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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† THOMAS JOSEPHUS WALSH
Episcopus Novarcensis

22 JULI 1937
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 Reapighi 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*

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 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 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 romanum*. 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'Abbé:

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 by-gone 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.

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, July 31, 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.

Vatican, September 13, 1919.

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.

<table>
<thead>
<tr>
<th>Unus Cultus</th>
<th>Unus Cantus</th>
<th>Una Lingua</th>
</tr>
</thead>
<tbody>
<tr>
<td>One Worship</td>
<td>One Chant</td>
<td>One Language</td>
</tr>
</tbody>
</table>

**RULES FOR THE CORRECT PRONUNCIATION OF LATIN**

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

<table>
<thead>
<tr>
<th>Letter</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>ah</td>
</tr>
<tr>
<td>a</td>
<td>EEE</td>
</tr>
<tr>
<td>B</td>
<td>bee</td>
</tr>
<tr>
<td>b</td>
<td>EEE</td>
</tr>
<tr>
<td>C</td>
<td>chee</td>
</tr>
<tr>
<td>c</td>
<td>EEE</td>
</tr>
<tr>
<td>D</td>
<td>dee</td>
</tr>
<tr>
<td>d</td>
<td>EEE</td>
</tr>
<tr>
<td>E</td>
<td>eh</td>
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<tr>
<td>e</td>
<td>EEE</td>
</tr>
<tr>
<td>F</td>
<td>eff</td>
</tr>
<tr>
<td>f</td>
<td>EEE</td>
</tr>
<tr>
<td>G</td>
<td>gee</td>
</tr>
<tr>
<td>g</td>
<td>EEE</td>
</tr>
<tr>
<td>H</td>
<td>akkah</td>
</tr>
<tr>
<td>h</td>
<td>EEE</td>
</tr>
<tr>
<td>I</td>
<td>ee</td>
</tr>
<tr>
<td>i</td>
<td>EEE</td>
</tr>
<tr>
<td>J</td>
<td>eeloongo</td>
</tr>
<tr>
<td>j</td>
<td>EEE</td>
</tr>
<tr>
<td>K</td>
<td>kahppah</td>
</tr>
<tr>
<td>k</td>
<td>ell</td>
</tr>
<tr>
<td>L</td>
<td>ell</td>
</tr>
<tr>
<td>l</td>
<td>EEE</td>
</tr>
</tbody>
</table>
The Correct Pronunciation of Latin

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    eeks    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

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

Alleluia—Ah-łem-hoo-éeh; Sanctus—SaHNk-toos (not Sank-toos); Gloria 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; crat—EH-raht; Ky-ri-e—KEE-ree-eh (not KEE-re-“ay”); Domine—DAW-mee-neh; Deus—DEH-ooz; 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

Christe—CHREE-steh; Gloria—GLAW-ree-ah; Domine—DAW-mee-neh; in—EEN; nobis—NAW-bees; Dei—DEH-ee; Filii—FEE-lée-ee; Patris—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


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


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


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: Æër—AHHehr: Aërope—ah-EH-raw-peh: (B) Michaël—MEE-kah-ehl: Ráphaël—RAH-fah-ehl.
The Correct Pronunciation of Latin

AI—OU

Vowel sounds are very clearly differentiated in such words as láicus—LAH-ee-koos; ait—AH-eeet; 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; Laud—a LAH*-oo-dah; laudámus—lah*-oo-DAH-moos; exáudi—eg-SAHoo-dee; euge—EH-oo-jeh; eúntes—eh-OON-teds; Eusébii—ehoo-SEH-bee-ee; Eustáchii—Eh-oo-STAH-kee-ee; Raymundi—Rah-ee-MOON-dee. See Musical Illustrations 1-2-3.

* The "h" is silent; it is here introduced solely to insure the correct pronunciation of ah (ə).
According to Roman Usage

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

Spiri-tus, A-qua, et Sán-guis: et hi

SPEE-nee-toos AH—Kwooth-eh Sahn-goo-ees

No 5

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

est: SAH-lee-eh, NAH-mee nee EH—Koo-AW-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; Tuæ—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.

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**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 equalize the vowels in color if not in intensity.

**Examples**

<table>
<thead>
<tr>
<th>Incorrect</th>
<th>Correct</th>
</tr>
</thead>
<tbody>
<tr>
<td>Filii</td>
<td>Fili</td>
</tr>
<tr>
<td>Evangélii</td>
<td>Evangelii</td>
</tr>
<tr>
<td>AAron</td>
<td>Ahron</td>
</tr>
<tr>
<td>Ait</td>
<td>Aht</td>
</tr>
<tr>
<td>Alleluía</td>
<td>AlleluYAH</td>
</tr>
<tr>
<td>Glória</td>
<td>Gloryah</td>
</tr>
<tr>
<td>In átriis</td>
<td>Inatris</td>
</tr>
</tbody>
</table>

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**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**

<table>
<thead>
<tr>
<th>Incorrect</th>
<th>Correct</th>
</tr>
</thead>
<tbody>
<tr>
<td>Justi in conspéctu...</td>
<td>Justin or justin conspéctu...</td>
</tr>
<tr>
<td>Domine exaudi...</td>
<td>Dominexaudi...</td>
</tr>
<tr>
<td>Láuda ánima mea...</td>
<td>Laudