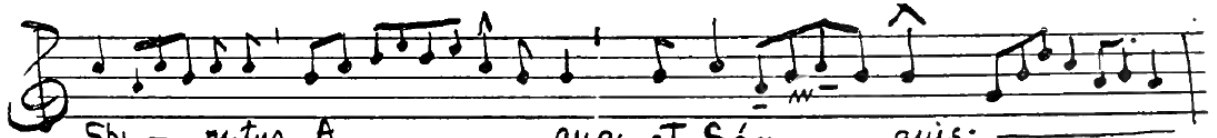
When "U" is preceded by Q or NG and followed by another vowel as in the words "Qui," "Sanguis," etc., the weight or pressure is placed on the second vowel (in contrast to the rule given for the pronunciation of AU, EU). Examples- Qui — KooEE; Quae— KooEH; Quam— KooAHM; Quod— KooAWD; Sanguis— SAHN-goo-ees; Quoniam — Koo-AW-nee-ahm; Loquebar — Law-kooEH-bahr.

See Musical Illustrations 4-5.

No 4

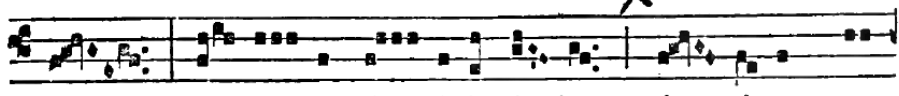


Spí- ri-tus, A- qua, et Sán-guis : et hi

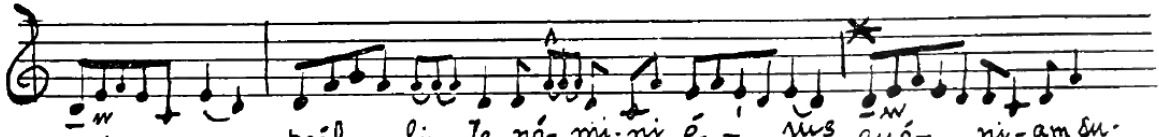


Spí - ritus, A - - - qua, et Sán - guis: - - - - s:
SPEE-ree-toos, AH - - . kwóóah eht Sah - n-góóee - - - - s:

No 5



est : psál- li- te nó- mini é- jus, quó- ni- am su-



est: - - - psál - li - te nó - mi - ni é - jus quó - ni - am su -
eh - - - et SAH - llee - teh NAW - mee nee EH - yoo-s) KOOAW - nee ahm soo -

In other instances when "U" is followed by another vowel the general rule applies; both vowels are clearly heard and are differentiated only in the accentuation or stress (the last vowel is always softened).

Examples

Tua— TOO-ah; Tui— TOO-ee; Tuae— TOO-eh; Tuo— TOO-aw.

Exceptions

Cui — KOO-ee is generally treated as a word of two syllables but in the hymn at Lauds for the Feast of the Epiphany because of the metre it is necessary to treat the word as one syllable. ("Major Bethlem cui contigit.") KWEE (almost like qui-KWEE). See Musical Illustration No. 6.

No 6



só-la magnárum úrbi- um Má-jor Béthlem, cui cónti-git Dúcem sa-lú-tis caéli- tus

CONSECUTIVE VOWELS

When like or different vowels follow in consecutive order it is often the case that one or the other is elided. For clear cut speech it is essential that each vowel be distinctly uttered — not in a staccato

fashion, but in a manner that will serve to equalise the vowels in color if not in intensity.

	Examples	
	INCORRECT	CORRECT
Filii — generally sung	Fili	FEE-lee-ee
Evangehi — generally sung	Evangeli	Eh-vahn-JEH-lee-ee
AAron — generally sung	Ahron	AH-ah-rawn
Ait — generally sung	Aht	AHeet
Alleluia— generally sung	AlleluYAH	Ahl-leh-LOO-eeah
Gloria — generally sung	Goryah	GLAW-ree-ah
In atriis — generally sung	Inatris	Een-AH-tree-ees

VOWELS AT THE CONJUNCTION OF WORDS

Among speakers and singers there is also a tendency to connect vowels at the end of a word with the beginning of the next word, particularly when these happen to be like vowels. A gentle but clear separation of vowels is essential to good diction.

	Examples	
	INCORRECT	CORRECT
Justi in conspectus	Justiin or Justin conspectus	YOO-stee een Kawn-SPEK-too
Domine exaudi	Dominexaudi	DAW-mecneh eg-SAHoo-dee
Lauda anima mea	Laudanima mea	LAHoo-dah AH-nee-mah

=====

CHAPTER III. CONSONANTS

Consonants serve the purpose of opening and closing the doors to the vowel sounds. They are generally "sounded with" the vowels. They have little vocal sound of their own, but serve to initiate or bring to a close the vowels with which they are associated. Consonants should never obstruct the vowel sounds. On the contrary, they should give **right of way** to the vowel and be so articulated as to give impetus and direction to the usually prolonged vowel sound. Singers and speakers depend upon the consonants to project the tone to the proper resonators in the facial mask. Consequently, it is not only essential to good diction to know how to produce the vowels correctly; it is equally important to understand the vocal principles involved in the correct articulation of consonants whether in Latin or in other languages.

The Latin consonants are: **B, C, D, F, G, H, K, L, M, N, P, Q, R, S, T, V, X, Z.**

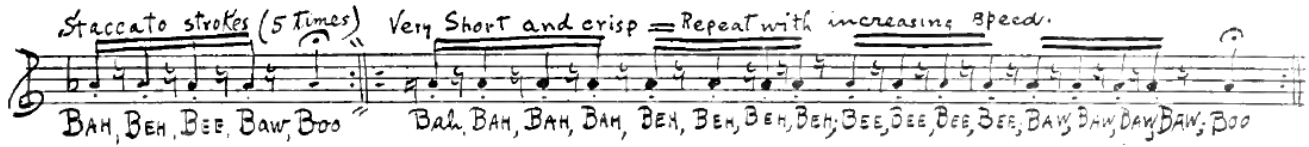
B

B is articulated as in English. The lips are first closed to obstruct the breath which fills the mouth. An explosive effect is achieved by the sudden opening of the lips. The vowel sound which follows is clarified when the lips are tightly compressed and released very sharply in articulating the initial consonant of a syllable.

Exercises				
BAH—	BEH—	BEE—	BAW—	BOO
ba —	be —	bi —	bo —	bu

Staccato: Repeated 5 to 10 times with increasing speed.

Avoid a laggard motion of lips. **There should be no undue movement of the jaw in making these sharp strokes with the lips.**



Examples

Amabat — ah-MAH-bat; docébat — daw-CHEH-baht; benedícta — beh-neh- DEEK-tah; bonae — BAW-neh.

C

C has two sounds, either the hard sound of **K** as in "common," "curtain," etc., or the soft sound of **c** as in "check," "cheer," "church," etc. The soft sound of **C** is used in Latin when the letter precedes the vowels "e", "i", "y" and the diphthongs "æ" "œ" and "eu."

Examples

Lúceat — LOO-cheh-aht; cívitas — CHEE-vee-tahs; cælum (or cœlum) — CHEH-loom; amici — ah-MEE-chee; cives — CHEE-vehs; cértus — CHEHR-toos; vócet — VAW-chet; fecit — FEH-cheet; societátis — saw-chee-eh-TAH-tees; cíthara — CHEE-tah-rah; benedícimus — beh-neh-DEE-chee-moos; crucifíxus — croo-chee- FEE-xus; procedénti — praw-cheh-DEHN-tee; cernui — CHEHR-noo-ee; cymbalum — CHEEM-bah-loom (not SEEM-bah-loom) .

C is given the hard sound of **K** when it precedes the vowels **a-o-u**, and before consonants.

Examples

Catérva — kah-TEHR-vah; cáro — KAH-raw; córda — KAWR-dah; sæcula — SHE-koo-lah; cáecus — CHEH-koos; crúce — KROO-cheh; crédo — KREH-daw; sánctus — SAHNK-toos (not sank-tuhs); amícti — ah-MEEK-tee; cúncta — KOONK-tah.

CC

The sound of double **C** before **e, i, ae, oe**, and **y** is like "tch" in the word "fetch."

Examples

Ecce — EH-tcheh (a sharp separation of syllables is to be made in order that the second **C** may be given a decisive stroke with tip of tongue); accipe — AH-tchee-peh.

CH

Ch before any vowel is given the hard sound of **K** without exception.

Examples

Cháritas — KAH-ree-tahs; chárta — KAHR-tah; Cham — KAHM; máchina — MAH-keenah ; chímaera — KEE-meh-rah .

C at the end of a word is generally sounded as **K**.

Examples

Huic— OO-eek; nunc— NOONK; haec— ECK; hoc— AWK; illuc— EEL-look.

D

Whether found in the beginning or at the end of a syllable, this consonant must be crisply articulated. The tongue prepares for the sound by touching the upper gums near the junction of teeth and gums and by a quick movement downwards releases the accumulated breath. The more incisive the stroke of the tip of the tongue the more distinct will be the articulation. Care must be taken not to anticipate the consonant by the introduction of a preliminary humming sound or a sound that approaches the peculiar "Uh" quality often heard in singing and speaking. (UhDominus Vobiscum — Caused by forcing the breath against the palate while the tongue is held against the upper gums.)

Examples

D as initial consonant of syllable or word: de — DEH; Dómino — DAW-mee-naw; laudámus — lah-oo-DAH-moos; Déus — DEH-ooos; míundi — MOON-dee; déxteram — DECKS-teh-rahm.

D at the end of the syllable: Ad — AHD (not Ahd-duh); idipsum — ee-DEEP- soom.

Two d's at conjunction of words: ad dexteram — AHD-DECKS-teh-rahm (not to be exaggerated into Adduh-DECKS-teh-rahm). The two d's are clearly articulated — the ending "d" enunciated softly while the initial is given a more decided stroke.

Exercises

It will be of some benefit to practice repeated strokes of the tongue, reciting or singing the same exercise as given for B, using D in place of B, viz: dah, deh, dee, daw, doo. For the singer it will also be worthwhile to change the exercise to an ascending and a descending series of five notes of the scale, viz:

Repeat = using all consonants and vowels as indicated (Energetic strokes of lips and tongue)

DAH, DEH, DEE, DAW, DOO. DAH, DEH, DEE, DAW, DOO. VAH, VEH, VEE, VAW, VOO. LAH, LEH, LEE, LAW, LOO. LAH, LEH, LEE, LAW, LOO.
 FAH, FEH, FEE, FAW, FOO. FAH, FEH, FEE, FAW, FOO. MAH, MEH, MEE, MAW, MOO. MAH, MEH, MEE, MAW, MOO.
 KAH, KEH, KEE, KAW, KOO. KAH, KEH, KEE, KAW, KOO. NAH, NEH, NEE, NAW, NOO. NAH, NEH, NEE, NAW, NOO.
 VAH, VEH, VEE, VAW, VOO. VAH, VEH, VEE, VAW, VOO. RAH, REH, REE, RAW, ROO. RAH, REH, REE, RAW, ROO.
 SAH, SEH, SEE, SAW, SOO. SAH, SEH, SEE, SAW, SOO. TAH, TEH, TEE, TAW, TOO. TAH, TEH, TEE, TAW, TOO.

F and V

F, a labial, like B, P and V, is produced by stretching the lower lip for a considerable extent under the upper teeth, and with a rapid movement forward exploding the accumulated breath into a vocalized sound of F (eff). Both consonants generally suffer in production from a "too-lackadaisical" movement of the lips. It is necessary to energize the lips sufficiently to cause them to move apart or forward with the instantaneous action of a gun-trigger or a rubber band when released from high tension.

Exercises

Fah, feh, fee, faw, foo. (Sung or spoken rapidly.) The exercises given for other consonants may be utilized.

Vah, veh, vee, vaw, voo. Good results in speaking or singing so far as clarity in articulation is concerned will depend upon the development of the lip and tongue muscles, through well planned exercises, which should be practiced daily.

G

G like C has two sounds: (a) soft like g in general, gender, or (b) hard like g in get, go, garden, govern, etc.

It is soft before **e, i, oe, ae** and **y**.

Examples

Genus — JEH-noos (j, in these examples is given the usual English pronunciation) : genitóri — jeh-nee-TAW-ree; unigénite — oo-nee-JEH-nee-teh; regina — reh- JEE-nah; intingit — een-TEEN-jeet.

It is hard **in every other case** except when followed by n. (See GN.)

Examples

Gládius — GLAH-dee-oos; glória — GLAW-ree-ah; sánquis — SAHN-gooees; ego — EH-gaw; plága — PLAH-gah; érgo — EHR-gaw; Gállia — GAHL-lee-ah.

GN

The English equivalent to the sound of the Latin **gn** is found in the combination of **ny** with the vowels (as in cañyon). The last syllable of the word **Dominion** gives a fairly accurate impression of the sound. However, when "Gn" occurs at the beginning of a word it is given the natural English sound.

Examples

Agnus — AH-nyoos (AH-neeyoos) ; ígne — EE-neeyeh (Note — the last syllable is quickly amalgamated in one sound); mágnam — MAH-neeyahm; dígnum — DEE- neeyoom; magníficat — mah-NEEYEE-fee-caht; Gnaeus — GUHNEH-oos.

H

H is not exactly a consonant. It should never be aspirated as in English. It is heard (a) when it is joined with p (ph) and is pronounced as f.

Example:

Philósophus — fee-LAW-saw-foos. (b) When it is between c and the vowels e, i and o. Examples: chirógrafus — kee-RAW-grah-foos; púlcher — POOL-kehr; chorus — KAW-roos. (c) In two words, mihi and nihil where the h is pronounced as ch (k)— MEE-kee; NEE-keel.

(It is worthy of note that the spelling of these words in ancient manuscripts was michi and nichil (meekee and neekeel) .

It is also to be observed that the spelling of Hosanna in the old Graduales and early Chant books was "Osanna."

In all other cases the **H** is silent.

J

J, often written as I, is pronounced as Y-ee. It is combined into one sound with succeeding vowels, viz: Jésus — eeYEH-SOOS; jam — eeYAHM; Jerúsalem — eeyeh-ROO-sah-lem; májor — MAH-eeyohr; éjus — EH-eeyoos; judícium — eeyoo-DEE-chee-oom; ádjuva — AHD-eeyoo-vah; Joánnes — eeyoh-AHN-ess; Jabbi — eeyah- CAW-bee.

K

K is found in two words: Kaléndae — kah-LEN-deh, the first day of the month, and Kæso — KEH-saw, a proper name. It is pronounced the same as in English.

L

In articulating this consonant the tongue tip touches the point at the junction of upper teeth and palate and makes a rapid downward stroke to its normal position. Energetic action of the tip of tongue is necessary for crisp attack. In words containing the double l the tongue should remain at rest for an

instant before attacking the second *l*. A common fault is to permit the tip of the tongue to return to the roof of the mouth immediately after having articulated the consonant. There should be no preliminary sound in anticipation of the stroke, viz:; uhl-lah.

Examples

Láuda — LAH-oodah; læva — LEH-vah; liberásti — lee-beh-RAH-stee; lúcis — LOO-chees; allelúia — ahl-leh-LOO-eeyah; ílluc — EEL-look; íllud — EEL-lood.

M

For the proper articulation of this consonant the lips are first pressed tightly together then quickly released in a sharp explosive manner. The crisp movement of the lips in breaking apart is essential to the effective projection of the vowel which generally follows this consonant. This sharp stroke is indicated particularly when the consonant initiates the word.

Examples

Méa — MEH-ah; méus — MEH-oos; míhi — MEE-kee; máter — MAH-tehr; moriétur — maw-ree-EH-toor; múlier — MOO-lee-eh; M as a part of a secondary syllable is not given as sharp a stroke: the lips move apart in a gentler manner. Amen — AH-mehn (not AH-mane or AH-main) ; Dóminus — DAW-mee-noos; laudámus — lah-oo-DAH-moos. M at the end of a word is given a still lighter stroke. There should be no additional vowel (as is often heard) at the close of the word. Ex.: mágnam — MAH-neeyahm (not MAH-neeyahm-muh) ; glóriam — GLAW-ree-ahm; déxteram — DECKS-teh-rahm ; deprecaciónem — deh-preh-cah-tsee-AW-nem .

Note: Avoid anticipating the consonant in such words as Amen — AHM-en; Dóminus — DAWM-ee-noos; hominibus — awm-EE-nee-boos. For effective speaking or singing it is necessary to prolong the vowel in each syllable to at least two-thirds the length of the consonant.

N

What has been said regarding the articulation of the letter M applies equally well to the consonant N with the exception that the tongue is utilized for the stroke in place of the lips.

A sharp downward stroke is made by the tip of the tongue beginning at the hard palate close to the teeth and then descending to its normal position in the mouth. There should be no simultaneous movement of the jaw. The jaw simply remains devitalized, permitting the independent movement of tongue or lips.

Examples

Non — NAWN (the closing n is silent; the tongue moves against the hard palate, producing a humming sound. The exaggerated vowel ending should be avoided — viz, NAWN-nuh); nómine — NAW-mee-neh; nóbis — NAW-bees; nóstro — NAW-Straw; nunc — NOONK; múndi — MOON-dee; sánctus — SAHNK-toos (never SANK-tuhs). Double n's are to be clearly differentiated, e.g.: hosánna — aw-SAHN-nah; nónné — NAWN-neh; innocéntes — een-naw-TCHEN-tehs.

Exercises

The exercises given in the first part of this chapter may be used with benefit in the production of the remaining consonants, either with music or without. The main object is to acquire facility in the rapid articulation of the consonants which involve the use of tongue and lips. Increasing the speed gradually will greatly assist the student in overcoming the throaty, raucous quality of tone which proceeds from a lack of co-ordination between the lungs, the tongue and lips.

P

When the letter P occurs at the beginning of a word it is sounded briskly with a preparatory closed-lip action (lips are pressed tightly together and given a corresponding quick release). Avoid any lackadaisical movement, particularly when this letter coincides with an accented syllable.

Examples

Pax— PAHCKS; pléni— PLEH-nee; páter— PAH-tehr; pálmis— PAHL-meess; púlchra — POOL-krah; pátre — PAH-treh; própter — PRAWP-tehr; baptísma — bahp-TEE-smah; spírítu — SPEE-ree-too; spírítui — spee-REE-too-ee; perpétua — pehr-PEH-too-ah.

PH

PH is pronounced as f — viz: phrenétici — freh-NEH-tee-tchee.

Q

Q is best produced by extending the lips as in the position of whistling. The lips initiate the sound of Koo which precedes the vowel. As in other instances the rapid action of lips insures the projection of the tone to its proper focal point in the hard palate.

Examples

qui— KWEE; quia— KWEE-ah; quid— KWEED; quan— KWAM; quae— KWEH; quaesívi— kweh-SEE-vee; cuándo— KWAHN-daw; quos— KWAWS quare — KWAH-reh; loquétur — law-kooEH-toor; tibíquae — tee-BEE-kweh quóniam — KWAH-nee-ahm; quotiescúmque — kooaw-tzee-es-KOOM-kooeh aequális — eh-kooAH-lees; iníquitas — ee-NEE-kooee-tahs; usquequáque — oos-kweh-KWAH-kweh. Note: Where the "Koo" is indicated in the phonetic arrangement this sound should be quickly merged into the succeeding vowel. "KW" is also used to convey the same impression and to facilitate a more rapid fusion of sounds.

Exercises

In rapid succession sing or speak the following words: que, qui, qua, quo: KWEH, KWEE, KWAH, KWAH. Repeat with increasing speed and with sharper movement of the lips.

R

The R is rolled slightly when it occurs at the beginning of a word: it is not rolled so decidedly when it occurs in the middle or at the end of a word or syllable.

The vibration or trill-like movement of the tongue takes place at the forward upper portion of the hard palate and is caused by the pressure of breath against the tip of the tongue which oscillates back and forth against the palate. Many are incapable of rolling the r. Energetic action of the breath is required to create the regular movements of the tongue-tip through focused pressure. It is needless to say that the over-rolled r savors of pure affectation.

Examples

Régnum — RREH-nee-yoom; regína — rreh-GEE-nah; réspice — RREH-spee-cheh; refúlsit — rreh-FOOHL-seet; revéla — rreh-VEH-lah; persónae — pehr-SAW-neh; nóstra — NAW-strah; aetérna — eh-TEHR-nah; cor — CAWR; súper — SOO-pehr (not suh-purr); conseqámur — cawn-seh-KWAH-moor.

Note: The rule already given, viz, that a consonant should never be anticipated, applies with particular force to the r. For instance, Kyrie should not be pronounced KYRR-ee-eh but KEE-ree-eh;

térram — pronounced the-rahm, not TERRR-ahm; mórtuis pronounced MAWR-too-ees, not MOHRR-too-ees: glória is GLAW-ree-ah, not GLAWRR-ee-ah.

Another common fault is the overemphasis given to the final “r” in such words as "super," etc. Semper is often pronounced sem-purrr instead of SEHM-pehr. Confundar is incorrectly pronounced confundarr instead of cawn-FOON-dahr.

S

S is given the same sound as in the English words son, sound, sing and case. It should **never** be given the sound of Z as in raise, praise or daze.

Examples

Sapiéntiae — sah-pee-EHN-tzee-eh; sentíre — sehn-TEE-reh: sícut — SEE-koot. Réges — REH-jehs (not ray-jayz); cáedes — TCHEH-dehs (not tchay-days); úrbes — OOR-behs; hómines — AW-mee-nehs; díes — DEE-ehs (not DEE-ays); res — REHS (not raise).

Note: When s is found between two vowels it is slightly softened, e.g., miserére — mee-seh-REH-reh (not mis-err-ray-ray) ; misericórdiae — mee-seh-ree-CAWR-dee-eh.

SS

The rule regarding double consonants (which generally demands a clear-cut separation of each consonant), is somewhat modified in the case of the double "s" in the middle of words, such as "altíssimus," "sublevásset," "cessásset," "misericórdíssimae," "ésse," "possídeat," etc. The tip of the tongue is raised to the hard palate on the first "s" and is held for an instant, then released for the articulation of the second "s"; e.g., Ahl-TEES-see-moos, soob-leh-VAHS-seht, chehs-SAHS-sent, mee-seh-ree-cawr-DEES-see-meh, EHS-seh, paws-SEE-deh-aht. An elongation of the "s" is thus effected, but this should not approach an exaggerated hissing sound.

SC

SC before e, i, y, ae, oe, eu has the sound of sh in shed, shall, she or shore.

Examples

Descéndit — deh-SHEN-deet; víscera- — VEE-sheh-rah; ascéndit — ah-SHEN-deet; scélus — SHEH-loos; requíescet — reh-kwee-EH-shet; tabéscet — tah-BEH-shet; súscipe — SOO-shee-peh; súscitans — SOO-shee-tahns; scímus — Shee-moos; náscitur —NAH-shee-toor; quiéscit — kwee-EH-sheet; scío — SHEE-aw; sæna — SHEH-nah; Francísce — Frahn-TCHEE-sheh; Damásci — dah-MAH-shee.

SC

SC before a, o or u is pronounced as *sc* in the English word scope or scholar, or as *sk* in skull.

Examples

Scabéllum — skah-BEHL-loom; scúto — SKOO-taw; requíescat — reh-kwee-EH-skaht; Páscha — PAH-skah; cognósco — caw-neeAW-skaw; abscóndito — ahb-SKAWN-dee-taw; obscuréntur — awb-skoo-REHN-toor.

SCH

Sch has the same sound as in English. Schóla — SKAW-lah; Scholáistica — skaw-LAH-see-kah

T

(The rule for ti appears under a separate heading)

T at the beginning of words is given the same sound as in English. It is articulated in a crisp manner but without any explosive or blowing sound. The tip of the tongue releases the accumulated breath by a rapid movement from the hard palate to the normal position.

Examples

Témpora. — TEHM-paw-rah; tíbi — TEE-bee; túo — TOO-aw; te — TEH; térra — TEHR-rah; tóllis — TAWL-lees; tántum — TAHN-toom; testaméntum — teh-stah-MEN-toom; térrae — TEHR-reh.

At the end of words the t is clearly defined by the tip of the tongue, but not in such an exaggerated manner as to give forth an added vowel sound, e.g., et — EHT, not ETTUH: ut— OOT, not OOTTUH. A softer sound is given to the t in such words as étenim — EHT-eh-neem; útraque — OOTrah-kweh; utérque — oo-TEHR-koeh, etc.

General Rule

Within the sentence, when words end with a consonant and the following word begins with another consonant, both must be pronounced separately, e.g., et cétera — EHT TCHEH-teh-rah; laudábunt te — lahoo-DAH-boont teh; qui tíment Dóminum — kwee TEE-mehnt DAW-mee-noom.

On the contrary some prepositions must be jointly pronounced when words which follow begin with a vowel, e.g.: et áit — EHT-AH-eet; ab illo — AHB-EEL-law; ut ipse— OOHT EEP-seh; Déus et homo— DEH-oos-EHT-AW-maw.

TH

Th is pronounced simply t as in the English words: to, ten, Tom, tent; never as in thought or then.

Examples

Cathólicam — Kah-TAW-lee-cahm; Thesárus — the-SAHoo-roos; Thársis — TAHr-sees; Théos — TEH-aws; Thómas — TAW-mahs; théma — TEH-mah.

TI

(a) When the syllable ti is followed by a vowel and preceded by any letter except S.T. or X it is pronounced tzee or tsee (not tee).

Examples

Grátia — GRAH-tsee-ah; deprecatiónem — deh-preh-cah-tsee-AW-nem (not day-pray-cah-tee-OH-nem); tértia — TEHR-tsee-ah; sperántium — speh-RAHN-tsee-oom; laetítiam — leh-TEE-tsee-ahm; satietátis — sah-tsee-eh-TAH-tees; redemptiúnis — reh-dehmp-tsee-AW-nees; pétií — PEH-tsee-ee; tótius — TAW-tsee-oos; étiam — EH-tsee-ahm; tristítia — tree-STEE-tsee-ah; loquéntium — law-KWEN-tsee-oom; moriéntium — maw-ree-EHN-tsee-oom; malignañtium — mah-lee-neeAHN-tsee-oom; innocéntior — een-aw-TCHEN-tsee-awr.

(b) When ti is followed by any vowel and is preceded by s, t or x it retains its own sound.

Examples

Iústior — eeOO-Stee-awr; modéstia — maw-DEH-stee-ah; átttius — AHT-tee-oos; míxtio — MEECKS-tee-aw.

(c) Ti (or ty) retains its own sound also in certain Greek words, e.g.: Tiára — tee-AH-rah; astyáges — ah-stee-AH-jess; astyánax — ah-stee-AH-nahcks.

(d) Ti also retains its normal sound in the case of the infinitive of the deponent and passive verbs when enlarged.

Examples

Pátier — PAH-tee-ehr; vértier — VEHR-tee-ehr (from pati — PAH-tee and verti — VEHR-tee).
 Convérti — cawhn-VEHR-tee; convértier — cawn-VEHR-tee-ehr; pátiór — PAH-tee-awr.

V

V is treated exactly as in English (see exercises at letter F).

X

X is a double consonant; a combination of cs, gs, or ks. It is given the softer sound of gs at the beginning of words when X is preceded by e and followed by a vowel — or when between x and a vowel there occurs the letter h or s.

Examples

Exáito — eg-SAHL-taw (not eck-ZAHL-taw); exérceo — eg-SEHR-cheh-aw; exópto — eg-SAW-ptaw; exsúlto — eg-SOOL-taw; exhíbeo — eg-SEE-beh-aw; exsúpero — eg-SOO-peh-raw; éxsules — EG-soo-lehs; exsúrge — eg-SOOR-jeh; vexílla — veg-SEEL-lah.
 In every other instance it takes on the harder sound of X (eck).

Examples

Excelsis — eck-SHELL-sees; pax — PAHCKS; vox — VAWCKS; excussórum — ecks-koos-SAW-room; Xávier — CKSAH-vee-ehr; or ZAH-vee-ehr; lux — LOOCKS; excéssus — eck-SHEH-ssoos; ex — ECKS; resurréxit — reh-soo-RRECK-seet; expóscite — ecks-PAW-shee-teh; tútrix — TOO-treecks; praecínxit — preh- CHEENCKS-eet.

Y (Same as I)

Z

Z is pronounced dz,. Examples: Lázarus — LAH-dzah-roos; zizánia — dzee-DZAH-nee-ah; zélus — DZEH-loos; Zebedaéo — dzeb-eh-dah-EH-aw.

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CHAPTER IV

THE ORDINARY OF THE MASS^{3*}
Phonetically arranged^{4**}

ASPERGES ME

On Sundays, except during Eastertide.

Aspérges me, Dómine, hyssópo, et mun- dábor; lavábis me et super nívem deal- bábor.	ah-SPEHR-ges MEH, * DAW-mee-neh, ee-SAW -pah, EHT moon-DAH- bawr; lah-VAH-bees MEH, EHT SOO-pehr NEE vehm deh-ahl-BAH-bawr.
Ps. Miserere mei, Deus* secundum mágnam misericórdiam túam. (1) Glória Pátri, et Fílio, et Spirítui	Ps. mee-seh-REH-reh MEH-ee, DEH- oos,* seh – KOON-doom MAH-nee- yahm mee-seh-ree-KAWR-dee-ahm TOO-ahm. (1) GLAW-ree-ah PAH-tree EHT FEE-lee-aw, EHT spee-REE-too-ee SAHNK-taw.* SEE-koot EH-raht EEN preen-CHEE-pee-aw, EHT NOONK EHT SEHM-pehr, EHT EEN SEH-koo-lah seh-koo- LAW-room. AH-mehn.
Sáncto.* Sícút érat in princípio, et nunc, et sémpér, et in saécula saecu- lórum. Ámen. (Asperges is repeated from the beginning to the Psalm.)	(Asperges is repeated from the beginning to the Psalm.)

VIDI AQUAM

(Sung on Sundays during Eastertide)

Vídi Áquam* egrediéntem de témplo a látere déxtro, allelúia; et ómnes ad quos pervénit áqua ísta, sálvi fácti sunt, et dícent: Allelúia, allelúia.	VEE-dee AH-kooahm* eh-greh-dee- EHN-tehm DEH TEHM-plaw, AH LAH-teh-reh DECK-straw, ah-leh-LOO-eeah; EHT AWM-nehs AHD kooAWS pehr- VEH-neet AH-kooah EE-stah, SAHL- vee FAHK-tee SOONT, EHT DEE- chehnt; ah-leh-LOO-eeah, ah-leh-LOO-eeah.
Ps. Confitémini Dómino quóniam bónus; quóniam in saéculum misericórdiam éjus. Glória Pátri, et Fílio, et Spirítui Sáncto,*	Ps. Kawn-fee-TEH-mee-nee DAW-mee- naw kooAW-nee-ahm BAW-noos; kooAW-nee-ahm EEN SEH-koo- loom mee-seh-ree-KAWR-dee-ahm EH-yoos. GLAW-ree-ah PAH-tree EHT FEE-lee- aw, EHT spee-REE-too-ee SAHNK-taw*

³ ** The "Gloria Patri" is omitted on Passion and Palm Sundays.

⁴ ** Phonetic arrangement Copyright 1937: The St. Gregory Guild. Phila., Pa.

Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

("Vidi Aquam" is repeated from the beginning to the Psalm.)

SEE-koot EH-raht EEN preen-CHEE-pee-aw, EHT NOONK, EHT SEH-m-pehr, EHT EEN SEH-koo-lah seh-koo-LAW-room. AH-mehn.

("Vidi Aquam" is repeated from the beginning to the Psalm).

RESPONSES AFTER THE ASPERGES OR THE VIDI AQUAM

1 — Celebrant: V. Ostende nobis, Domine, misericordiam tuam. (During Eastertide "Alleluia" is added.)

1 — Choir: R. Et salutare tuum da nobis. (During Eastertide "Alleluia" is added.)

2 — Cel.: V. Domine exaudi orationem meam.

2 — Choir: R. Et clamor meus ad te veniat.

3 — Cel.: V. Dominus vobiscum.

3 — Choir: R. Et cum Spiritu tuo.

4 — Cel.: V. Oramus, etc. (Prayer closing with "Per Christum Dominum nostrum.")

4 — Choir: R. Amen.

1 — Celebrant: V. aw-STEHN-deh NAW-bees, DAW-mee-neh, mee-seh-ree-KAWR-dee-ahm TOO-ahm: (During Eastertide add ah-leh-LOO-eeah.)

1 — Choir: R. EHT sah-loo-TAH-reh TOO-oom DAW NAW-bees. (During Eastertide "ah-leh-LOO-eeah" is added.)

2 — Cel.: V. DAW-mee-neh eg-SAHoo-dee aw-rah-tsee-AW-nehm MEH-ahm.

2 — Choir: R. EHT CLAH-mawr MEH-oos AHD TEH VEH-nee-aht.

3 — Cel.: V. DAW-mee-noos vaw-BEE-skoom.

3 — Choir: R. EHT KOOM SPEE-ree too TOO-aw.

4 — Cel.: V. aw-REH-moos (Prayer closing with PEHR CHREE-stoom DAW-mee-noom NAW-stroom.)

4 — Choir: R. AH-mehn.

KYRIE ELEISON

Kyrie eleison (three times).
Christe eleison (three times).
Kyrie eleison (three times).

KEE-ree-eh eh-LEH-ee-sawn (3 times).
CHREE-steh eh-LEH-ee-sawn (3 times).
KEE-ree-eh eh-LEH-ee-sawn (3 times).

GLORIA IN EXCELSIS DEO

Celebrant: Gloria in excelsis Deo.

Choir: Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus. Rex coelestis, Deus Pater

Celebrant: GLAW-ree-ah EEN eck-SHELL-sees DEH-aw.

Choir: EHT EEN TEH-rrah PAHCKS aw-MEE-nee-boos BAW-neh vaw-loon-TAH-tees.

Lahoo-DAH-moos TEH. beh-neh-DEE-chee-moos-TEH. ah-daw-RAH-moos TEH. glaw-ree-fee-KAH-moos TEH. GRAH-tsee-ahs AH-jee-moos TEE-bee PRAWP-tehr MAH-nee-yahm GLAW-ree-ahm TOO-ahm.

DAW-mee-neh DEH-oos. RREHCKS cheh-LEH-stees, DEH-oos PAH-tehr

omnípotens. Dómine Fíli unigénite,
 Jésu Chríste.
 Dómine Déus, Ágnus Déi, Fílius Pátris.
 Qui tóllis peccáta mún-di: míserere nóbis.
 Qui tóllis peccáta mún-di, súscipe depre-
 cationem nóstram.
 Qui sédes ad déxteram Pátris, miserére
 nóbis.
 Quóniam tu sólus sánctus. Tu sólus
 Dóminus. Tu sólus altíssimus Jésu
 Chríste.
 Cum Sáncto Spírítu in glória Déi Pátris.
 Ámen.

awm-NEE-paw-tehns. DAW-mee-
 neh FEE-lee oo-nee-JEH-nee-teh,
 YEH-soo KREE-steh.
 DAW-mee-neh DEH-oos AH-nee-yoos
 DEH-ee, FEE-lee-oos PAH-trees.
 kooEE TAWL-lees peck-KAH-tah
 MOON-dee, mee-seh-REH-reh NAW-bees.
 kooEE TAWL-lees peck-KAH-tah
 MOON-dee SOO-shee-peh deh-preh-
 cah-tsee-AW-nehm NAW-strahm.
 kooEE SEH-dehs AHD DECKS-teh-
 rahm PAH-trees, mee-seh-REH-reh NAW-bees.
 koo-AW-nee-ahm TOO SAW-loos
 SAHNK-toos. TOO SAW-loos
 DAW-mee-noos. TOO SAW-loos
 ahl-TEES-see-moos, YEH-soo KREE-steh.
 KOOM SAHNK-taw SPEE-ree-too
 EEN GLAW-ree-ah DEH-ee PAH-
 trees. AH-mehn.

RESPONSES BEFORE THE COLLECT AND OTHER PRAYERS

1 — Gel.: V. Dóminus vobíscum.
 1 — Choir: R. Et cum spírítu túo.
 2 — Cel.: V. Orémus. (Here follow the
 orations.)
 2 — Choir: R. Ámen.

1 — Cel: V. DAW-mee-noos vaw-BEE-skoom.
 1 — Choir: R. EHT KOOM SPEE-ree-too TOO-aw.
 2 — Cel: V. aw-REH-moos. (Here follow the
 orations.)
 2 — Choir: R. AH-mehn.

RESPONSES BEFORE THE GOSPEL

1 — Cel.: V. Dóminus vobíscum.
 1 — Choir: R. Et cum spírítu túo.
 2 — Cel.: V. Seéquentia sáncti Evangélii
 secúndum Lúcam.
 2 — Choir: R. Glória tíbi Dómine.

1 — Cel.: V. DAW-mee-noos vaw-BEE-skoom.
 1 — Choir: R. EHT KOOM SPEE-ree-too TOO-aw
 2 — Cel.: V. seh-kooEHN-tseeah
 SAHNK-tee eh-vahn-JEH-lee-ee seh-
 KOON-doom LOO-kahm.
 2 — Choir: R. GLAW-ree-ah TEE-bee DAW-mee-neh.

CREDO

Celebrant: Crédo in únum Déum.
 Choir: Pátrém ómnipotentem factórem
 cóeli et térræ, visibílium ómnium, et
 invisibílium.
 Et in únum Dóminum, Jésum Chrístum,
 Fílium Déi unigénitum.

Celebrant: KREH-daw EEN OO-noom DEH-oom.
 Choir: PAH-trehm awm-nee-paw-
 TEHN -tehm fahk-TAW-rehm
 CHEH-lee EHT TEH-rreh vee-see-
 BEE-lee-oom AWM-nee-oom, EHT
 een-vee-see-BEE-lee-oom.
 EHT EEN OO-noom DAW-mee-noom,
 YEH-soom KREE-stoom, FEE-lee-oom
 DEH-ee oo-nee-JEH-nee-toom.



Et ex Pátre nátum ánte ámnia sáecula.

EHT ECKS PAH-treh NAH-toom
 AHN-teh AWM-nee-ah SEH-koo-lah.
 DEH-oom DEH DEH-aw, LOO-mehn
 DEH LOO-mee-neh. DEH-oom VEH-
 room DEH DEH-aw VEH-raw.

Déum de Déo, lumén de lúmíne, Déum
 vérum de Déo véro.

JEH-nee-toom NAWN FAHK-toom
 kawm-soob-stahn-tsee-AH-lehm PAH-
 tree; PEHR kooEHM AWM-nee-
 ah FAHK-tah SOONT.

Génítum, non fáctum, consubstántiálem
 Pátri; per quem ómnia fácta sunt.

kooEE PRAWP-tehr NAWs AW-
 mee-nehs, EHT PRAWP-tehr NAW-
 strahm sah-LOO-tehm, deh-SHEN-
 deet DEH CHEH-lees.

Et incarnátus est de Spírítu Sáncto ex
 María Vírgíne:

EHT een-kahr-NAH-toos EHST DEH
 SPEE-ree-too SAHNK-taw ECKS
 mah-REE-ah VEER-jee-neh:

Et hómo fáctus est.

EHT AW-maw FAHK-toos EHST.

Crucífíxus étíam pro nóbis: sub Póntio
 Piláto pássus, et sepúltus est.

croo-chee-FEECK-soos EH-tsee-ahm
 PRAW NAW-bees: SOOB PAWN-
 tsee-aw pee-LAH-taw PAH-ssoos,
 EHT seh-POOL-toos EHST.

Et resurréxit tértia díe, secúndum Scrip-
 túras.

EHT reh-soor-REHC-seet TEHR-tsee-ah
 DEE-eh, seh-KOON-doom skreep-TOO-rahs.

Et ascéndit in cóelum : sédet ad délixeram
 Pátris.

EHT ah-SHEHN-deet EEN CHEH-loom:
 SEH-deht AHD DECKS-teh-rahm PAH-trees.

Et íterum ventúrus est cum glória, judi-
 cáre vívos et mórtuos: cújus régni non
 érit fínis.

EHT EE-teh-room vehn-TOO-roos
 EHST KOOM GLAW-ree-ah, yoo-
 dee-KAH-reh VEE-vaws EHT
 MAWR-too-aws: KOO-yoos REHN-
 yee NAWN EH-reet FEE-nees.

Et in Spírítum Sánctum Dóminum et
 vivificántem: qui ex Pátre Filióque
 procedít;

EHT EEH SPEE-ree-toom SAHNK-toom
 DAW-mee-noom EHT vee-vee-
 fee-KAHN-tehm: kooEE ECKS PAH-treh
 fee-lee-AW-kooEH praw-CHEH-deet;

qui cum Pátre et Fílio símul adorátur et
 conglorificátur: qui locútus est per
 Prophétas.

kooEE KOOM PAH-treh EHT FEE-
 lee-aw SEE-mool ah-daw-RAH-toor,
 EHT kawm-glaw-ree-fee-KAH-toor: kooEE
 law-KOO-toos EHST PEHR praw-FEH-tahs.

Et únam sánctam cathólicam et apos-
 tólicam Ecclésiám.

EHT OO-nahm SAHNK-tahm kah-
 TAW-lee-kahm EHT ah-paw-
 STAW-lee-kahm eh-KKLEH-see-ahm.

Confíteor únum baptísma in remisióne
 peccatórum. Et expécto resurrecti-
 ónem mortuórum.

kawn-FEE-teh-awr OO-noom bahp-TEES-mah
 EEN reh-meese-see-AW-nehm
 peck-kah-TAW-room. EHT ecks-PEHK-taw
 reh-soor-reck-tsee-AW-nehm
 mawr-too-AW-room.

Et vítam ventúri sáeculi.
 Ámen.

EHT VEE-tahm vehn-TOO-ree SEH-koo-lee.
 AH-mehn.

RESPONSES BEFORE THE OFFERTORY

- | | |
|-----------------------------------|---|
| 1 — Cel.: V. Dóminus vobíscum. | 1 — Cel.: V. DAW-mee-noos vaw-BEES-koom. |
| 1 — Choir: R. Et cum spírítu túo. | 1 — Choir: R. EHT KOOM SPEE-ree-too TOO-aw. |
| 2 — Cel.: V. Orémus. | 2 — Cel.: V. aw-REH-moos. |

Choir proceeds with the Proper Offertory of the Day, after which an appropriate motet may be sung.

RESPONSES BEFORE THE PREFACE

- | | |
|---|---|
| 1 — Cel.: V. Per ómnia saecula
saeculórum. | 1 — Cel.: V. PEHR AWM-nee-ah SEH-koo-lah
seh-koo-LAW-room. |
| 1 — Choir: R. Ámen. | 1 — Choir: R. AH-mehn. |
| 2 — Cel.: V. Dóminus vobíscum. | 2 — Cel.: V. DAW-mee-noos vaw-BEES-koom. |
| 2 — Choir: R. Et cum spírítu túo. | 2 — Choir: R. EHT KOOM SPEE-ree-too TOO-aw. |
| 3 — Cel.: V. Súsum córda. | 3 — Cel.: V. SOOR-soom KAWR-dah. |
| 3 — Choir.: R. Habémus ad Dóminum. | 3 — Choir: R. ah-BEH-moos AHD DAW-mee-noom. |
| 4 — Cel.: V. Grátias ágámus Dómino
Déo nóstro. | 4 — Cel.: V. GRAH-tsee-ahs ah-GAH-moos
DAW-mee-naw DEH-aw NAW-straw. |
| 4 — Choir: R. Dígnum et jústum est. | 4 — Choir: DEE-nee-yoom EHT YOO-stoom EHST. |

SANCTUS

- | | |
|---|--|
| Sánctus, Sánctus, Sánctus Dóminus
Déus Sábaoth. | SAHNK-toos, SAHNK-toos, SAHNK-toos
DAW-mee-noos DEH-ooS SAH-bah-awt. |
| Pléni sunt cóeli et térra glória túa. Ho-
sánna in excélsis. | PLEH-nee SOONT CHEH-lee EHT
TEHR-rah GLAW-ree-ah TOO-ah.
aw-SAH-nnah EEN eck-SHELL-sees. |

BENEDICTUS

- | | |
|--|--|
| Benedíctus qui vénit in nómine Dómini. | beh-neh-DEEK-toos kooEE VEH-neet
EEN NAW-mee-neh DAW-mee-nee. |
| Hosánna in excélsis. | aw-SAH-nnah EEN eck-SHELL-sees. |

RESPONSES AT THE PATER NOSTER

- | | |
|--|---|
| 1 — Cel.: V. Per ómnia saecula
saeculórum. | 1 — Cel.: V. PEHR AWM-nee-ah SEH-
koo-lah seh-koo-LAW-room. |
| 1 — Choir: R. Ámen. | 1 — Choir: R. AH-mehn. |
| 2 — Cel.: V. Orémus, etc. — Et ne nos
indúcas in tentatiónem. | 2 — Cel.: V. aw-REH-moos, etc., EHT
NEH NAWS een-DOO-kahs EEN
tehn-tah-tsee-AW-nehm . |

2 — Choir: R. Sed líbera nos a málo.

2 — Choir: R. SEHD LEE-beh-rah
NAWS AH MAH-law.

RESPONSES BEFORE THE AGNUS DEI

1 — Cel: V. Per ómnia saecula saeculorum.

1 — Cel: V. PEHR AWM-nee-ah SEH-koo-lah seh-koo-LAW-room.

1 — Choir: R. Ámen.

1 — Choir; R. AH-mehn.

2 — Cel: V. Pax Dómini sit sémpervobíscum.

2 — Cel.: V. PAHCKS DAW-mee-nee
SEET SEHM-pehr vaw-BEE-skoom.

2 — Choir: R. Et cum spírítu túo.

2 — Choir: R. EHT KOOM SPEE-ree too TOO-aw.

AGNUS DEI

Ágnus Déi qui tóllis peccáta mún-di:
miserére nóbis (Repeat).

AH-nee-yoos DEH-ee kooEE TAWL-
lees peck-KAH-tah MOON-dee: mee-
seh-REH-reh NAW-bees. (Repeat).

Ágnus Déi qui tóllis peccáta mún-di:
dóna nóbis pácem.

AH-nee-yoos DEH-ee kooEE TAWL-
lees peck-KAH-tah MOON-dee:
DAW-nah NAW-bees PAH-chehm.

RESPONSES BEFORE THE POST COMMUNION

1 — Cel: V. Dóminus vobíscum.

1 — Cel: V. DAW-mee-noos vaw-BEE-skoom.

1 — Choir: R. Et cum spírítu túo.

1 — Choir: R. EHT KOOM SPEE-ree-too TOO-aw.

2 — Cel: V. Orémus (here follow the orations).

2 — Cel.: V. aw-REH-moos (here follow the orations).

2 — Choir: R. Ámen.

2 — Choir: R. AH-mehn.

RESPONSES AT END OF MASS

1 — Cel: V. Dóminus vobíscum.

1 — Cel.: V. DAW-mee-noos vaw-BEE-skoom.

1 — Choir: R. Et cum spírítu túo.

1 — Choir: R. EHT KOOM SPEE-ree-too TOO-aw.

2 — Cel.: V. Ite míssa est, or Benedicá-mus Dómino,

2 — Cel: V. EE-teh, MEE-ssah EHST,
or beh-neh-dee-KAH-moos DAW-mee-naw.

2 — Choir: R. Déo grátias.

2 — Choir: R. DEH-aw GRAH-tsee-ahs.

PONTIFICAL BLESSING

1 — Cel.: V. Sit nómen Dómini benedíctum.

1 — Cel.: V. SEET NAW-mehn DAW-mee-nee
beh-neh-DEEK-toom.

1 — Choir: R. Ex hoc nunc et úsque in saeculum.

1 — Choir: R. ECKS AWK NOONK
EHT OOS-kooEH EEN SEH-koo-loom.

2 — Cel.: V. Adjutórium nóstrum in nómine Dómini.

2 — Cel.: V. ahd-yoo-TAW-ree-oom NAW-stroom EEN NAW-mee-neh DAW-mee-nee.

2 — Choir: R. Qui fécit cóelum et térram.

2 — Choir: R. kooEE FEH-cheet CHEH-loom
EHT TEH-rrahm.

3 — Cel.: V. Benedícat vos omnípotens
Déus: Páter, et Fílius, et Spíritus
Sánctus.

3 — Choir: R. Ámen.

3 — Cel.: V. beh-neh-DEE-kaht VAWS
awm-NEE-paw-tens DEH-oos: PAH-tehr
EHT FEE-lee-oos, EHT SPEE-ree-toos
SAHNK-toos.

3 — Choir: R. AH-mehn.

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CHAPTER V

THE REQUIEM MASS AND ABSOLUTION
(INCLUDING PARTS OF THE BURIAL SERVICE)

SUBVENITE

Subveníte* Sáncti Déi, occúrrite Ángeli

Dómini:

*Suscipiéntes ánimam éjus:

§Offeréntes éam in conspéctu Altíssimi.

V. Suscípiat te Chrístus, qui vocávit te:

et in sínium Ábrahae Ángeli dedúcant te.

(Repeat "Suscipientes" to "Altissimi").

V. Réquiem áeternam dóna éi Dómine:

et lux perpétua lúceat éi.

§Repeat "Offerentes" to "Altissimi."

soob-veh-NEE-teh* SAHNK-tee DEH-
ee, awk-KOOR-ree-teh AHN-jeh-lee
DAW-mee-nee:

*soo-shee-pee-EHN-tehs AH-nee-mahm EH-yoos:

§awf-feh-RENT-tehs EH-ahm EEN

kawn-SPEHK-too ahl-TEES-see-mee.

V. soo-SHEE-pee-aht TEH CHREE-stoos,

kooEE vaw-KAH-veet TEH:

EHT EEN SEE-noom AH-brah-eh

AHN-jeh-lee deh-DOO-kaht TEH.

(Repeat "Suscipientes" to "Altis-simi").

V. REH-koeee-ehm eh-TEHR-nahm

DAW-nah EH-ee DAW-mee-neh:

EHT LOOCKS pehr-PEH-too-ah

LOO-cheh-aht EH-ee.

§Repeat "Offerentes" to "Altissimi."

INTROIT

Réquiem aetérnam dóna éis Dómine:

et lux perpétua lúceat éis.

(Psalm) Te decet hýmnus Déus in Sión,

et tibi reddétur vótum in Jerúsalem:

* exáudi oratiónem méam,

ad te ómnis cáro véniet.

(Repeat "Requiem" to the Psalm.)

REH-kwee-ehm eh-TEHR-nahm DAW-
nah EH-ees DAW-mee-neh:

EHT LOOCKS pehr-PEH-too-ah LOO-
cheh-aht EH-ees.

(Psalm) TEH DEH-cheht EEM-noos

DEH-oos EEN SEE-awn,

EHT TEE-bee reh-DDEH-toor VAW-

toom EEN yeh-ROO-sah-lehm:

* eg-SAHoo-dee awrah-tzee-AW-nehm MEH-ahm,

AHD TEH AWM-nees KAH-raw VEH-nee-eh.

(Repeat "Requiem" to the Psalm.)

KYRIE

Kýrie eléison (three times).	KEE-ree-eh eh-LEH-ee-sawn (3 times).
Chríste eléison (three times).	CHREE-steh eh-LEH-ee-sawn (3 times).
Kýrie eléison (three times).	KEE-ree-eh eh-LEH-ee-sawn (3 times).

RESPONSES

V. Dóminus vobíscum.	V. DAW-mee-noos vaw-BEES-koom.
R. Et cum spírítu túo.	R. EHT KOOM SPEE-ree-too TOO-aw.
V. Orémus, etc.	V. aw-REH-moos, etc.
Per ómnia saécula saeculórum	PEHR AWM-nee-ah SEH-koo-lah seh-koo-LAW-room.
R. Ámen.	R. AH-mehn.

GRADUALE

Réquiem aetérnam dóna éis Dómine	REH-kwee-ehm eh-TEHR-nahm DAW- nah EH-ees DAW-mee-neh
et lux perpétua lúceat éis.	EHT LOOCKS pehr-PEH-too-ah LOO- tcheh-aht EH-ees.
V. In memória aetérna	V. EEN meh-MAW-ree-ah eh-TEHR-nah
érit jústus	EH-reet YOO-stoos
ab auditióne mála	AHB ahoo-dee-tsee-AW-neh MAH-lah
non timébit.	NAWN tee-MEH-beet.

TRACTUS

Absólve Dómine, ánimas	ahb-SAWL-veh DAW-mee-neh, AH-nee-mahs
ómnium fidélium defunctórum	AWM-nee-oom fee-DEH-lee-oom deh- foonk-TAW-room
ab ómni vínculo delictórum.	AHB AW-mnee VEEN-koo-law deh- leek-TAW-room.
V. Et grátia túa íllis succurrénte,	V. EHT GRAH-tsee-ah TOO-ah EEL- lees sook-koo-REHN-teh,
mereántur evádere judícium ulitiónis.	meh-reh-AHN-toor eh-VAH-deh-reh yoo-DEE-chee-oom ool-tsee-AW-nees.
V. Et lúcis aetérnae	V. EHT LOO-chees eh-TEHR-neh
beatitúdine pérfrui.	beh-ah-tee-TOO-dee-neh PEHR-froo-ee.

SEQUENCE—DIES IRAE

1 — Díes írae, díes ílla, Sólvet saéclum in favílla: Téste Dávid cum Sibýlla.	1 — DEE-ehs EE-reh, DEE-ehs EEL-lah, SAWL-vet SEH-cloom EEN fah-VEEL-lah: TEH-steh DAH-veed KOOM see-BEEL-lah
2 — Quántus trémor est futúrus, Quándo júdex est ventúrus Cúncta strícite discussúrus!	2 — kooAHN-toos TREH-moor EHST foo-TOO-roos, kooAHN-daw YOO-decks EHST vehn-TOO-roos KOONK-tah STREEK-teh dee-skoos-SOO-roos!

- 3 — Túba mírum spárgens sónum
Per sepúlcrá regiónum,
Cóget ómnes ánte thrónum.
- 4 — Mors stupébit et natúra,
Cum resúrget creatúra,
Judicánti responsúra.
- 5 — Líber scríptus proferétur,
In quo tótum continétur,
Únde múnus judicétur.
- 6 — Júdex érgo cum sedébit
Quid-quid látet apparébit
Nil in últum remanébit
- 7 — Quid sum míser tunc dictúrus?

Quem patrónum rogatúrus?
Cum vix jústus sit secúrus
- 8 — Rex treméndaē majestátis,
Qui salvándis sálvas grátis,
Sálva me, fons pietátis.
- 9 — Recordáre Jésu píe.
Quod sum cáusa túae víae;
Ne me pérdas ílla díe.
- 10 — Quáerens me, sedísti lássus:
Redemísti crúcem pássus:
Tántus lábor non sit cássus.
- 11 — Júste júdex ultiónis,
Dónum fac remissiónis;
Ánte díem ratiónis.
- 12 — Ingemíscó, támquam réus,
Cúlpa rúbet vúltus méus
Supplicánti párce Déus.
- 13 — Qui Maríam absolvísti,
Et latrónum exaudísti
Míhi quóque spem dedísti.
- 14 — Préces méae non sunt dígnae;

Sed tu bónus fac benígne,
Ne perénni crémer ígne.
- 15 — Ínter óves lócum práesta,
Et ab hóedis me sequéstra,
Státuens in párte dextra.
- 16 — Confutátis maledíctis,
Flámmis ácribus addíctis,
Vóca me cum benedíctis.
- 17 — Óro súplex et acclínis,
Cor contrítum quási cínis,
- 3 — TOO-bah MEE-room SPAHR-gens SAW-noom
PEHR seh-POOL-krah reh-gee-AW-noom,
KAW-jet AW-mnehs AHN-teh TRAW-noom.
- 4 — MAWRS stoo-PEH-beet EHT nah-TOO-rah,
KOOM reh-SOOR-jet kreh-ah-TOO-rah,
yoo-dee-KAHN-tee reh-spawn-SOO-rah.
- 5 — LEE-behr SKREEP-toos praw-feh-REH-toor,
EEN kooAW TAW-toom kawn-tee-NEH-toor,
OON-deh MOON-doos yoo-dee-CHEH-toor
- 6 — YOO-decks EHR-gaw KOOM seh-DEH-beet
kooEED-kooeed LAH-tet ah-pah-REH-beet
NEEL EEN OOL-toom reh-mah-NEH-beet
- 7 — kooEED SOOM MEE-sehr TOONK
deek-TOO-roos?
kooEEM pah-TRAW-noom raw-gah-TOO-roos?
KOOM VEECKS YOO-stoos SEET seh-KOO-roos
- 8 — REHCKS treh-MEHN-deh mah-yes-TAH-tees,
kooEE sahl-VAHN-dees SAHL-vahs GRAH-tees,
SAHL-vah MEH, FAWNS pee-eh-TAH-tees.
- 9 — reh-cawr-DAH-reh YEH-soo PEE-eh,
kooAWD SOOM KAHoo-sah TOO-eh VEE-eh;
NEH MEH PEHR-dahs EEL-lah DEE-eh.
- 10 — kooEH-rehns MEH, seh-DEE-stee LAH-ssoos:
reh-deh-MEE-stee KROO-tchem PAHS-soos.
TAHN-toos LAH-bawr NAWN SEET
KAHS-soos.
- 11 — YOO-steh YOO-decks ool-tzee-AW-nees,
DAW-noom FAHK reh-mee-ssee-AW-nees;
AHN-teh DEE-ehm rah-tsee-AW-nees.
- 12 — een-jeh-MEE-skaw, TAM-kwahm REH-oos,
KOOL-pah ROO-beht VOOL-toos MEH-oos
soo-plee-KAHN-tee PAHR-tcheh DEH-oos.
- 13 — kooEE Mah-REE-ahm ahb-sawl-VEE-stee,
EHT lah-TRAW-noom eg-sahoo-DEE-stee
MEE-kee kooAW-kooeh SPEHM deh-DEE-stee.
- 14 — PREH-tches MEH-eh NAWN SOONT
DEEN-yeh:
SEHD TOO BAW-noos FAHK beh-NEEN-yeh,
NEH per-EHN-nee KREH-mehr EEN-yeh.
- 15 — EEN-tehr AW-vehs LAW-koom PREH-stah,
EHT AB EH-dees MEH seh-KWEH-strah,
STAH-too-ehns EEN PAHR-teh DECK-strah
- 16 — Kawn-foo-TAH-tees mah-leh DEEK-tees,
FLAHM-mees AHK-ree-boos ahd-DEEK-tees,
VAW-kah MEH KOOM beh-neh-DEEK-tees.
- 17 — AW-raw SOOP-plecks EHT ahk-KLEE-nees,
KAWR kawn-TREE-toom kooAH-see
TCHEE-nees,

Gére cúram méi fínis.
 18 — Lacrimósa díes ílla,
 Qua resúrget ex favílla.
 19 — Judicándus hómo réus;
 Húic érgo párcé Déus.
 20 — Píe Jésu Dómine,
 dóna éis réquiem.
 Ámen

JEH-reh KOO-rahm MEH-ee FEE-nees.
 18 — lah-kree-MAW-sah DEE-ehs EEL-lah
 kooAH re-SOOR-jet ECKS fah-VEEL-lah.
 19 — yoo-dee-KAHN-doos AW-maw REH-oos:
 OO-eek HER-gaw PAHR-cheh DEH-oos.
 20 — PEE-eh YEH-soo DAW-mee-neh,
 DAW-nah EH-ees REH-kooee-ehm.
 AH-mehn.

RESPONSES AT THE GOSPEL

V. Dóminus vobíscum
 R. Et cum spírítu túo.
 V. Sequéntia Sáncti Evangéllii

 secúndum Matthéum.
 R. Glória tíbi Dómine.

V. DAW-mee-noos vaw-BEE-skoom
 R. EHT KOOM SPEE-ree-too TOO-aw.
 V. Seh-kooEHN-tsee-ah SAHNK-tee
 eh-vahn-JEH-lee-ee
 seh-KOON-doom maht-THEH-oom.
 R. GLAW-ree-ah TEE-bee DAW-mee-neh.

OFFERTORY RESPONSES

Celebrant: Dóminus vobíscum.
 R. Et cum spírítu túo.

Cel.: DAW-mee-noos vaw-BEE-skoom.
 R. EHT KOOM SPEE-ree-too TOO-aw.

OFFERTORY

Dómine Jésu Chríste,
 Rex glóriae, líbera ánimas

 ómnium fidélium defunctórum

 de póenis inférni et de
 profúndo lácu:
 líbera éas de óre leónis,
 ne absórbeat éas tártarus,

 ne cádant in obscúrum:
 sed sígnifer sánctus Míchael
 repraeséntet éas in lúcem sánctam:

DAW-mee-neh YEH-soo KREE-steh,
 REHCKS GLAW-ree-eh, LEE-beh-rah
 AH-nee-mahs
 AWM-nee-oom fee-DEH-lee-oom deh-
 foonk-TAW-room
 DEH PEH-nees een-FEHR-nee EHT DEH
 praw-FOON-daw LAH-koo:
 LEE-beh-rah EH-ahs DEH AW-reh leh-AW-nees,
 NEH ahb-SAWR-beh-aht EH-ahs
 TAHR-tah-roos,
 NEH KAH-dahnt EEN awb-SKOO-room:
 SEED SEEN-yee-fehr SAHNK-toos MEE-kah-ehl
 reh-pre-SEHN-teht EH-ahs EEN LOO-chehm
 SAHNK-tahm:
 KooAHM AW-leem AH-brah-eh praw-mee-SEE-stee,
 EHT SEH-mee-nee EH-yoos.
 V. AW-stee-ahs EHT PREH-chehs TEE-bee
 DAW-mee-neh
 LAHoo-dees awf-FEH-ree-moos: TOO SOO-shee-peh
 PRAW ah-nee-MAH-boos EEL-lees,
 KooAH-room AW-dee-eh
 meh-MAW-ree-ahm FAH-tchee-moos;
 FAHK EH-ahs, DAW-mee-neh,

Quam ólim Ábrahae promisísti,
 et sémini éjus.
 V. Hóstias et préces tíbi Dómine

láudis offérimus: tu súscipe
 pro animábus íllis, quárum hódie

memóriam fáчимus: fac éas, Dómine,

de mórte transíre ad vítam.
(Repeat "QUAM OLIM" to "ejus")

DEH MAWR-teh trahn-SEE-reh AHD VEE-tahm.
(Repeat "QUAM OLIM" to "Ejus")

RESPONSES TO THE PREFACE

Cel: Per ómnia saécula saéculorum.
R. Ámen.
V. Dóminus vobíscum.
R. Et cum spírítu túo.
V. Súrsum córda.
R. Habémus ad Dóminum.
V. Grátias agámus Dómino Déo Nóstro.
R. Dígnum et jústum est.

Cel.: PEHR AWM-nee-ah SEH-koo-lah seh-koo-LAW-room.
R. AH-mehn.
V. DAW-mee-noos vaw-BEE-skoom.
R. EHT KOOM SPEE-ree-too TOO-aw.
V. SOOR-soom KAWR-dah.
R. ah-BEH-moos AHD DAW-mee-noom.
V. GRAH-tsee-ahs ah-GAH-moos
DAW-mee-naw DEH-aw NAW-straw.
R. DEE-neeyoom EHT YOO-stoom EHST.

SANCTUS

Sánctus, Sánctus, Sánctus Dóminus
Déus Sábaoth.
Pléni sunt cóeli et térra glória túa.
Hosánna in excélsis.

SAHNK-toos, SAHNK-toos, SAHNK-toos
DAW-mee-noos DEH-oos SAH-bah-awt.
PLEH-nee SOONT CHEH-lee EHT
TEHR-rah GLAW-ree-ah TOO-ah.
aw-SAH-nnah EEN eck-SHELL-sees.

BENEDICTUS

Benedíctus qui vénit
in nómine Dómini.
Hosánna in excélsis.

beh-neh-DEEK-toos kooEE VEH-neet
EEN NAW-mee-neh DAW-mee-nee.
aw-SAH-nnah EEN eck-SHELL-sees.

RESPONSES AT THE PATER NOSTER

Cel.: V. Per ómnia saécula saeculórum.
R. Ámen.
V. Orémus, etc. — Et ne nos
indúcas in tentatiónem.
R. Sed líbera nos a málo.
V. Dóminus vobíscum.
R. Et cum spírítu túo
V. Pax Dómini sit sémpér vobíscum.
R. Et cum spírítu túo.

Cel.: V. PEHR AWM-nee-ah SEH-koo-lah seh-koo-LAW-room.
R. AH-mehn.
V. aw-REH-moos, etc., EHT NEH NAWS
een-DOO-kahs EEN tehn-tah-tsee-AW-nehm .
R. SEHD LEE-beh-rah NAWS AH MAH-law.
V. DAW-mee-noos vaw BEE-skoom.
R. EHT KOOM SPEE-ree-too TOO-aw
V. PAHCKS DAW-mee-nee SEET
SEHM-pehr vaw-BEE-skoom
R. EHT KOOM SPEE-ree-too TOO-aw.

AGNUS DEI

Ágnus Déi, qui tóllis peccáta mún-di:

AH-neeyoos DEH-ee, kooEE TAWL-lees

dóna éis réquiem. (Repeat "Agnus" and "dona eis") Ágnus Déi, qui tollis peccáta mún-di	peck-KAH-tah MOON-dee: DAW-nah EH-ees REH-kooee-ehm. (Repeat "Agnus" and "dona eis.") AH-neeyoos DEH-ee, kooEE TAWL-lees
dóna éis réquiem * * sempitérnam.	peck-KAH-tah MOON-dee: DAW-nah EH-ees REH-kooee-ehm seh-m-pee-TEHR-nahm .

COMMUNION

Lux aetérna lúceat éis, Dómine:	LOOCKS eh-TEHR-nah LOO-cheh-aht EH-ees, DAW-mee-neh:
*Cum Sánctis túis in aetérnum,	*KOOM SAHNK-tees TOO-ees EEN eh-TEHR-noom,
quía píus es. V. Réquiem aetérnam dóna éis Dómine, et lux perpétua lúceat éis. (Repeat "Cum Sanctis" to "pius es".)	KWEE-ah PEE-oos ESS. V. REH-kwee-ehm eh-TEHR-nahm DAW-nah EH-ees DAW-mee-neh, EHT LOOCKS pehr-PEH-too-ah LOO-cheh-aht EH-ees. (Repeat "Cum Sanctis" to "pius es".)

RESPONSES

Cel.: Dóminus Vobíscum R. Et Cum spírítu túo. V. Orémus, etc. V. Per ómnia saécula saéculorum	Cel.: DAW-mee-noos vaw-BEE-skoom. R. EHT KOOM SPEE-ree-tooTOO-aw. V. aw-REH-moos, etc. V. PEHR AWM-nee-ah SEH-koo-lah seh-koo-LAW-room .
R. Ámen. V. Requíescant in páce. R. Ámen.	R. AH-mehn. V. reh-kwee-EH-skahnt een PAH-cheh. R. AH-mehn.

ABSOLUTION

Libera me, Dómine, de mórte aetérna in díe illa trémenda; Quándo cóeli movéndi sunt et térra: Dum véneris judicáre saéculum per ígnem. V. Tremens factus sum ego, et tímeo, dum discússio vénerit, átque ventúra íra. (Repeat "Quando coeli" to "terra.")	LEE-beh-rah MEH, DAW-mee-neh, DEH MAWR-teh eh-TEHR-nah EEH DEE-eh EEL-lah treh-MEHN-dah; kooAHN-daw CHEH-lee maw-VEHN- dee SOONT EHT TEH-rrah: DOOM VEH-neh- rees yoo-dee-KAH-reh SEH-koo-loom PEHR EEN-yehm. V. TREH-mehns FAHK-toos SOOM EH-gaw, EHT TEE-meh-aw, DOOM dees-KOOS-see-aw VEH-neh-reet, AHT-kooEH vehn-TOO-rah EE-rah. (Repeat "Quando coeli" to "terra.")
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V. Díes ílla, díes írae calamitátis et misériae, díes mágna, et amára válde.	V. DEE-ehs EEL-lah, DEE-ehs EE-reh kah-lah-mee-TAH-tees EHT mee-SEH-ree-eh DEE-ehs MAH-neeayah, EHT ah-MAH-rah VAHL-deh.
Dum véneris iudicáre saeculum per ígnem. Réquiem aetérnam dóna éis Dómine; et lux perpétua lúceat éis. (Repeat "Libera" to "Tremens.")	DOOM VEH-neh-rees yoo-dee-KAH-reh SEH-koo-loom PEHR EEN-yehm. REH-kooee-ehm eh-TEHR-nahm DAW- nah EH-ees DAW-mee-neh: EHT LOOCKS pehr-PEH-too-ah LOO- cheh-aht EH-ees. (Repeat "Libera" to "Tremens.")

RESPONSES AFTER THE "LIBERA"

Kýrie eléison, Chríste eléison, Kýrie eléison. Cel. : "Pater noster," etc. V. Et ne nos indúcas in tentatiónem. R. Sed líbera nos a málo. V. A pórta ínferi. R. Érué Domine ánimam éjus (or "ánimas eórum"). V. Requiéscat in páce.. R. Ámen V. Dómine exáudi oratiónem méam. R. Et clámor méus ad te véniat. V. Dóminus vobíscum. R. Et cum spírítu túo. V. Orémus, etc. V. Per Chrístum Dóminum nóstrum. R. Amen.	KEE-ree-eh eh-LEH-ee-sawn, CHREE- steh eh-LEH-ee-sawn, KEE-ree-eh eh-LEH-ee-sawn. Cel: PAH-tehr NAW-stehr, etc. V. EHT NEH NAWS een-DOO-kahs EEN-ten-tah-tsee-AW-nehm. R. SED LEE-beh-rah NAWS AH MAH-law. V. AH PAWR-tah EEN-feh-ree. R. EH-roo-eh DAW-mee-neh AH-nee-mahm EH-eeoos (or "AH-nee-mahs eh-AW-room"). V. reh-kwee-EH-skaht een PAH-cheh. R. AH-mehn. V. DAW-mee-neh egs-AHoo-dee aw-rah-tsee- AW-nehm MEH-ahm. R. EHT KLAH-mawr MEH-oos AHD TEH VEH-nee-aht. V. DAW-mee-noos vaw-BEE-skoom. R. EHT koom SPEE-ree-too TOO-aw. V. aw-REH-moos, etc. V. PEHR KREE-stoom DAW-mee- noom NAW-stroom R. AH-mehn.
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BENEDICTUS

Cel.: Égo sum. Choir: Benedíctus Dóminus Déus Ísrael: quíá visitávit, et fécit redemptiόnem súae. 2 — Et eréxit córnu salutis nóbis: in dómo Dávid púeri súi.	Cel.: EH-gaw SOOM. Choir: beh-neh-DEEK-toos DAW-mee-noos DEH-oos EE-srah-ehl: kooEE-ah vee-see-TAH-veet, EHT FEH-cheet reh-dehmp-tsee-AW-nehm SOO-eh. 2 — EHT eh-REHCK-seet KAWR- nooh sah-LOO-tees NAW-bees: EEN DAW-maw DAH-veed
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| <p>3 — Sicut locutus est per os sanctorum;

 quia saeculo sunt,
 prophetarum ejus:</p> <p>4 — Salutem ex inimicis nostris,

 et de manu omnium qui oderunt nos</p> <p>5 — Ad faciendam misericordiam

 cum patribus nostris;
 et memorari testamenti sui sancti.</p> <p>6 — Jusjurandum, quod juravit

 ad Abraham patrem nostrum,

 datum se nobis.</p> <p>7 — Ut sine timore,
 de manu inimicorum
 nostrorum liberati,
 serviamus illi.</p> <p>8 — In sanctitate et justitia

 coram ipso,
 omnibus diebus nostris.</p> <p>9 — Et tu puer, propheta
 Altissimi vocaberis;
 praeſbis enim ante faciem

 Domini parare vias ejus,</p> <p>10 — Ad dandam scientiam
 salutis plebi ejus;
 in remissionem peccatorum eorum:</p> <p>11 — Per viscera misericordiae Dei
 nostri:
 in quibus visitavit nos,
 oriens ex alto.</p> <p>12 — Illuminare his, qui in tenebris,

 et in umbra mortis sedent:

 ad dirigendos pedes nostros in viam</p> | <p> POOH-eh-ree SOO-ee</p> <p>3 — SEE-koot law-KOO-toos EHST
 PEHR AWS sahnk-TAW-room:
 kooEE-ah SEH-koo-law SOONT,
 praw-feh-TAH-room EH-eeoos.</p> <p>4 — sah-LOO-tehm ECKS ee-nee-MEE-tchees
 NAW-strees,
 EHT DEH MAH-noo AWM-nee-oom
 KWEE aw-DEH-roont NAWS</p> <p>5 — AHD fah-tchee-EHN-dahm mee-
 seh-ree-KAWR-dee-ahm
 KOOM PAH-tree-boos NAW-strees;
 EHT meh-maw-RAH-ree teh-stah-
 MEHN-tee SOO-ee SAHNK-tee.</p> <p>6 — yoos-yoo-RAHN-doom, kooAWD
 yoo-RAH-veet
 AHD AH-brah-ahm PAH-trehm
 NAW-stroom,
 dah-TOO-room SEH NAW-bees.</p> <p>7 — OOT SEE-neh tee-MAW-reh,
 DEH MAH-noo ee-nee-mee-KAW-room
 naw-STRAW-room lee-beh-RAH-tee,
 sehr-vee-AH-moos EEL-lee.</p> <p>8 — EEN sahnk-tee-TAH-teh EHT
 yoos-TEE-tsee-ah
 KAW-rahm EEP-saw,
 AWM-nee-boos dee-EH-boos
 NAW-strees.</p> <p>9 — EHT TOO POO-ehr, praw-FEH-tah
 ahl-TEES-see-mee vaw-KAH-beh-rees;
 preh-EE-bees EH-neem AHN-teh
 FAH-chee-ehm
 DAW-mee-nee pah-RAH-reh VEE-
 ahs EH-yoos.</p> <p>10 — AHD DAHN-dahm shee-EHN-tsee-ahm
 sah-LOO-tees PLEH-bee EH-eeoos;
 EEN reh-meas-see-AW-nehm pehk-
 kah-TAW-room eh-AW-room:</p> <p>11 — PEHR VEE-sheh-rah mee-seh-ree-
 CAWR-dee-eh DEH-ee NAW-stree:
 EEN kooEE-boos vee-see-TAH-veet NAWS
 AW-ree-ehns ECKS AHL-taw.</p> <p>12 — eel-loo-mee-NAH-reh EES, KWEE EEN
 TEH-neh-brees
 ET EEN OOM-brah MAWR-tees
 SEH-dehnt:
 AHD dee-ree-JEN-daws PEH-dehs
 NAWS-traws EEN VEE-ahm</p> |
|--|---|

pácis.
 13 — Réquiem aetérnam
 dóna éis (éi) Dómine.
 14 — Et lux perpétua,
 lúceat éis (éi).

PAH-chees.
 13 — REH-kooee-ehm eh-TEHR-nahm
 daw-nah EH-ees (EH-ee) DAW-mee-neh
 14 — EHT LOOCKS pehr-PEH-too-ah
 LOO-cheh-aht EH-ees (EH-ee).

ANTIPHON — EGO SUM

Égo sum resurréctio
 et víta: qui crédit in me,
 étiam si mórtuus fúerit, vívet:

 et ómnis qui vívit et crédit

 in me, non moriétur in aetérnum.

EH-gaw SOOM reh-soo-RRECK-tsee-aw
 EHT VEE-tah: kooEE KREH-deet EEN MEH,
 EH-tsee-ahm SEE MAWR-too-oos
 FOO-eh-reet, VEE-veht:
 EHT AWM-nees kooEE VEE-veet
 EHT KREH-deet
 EEN MEH, NAWN maw-ree-EH-toor
 EEN eh-TEHR-noom.

RESPONSES

Cel.: Kýrie eléison
 Chor: Chríste eléison
 Kýrie eléison.
 Cel.: Páter nóster, etc.
 Et ne nos indúcas in tentatiónem.

 Ch.: Sed líbera nos a málo.
 V. A pórtá ínferi.
 R. Érue, Dómine, ánimam éjus.

 V. Requiéscat in páce.
 R. Ámen.
 V. Dómine exáudi orátionem méam.

 R. Et clámor méus ad te véniat.

 V. Dóminus vobíscum.
 R. Et cum spírítu túo.
 V. Orémus — Per Chrístum Dóminum
 nóstrum.
 R. Amen.
 V. Requiem aeternam dona ei Domine

 R. Et lux perpetua luceat ei.

 Chanters: Requiéscat in páce
 Choir: Ámen.
 Cel.: Ánima éjus et ánimae
 ómnium fidélium defunctórum

Cel.: KEE-ree-eh eh-LEH-ee-sawn.
 Choir: KREE-steh eh-LEH-ee-sawn.
 KEE-ree-eh eh-LEH-ee-sawn.
 Cel.: PAH-tehr NAW-stehr, etc.
 ET NEH NAWS een-DOO-kahs
 EEN ten-tah-tsee-AW-nehm.
 Ch.: SEHD LEE-beh-rah NAWS AH MAH-law.
 V. AH PAWR-tah EEN-feh-ree.
 R. EH-roo-eh, DAW-mee-neh, AH-nee-mahm
 EH-yoos.
 V. reh-kooee-EH-skaht EEN PAH-cheh.
 R. AH-mehn.
 V. DAW-mee-neh eg-SAHoo-dee aw-
 rah-tsee-AW-nehm MEH-ahm.
 R. ET KLAH-mawr MEH-oos AHD
 TEH VEH-nee-aht
 V. DAW-mee-noos vaw-BEES-koom.
 R. EHT KOOM SPEE-ree-tooTOO-aw.
 V. aw-REH-moos — PEHR KREE-
 stoom DAW-mee-noom NAW-stroom .
 R. AH-mehn.
 V. REH-kooee-ehm eh-TEHR-nahm
 DAW-nah EH-ee DAW-mee-neh.
 R. EHT LOOCKS pehr-PEH-too-ah
 LOO-cheh-aht EH-ee.
 Chanters: reh-kooee-EH-skaht EEN PAH-cheh
 Choir: AH-mehn.
 Cel.: AH-nee-mah EH-yoos EHT AH-nee-meh
 AWM-nee-oom fee-DEH-lee-oom

	deh-foonk-TAW-room
per misericórdiam Déi requiéscent	PEHR mee-seh-ree-CAWR-dee-ahm
	DEH-ee reh-kooee-EH-skahnt
in páce. R. Ámen.	EEN PAH-cheh. R. AH-mehn.

IN PARADISUM

In paradísium dedúcant te Ángeli;	EEN pah-rah-DEE-soom deh-DOO-kaht TEH AHN-jeh-lee;
In túo advéntu suscípíant te	EEN TOO-aw ahd-VEHN-too soo- SHEE-pee-ahnt TEH
Mártýres, et perdúcant te in	MAHR-tee-rehs, EHT pehr-DOO-kaht TEH EEN
civitatém sánctam Jerúsalem.	chee-vee-TAH-tehm SAHNK-tahm yeh-ROO-sah-lehm.
Chórus Angelórum te suscípíat, et	KAW-roos ahn-jeh-LAW-room TEH soo-SHEE-pee-aht, EHT
cum Lázaro quóndam paúpere aetérnam	KOOM LAH-dzah-raw kooAWN- dahm PAHoo-peh-reh eh-TEHR-nahm
hábeas réquiem.	AH-beh-ahs REH-kooee-ehm.

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CHAPTER VI

Benediction Hymns

O SALUTARIS HOSTIA

O Salutaris Hóstia	AW sah-loo-TAH-rees AW-stee-ah,
Quae cóeli pándis óstium,	kooEH CHEH-lee PAHN-dees AW-stee-oom,
Bélla prémunt hostília.	BEHL-lah PREH-moont aw-STEE-lee-ah.
Da róbur, fer auxiliúm.	DAH RAW-boor, FEHR ahoo-XEE-lee-oom.
Úni trinóque Dómino	oo-nee tree-NAW-kweh DAW-mee-naw
Sit sempitérna glória,	SEET seh-m-pee-TEHR-nah GLAW-ree-ah,
Qui vítam síne término	kooEE VEE-tahm SEE-neh TEHR-mee-naw
Nóbis donét in pátria. Ámen.	NAW-bees DAW-neht EEN PAH-tree-ah. AH-mehn.

ADORO TE DEVOTE

Adóro te devóte, látens Déitas,	ah-DAW-raw TEH deh-VAW-teh, LAH-tehns DEH-ee-tahs,
Quae sub his figúris vére látitas:	kooEH SOOB EES fee-GOO-rees VEH-reh LAH-tee-tahs :
Tíbi se cor méum tótum súbjicit,	TEE-bee SEH CAWR MEH-oom TAW-toom SOOB-yee-cheet,
Quía te contémpfans tótum déficit.	kooEE-ah TEH kaw-n-TEHM-plahns TAW-toom DEH-fee-cheet.

Vísus, táctus, gústus in te fállitur	VEE-soos, TAHK-toos, GOO-stoos EEN TEH FAHL-lee-toor
Sed audítu sólo túto créditur:	SEHD ahoo-DEE-too SAW-law TOO-taw CREH-dee-toor:
Crédo quídquid díxit Déi Fílius:	CREH-daw kooEED-kooeed DEECKS-eet DEH-ee FEE-lee-oos:
Nil hoc vérbo véritatis vérius.	NEEL AWK VEHR-baw veh-ree-TAH-tees VEH-ree-oos.
Jésu, quem velátum nunc adspício,	YEH-soo kooEHM veh-LAH-toom NOONK ahd-SPEE-chee-aw,
Óro fíat íllud quod tam sítio:	AW-raw FEE-aht EEL-lood kooAWD TAHM SEE-tzee-aw:
Ut te reveláta cérnens fácie,	OOT TEH reh-veh-LAH-tah CHEHR- nehns FAH-tchee-eh,
Vísu sim beátus túae glóriæ. Ámen	VEE-soo SEEM beh-AH-toos TOO-eh GLAW-ree-eh. AH-mehn.

PANGE LINGUA— TANTUM ERGO

1 — Pánge língua gloriósi Córporis mystérium, Sanguínisque pretiósi, Quem in múndi prétiúm Frúctus véntris generósi Rex effúdit géntium.	1 — PAHN-jeh LEEN-gooah glaw-ree-AW-see CAWR-paw-rees mee-STEh-ree-oom, sahn-gooee-NEE-skooeh preh-tsee-AW-see, kooEHM EEN MOON-dee PREH-tsee-oom FROOK-toos VEHN-trees jeh-neh-RAW-see REHCKS ehf-FOO-deet JEHN-tsee-oom.
2 — Nóbis dátus, nóbis nátus Ex intácta Vírgine, Et in múndo conversátus, Spárso vérbi sémine, Súí móras incolátus Míro cláusit órđine.	2 — NAW-bees DAH-toos, NAW-bees NAH-toos ECKS een-TAHK-tah VEER-gee-neh, EHT EEN MOON-daw cawn-vehr-SAH-toos, SPAHR-saw VEHR-bee SEH-mee-neh, SOO-ee MAW-rahs een-caw-LAH-toos MEE-raw KLAHoo-seet AWR-dee-neh.
3 — In suprémae nócte cóenae Récumbens cum frátribus, Observáta lége pléne Cíbis in legálibus, Cíbum túrbæ duodénae Se dat súis mánibus.	3 — EEN soo-PREH-meh NAWK-teh TCHEH-neh REH-koom-behns KOOM FRAH-tree-boos AWB-sehr-VAH-tah LEH-jeh PLEH-neh TCHEE-bees EEN leh-GAH-lee-boos, TCHEE-boom TOOR-beh doo-aw-DEH-neh SEH DAHT SOO-ees MAH-nee-boos
4 — Vérbum cáro, pánem vérum Vérbo cárnem éfficit: Fítque sánquis Chrísti mérúm, Et si sénsus déficit, Ad firmándum cor sincérum Sóla fídes súfficit.	4 — VEHR-boom KAH-raw, PAH-nehm VEH-room VEHR-baw KAHR-nehm EHF-fee-cheet: FEET-kooeh SAHN-gooees KREE-stee MEH-room, EHT SEE SEHN-soos DEH-fee-cheet AHD feer-MAHN-doom KAWR seen-TCHEH-room SAW-lah FEE-dehs SOOE-fee-cheet.

TANTUM ERGO

5 — Tántum Érgo Sacraméntum
Venerémur cérnui:
Et antíquum documéntum
Nóvo cédat rítui:
Praestet fídes supplémentum
Sénsuum deféctui.

5 — THAN-toom EHR-gaw sah-krah-MEHN-toom
veh-neh-REH-moor TCHEHR-noo-ee:
EHT ahn-TEE-koo-oom daw-koo-MEHN-toom
NAW-vaw TCHEH-daht REE-too-ee:
PREH-steht FEE-dehs soo-pleh-MEHN-toom
SEHN-soo-oohm deh-FECK-too-ee.

6 — Genitóri, Genitóque
Laus et jubilátio,
Sálus, hónor, vírtus quóque
Sit et benedíctio:
Procedénti ab utróque
Cómpar sit laudátio.
Ámen.

6 — jeh-nee-TAW-ree, jeh-nee-TAW-kooeh
LAHoos EHT yoo-bee-LAH-tsee-aw,
SAH-loos, AW-nawr, VEER-toos kooAW-kooeh
SEET EHT beh-neh-DEEK-tsee-aw:
praw-tcheh-DEHN-tee AHB oo-TRAW-kooeh
KAWM-pahr SEET lahoo-DAH-tsee-aw.
AH-mehn.

V. Pánem de coélo praestitísti éis.
(T. P. Alleluia.)

V. PAH-nehm deh TCHEH-law preh-
stee-TEE-stee EH-ees.
(T. P. Ahl-leh-LOO-eeah.)

R. Ómne delectaméntum in se habéntem.
(T. P. Alleluia.)

R. AWM-neh deh-leek-tah-MEHN-toom
EEN SEH ah-BEHN-tehm.
(T. P. ahl-leh-LOO-eeah.)

PANIS ANGELICUS

Pánis Angélicus fit pánis hóminum;
Dat pánis coélicus figúris términum:
O res mirábilis! mandúcat Dóminum
Páuper, sérvus, et húmilis.

PAH-nees ahn-JEH-lee-koos FEET
PAH-nees AW-mee-noom;
DAHT PAH-nees TCHEH-lee-koos fee-GOO-rees
TEHR-mee-noom:
AW REHS mee-RAH-bee-les! mahn-DOO-kaht
DAW-mee-noom
PAHoo-pehr, SEHR-voos EHT OO-mee-les.

Te trína Déitas únaque póscimus,

TEH TREE-nah DEH-ee-tahs OO-nah-kooeh
PAW-shee-moos,

Sic nos tu vísita, sícut te cólimus:

SEEK NAWS TOO VEE-see-tah, SEE-koot
TEH KAW-lee-moos:

Per túas sémitas dúc nos quo téndimus,

PEHR TOO-ahs SEH-mee-tahs DOOK
NAWS kooAW TEHN-dee-moos,

Ad lúcem quam inhábitas.
Ámen.

AHD LOO-chehm kooAHM een-AH-bee-tahs.
AH-mehn.

AVE VERUM CORPUS

Áve vérum Córpus nátum
de Maríá Vírgine:
Vére pássum, immolátum in

AH-veh VEH-room KAWR-poos NAH-toom
DEH mah-REE-ah VEER-gee-neh:
VEH-reh PAHS-soom, eem-maw-LAH-toom EEN

crúce pro hómíne:
 Cújus látus perforátum
 flúxit áqua et sángine:
 Ésto nóbis praegustátum
 mórtis in exámine.
 O Jésu dúlcis!
 O Jésu píe!
 O Jésu fíli Maríae.

KROO-tcheh PRAW AW-mee neh:
 KOO-yoos LAH-toos pehr-faw-RAH-toom
 FLOCK-seet AH-kooah EHT SAHN-gooee-neh:
 EH-staw NAW-bees preh-goo-STAH-toom
 MAWR-tees EEN egs-AH-mee-neh.
 AW YEH-soo DOOL-chees!
 AW YEH-soo PEE-eh!
 aw YEH-soo FEE-lee Mah-REE-eh.

ADOREMUS IN AETERNUM AND LAUDATE DOMINUM

Adorémus in aetérnum
 Sanctíssimum Sacraméntum.
 Laudáte Dóminum ómnes géntes:

ah-daw-REH-moos EEN eh-TEHR-noom
 sahnk-TEES-see-moom sah-krah-MEHN-toom.
 lahoo-DAH-teh DAW-mee-noom
 AW-mnehs JEHN-tehs:

Laudáte éum ómnes pópuli.

lahoo-DAH-teh EH-oom AWM-nehs
 PAW-poo-lee.

Quóniam confirmáta
 est súper nos
 misericórdia éjus:
 Et Véritas Dómini
 mánet in aetérnum.
 Glória Pátri, et Fílio:
 et Spíritui Sáncto.
 Síc ut érat in princípíio,
 et núnc, et sémper,
 et in saécula saeculórum..
 Ámen

kooAW-nee-ahm kawn-feer-MAH-tah
 EHST SOO-pehr NAWS
 mee-seh-ree-KAWR-dee-ah EH-yoos:
 EHT VEH-ree-tahs DAW-mee-nee
 MAH-neht EEN eh-TEHR-noom.
 GLAW-ree-ah PAH-tree EHT FEE-lee-aw:
 EHT spee-REE-too-ee SAHNK-taw,
 SEE-koot EH-raht EEN preen-CHEE-pee-aw,
 EHT NOONK EHT SEHM-pehr,
 EHT EEN SEH-koo-lah seh-koo-LAW-room.
 AH-mehn.

 Note: The "Adoremus in aeternum," etc., can be repeated at the end of Psalm and also inserted before the "Gloria Patri" if desired.

ANTIPHONS IN HONOR OF THE BLESSED VIRGIN

AVE MARIA

Áve María, grátia pléna:
 Dóminus técum, benedícta tu
 in muliériibus, et benedíctus
 frúctus véntris túi, Jésus.
 Sáncta María, Máter Déi,
 óra pro nóbis peccatóribus,
 nunc, et in hóra mórtis nóstrae. Ámen.

AH-veh mah-REE-ah, GRAH-tsee-ah PLEH-nah:
 DAW-mee-noos TEH-koom, beh-neh-DEEK-tah TOO
 EEN moo-lee-EH-ree-boos, EHT beh-neh-DEEK-toos
 FROOK-toos VENT-trees TOO-ee, YEH-soos.
 SAHNK-tah mah-REE-ah, MAH-tehr DEH-ee,
 AW-rah PRAW NAW-bees pehk-kah-TAW-ree-boos,
 NOONK, EHT EEN AW-rah MAWR-tees
 NAW-streh. AH-mehn.

ALMA REDEMPTORIS MATER

Álma Redemptóris Mátér, quae pérvia coéli pórtá mánes,	AHL-mah reh-dehmp-TAW-rees MAH-tehr, kooEH PEHR-vee-ah CHEH-lee PAWR-tah MAH-nehs,
Et Stélla máris, succúrre cadénti,	EHT STEHL-lah MAH-rees, soo- KKOO-rreh kah-DEHN-tee,
súrgere, qui cúrat pópulo: Tu quae genuísti, natúra miránte,	SOOR-jeh-reh kooEE KOO-raht PAW-poo-law: TOO kooEH jeh-noo-EE-stee, nah-TOO-rah mee-RAHN-teh,
túum sánctum Genitórem: Vírigo príus ac postérius, Gabriélis ab óre súmens íllud Áve,	TOO-oom SAHNK-toom jeh-nee-TAW-rehm: VEER-gaw PREE-oos AHK paw-STEH-ree-oos, gah-bree-EH-lees AHB AW-reh SOO-mehns EEL-lood AH-veh,
peccatórum miserére.	peck-kah-TAW-room mee-seh-REH-reh.

AVE REGINA COELORUM

Áve Regína coelórum, Áve Dómina Angelórum: Sálve rádix, sálve pórtá, Ex qua múnido lux est órta.	AH-veh reh-JEE-nah cheh-LAW-room, AH-veh DAW-mee-nah ahn-jeh-LAW-room: SAHL-veh RAH-deecks, SAHL-veh PAWR-tah, ECKS kooAH MOON-daw LOOCKS EHST AWR-tah.
Gáude Vírigo gloriósa. Súper ómnes speciósa: Vále, o válde decóra, Et pró nóbis Chrístum exóra.	GAHoo-deh VEER-gaw glaw-ree-AW-sah, SOO-pehr AWM-ness speh-chee-AW-sah: VAH-leh, AW VAHL-deh deh-CAW-rah, EHT PRAW NAW-bees KREE-stoom eg-SAW-rah.

REGINA COELI

Regi'na coéli laetáre, allelúia:	reh-JEE-nah CHEH-lee leh-TAH-reh ahl-leh-LOO-eeah:
Quía quem meruísti portáre, allelúia,	kooEE-ah kooEHM meh-roo-EE-stee pawr-TAH-reh, ahl-leh-LOO-eeah:
Resurréxit, sícut díxit, allelúia:	reh-soor-RECK-seet, SEE-koot DEECK-seet ahl-leh-LOO-eeah:
Óra pro nóbis Déum, allelúia.	AW-rah praw NAW-bees DEH-oom, ahl-leh-LOO-eeah.

SALVE REGINA

Sálve, Regína, máter misericórdiae:	SAHL-veh reh-JEE-nah MAH-tehr mee-seh-ree-CAWR-dee-eh:
Víta, dulcédo, et spes nóstra, sálve.	VEE-tah, dool-TCHEH-daw, EHT SPEHS NAW-strah SAHL-veh.
Ad te clamámus, éxsules, fílii Hévae.	AHD TEH clah-MAH-moos, ECK-soo-lehs, FEE-lee-ee EH-veh.
At te suspirámus, geméntes et fléntes	AHD TEH soo-spee-RAH-moos, jeh-MEHN-tehs

in hac lacrimárum válle.	EHT FLEHN-tehs
Éia érgo, Advocáta nóstra, íllos túos	EEN AHCK lah-kree-MAH-room VAHL-leh. EH-eeah EHR-gaw, ahd-vaw-KAH-tah
misericórdes óculos ad nos convérte.	NAW-strah, EEL-laws TOO-aws mee-seh-ree-CAWR-dehs AW-koo- lawss AHD NAWS kawn-VEHR-teh.
Et Jésum, benedíctum frúctum véntris	EHT YEH-soom beh-neh-DEEK-toom
túi,	FROOK-toom VEHN-trees TOO-ee,
nóbis post hoc exsílium osténde.	NAW-bees PAWST AWK eck-SEE- lee-oom aw-STEHN-deh.
O clémens: O pía: O dúlcis Vírgo María.	AW KLEH-mehns, AW PEE-ah, AW DOOL-chees VEER-gaw mah-REE-ah.

APPENDIX

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Some Practical Suggestions For Reciting The Office Well

By O. S. U.

In order to recite the Office well, a good pronunciation is above all necessary, for it is the only means of attaining a harmonious whole. And for this there must be:

(1) Purity of tone; (2) Uniformity in pronunciation and in time, neither hurrying nor dragging; (3) Uniformity in ceremonies: rising, sitting down, bowing all together; this alone is a great help to all the rest.

A good pronunciation is arrived at by the following means:

Equality of the syllables. In Latin all the syllables have about the same value (time) in recitation as well as in singing. They should, therefore, all be pronounced distinctly, without either hurrying or dragging. When two vowels occur together in a word they must be pronounced separately (ho¹-di²-e³, not ho¹-die²).

Accentuation. Uniformity of pace, once established, we must watch carefully over our accentuation, which consists of a light and rapid stress on the accented syllable, without however delaying on it. Raise the accented syllable, do not crush it. It must not be a sudden jerk, but a little push forward, slightly crescendo and rendered more noticeable by the softening of the unaccented syllables which follow. The accent must not be regarded as anything forced, but as a slight raising of the voice. It will then be a real outburst of the soul, a veritable song; thus keeping something of its primitive nature, and giving life to the recitation or the singing.

Good accentuation will also facilitate uniformity, by marking out certain accented syllables which by their frequent recurrence will serve as landmarks, to keep the harmony of movement.

In Latin the accent is never on the last syllable. It falls on the first in words of two syllables, and on the syllable marked with an

accent in words of more than two syllables. In psalmody, whether recited or sung, the accents are not all equal. The most perfect way is to begin in such a manner that the strongest accent is the last one before the mediant or in cadences with two accents, the last two; i.e., *Crescendo*, and then to go on from there de' crescendo to the end of the verse.

These delicate shades of sound, though more noticeable in singing, can be made in simple recitation. We should at least tend towards their realisation in order to get a recitation with some life in it and not too monotonous. In the hymns the pace should be a little quicker and care must be taken to observe the metrical accent which, in the hymns of the Little Office, consists of a noticeable, but not exaggerated, prolongation of the last accented syllable in each line.

This prolongation is made also, but less markedly (without doubling the value) on the last accented syllable before the asterisk * which marks the mediant in the Psalms. The prolongation of the metrical accent necessarily affects the last syllables of the verse. It is not so much a stress as a very slight slowing down of the time; that is to say, it should not give the idea of a pause or a stop.

Of the Rhythm

Rhythm is the regulation of movement; and movement includes action motion and rest.

(Do not confuse rest and rests. You rest on your right foot while you swing the left leg forward in order to make a step in advance; and then you rest on your left foot in order to swing the right leg forward for the same purpose. But you are walking all the time, not reposing.)

Rests in music are signs for silence.

Practical Remarks

One thing above all necessary, is the choice of a tone which best suits the Choir. It will depend on the nature of the voices and will be the one most

suitable to the majority. It should be neither too high nor too low, but rather higher than lower, if the tone is to be kept up well all through the Office. This of course necessitates sustained effort, without which nothing can be done. The time, or pace, neither too slow nor hurried, should be given out clearly and firmly at the "Deus in adjutorium." This vesicle must be recited or sung without pauses or rests, but simply with the *mora vocis*, or slight *ritardando* and *diminuendo*. A very ordinary fault, which must be avoided, is cutting it up into parts. The Invitatory should be said at a slightly quicker pace, but calmly and without hurry. Mark the great pause well from the very beginning, that the Choir may take up without hesitation; the verses of the Psalms must be well accented and the rhythm well marked.

The *Hymns* should move at a brisk pace, with due regard to the influence of the metrical accent.

The *Antiphons* must be recited in perfect concord, paying attention to the different pauses.

In the *Psalms* care must be taken to keep up the pitch, avoiding taking up the first syllable after the mediant, and the first one of the next verse on a lower pitch.

Endeavor to give some life to the psalmody by good accentuation, graduated according to the rules already given.

The *versicles* are always recited or sung in one breath; avoid splitting them up, a very ordinary fault.

The *Lessons* must be read or sung calmly, with a very distinct pronunciation and perfect accentuation, noticing all the pauses marked, and making them; so that everyone may be able to follow without even looking at the book.

The *Responses* are made up of two parts: (a) the body of the Response; (b) the vesicle. The body of the Response is again divided by an asterisk, which demands a great pause of two beats. For the versicles, keep to the pauses indicated.

The Choir should take up the reply (2nd part of the Response) firmly and without hesitation.

The *Prayers* need to be recited or sung evenly, without hurry, and with good accentuation, quite unaffectedly, with freedom and ease, but keeping the meaning of the text clear by exact conformity to the signs. The words well (but not too much) articulated, the prayers being said by one voice for the whole Choir.

N. B. — Whether the Office be sung or simply recited, and whether entirely or in part only, all

these rules hold good. The only difference is, that when it is sung, the movement will be a little slower and the pauses will consequently be longer, as they are determined by the amount of impetus given at the beginning.

The rests are marked by pauses and it is all important to know where to place these pauses and how to make them and where to make them. The effect of pauses made with discernment is:

(a) To render the text more intelligible, by the very fact of the good rhythmic pronunciation.

(b) To make the recitation or the singing easier and more agreeable by the perfect order-in of motion and rest.

(c) And at the same time to facilitate the blending of the voices when several have to recite or sing together.

There are several kinds of pauses:

(1) The smallest (*mora vocis*) or simple delay of the voice without taking breath.

(2) The little pauses (*mora vocis*) with a respiration taken off the value of the doubled syllable.

(3) The great pauses, with respiration and a silence of one or two beats, over and above the doubled value of the syllable.

To sum up all that regards the pauses, we may say that a silence of one beat must be observed :

(1) After every intonation.

(2) Before each choir answers the other.

(3) At the end of each verse of the Psalms.

(4) In the middle and at the end of each strophe of the Hymns. This rest in the middle of the strophe consists in doubling the value of the last (accented) syllable and in adding thereto a time of silence before taking up the third line.

(5) Before the Amen said by both choirs at the end of the Hymns. If there is no change of Choir, as at the end of the Gloria Patri, the Amen follows straight on without any pause.

A Silence of 2 beats must be observed at the asterisk :

(1) In the Invitatory before the reply.

(2) In the Psalms at the mediant of each verse.

(3) At the Responses, in the middle of the response.

Great care must be taken to observe all these rests perfectly.

(From the Catholic Choirmaster)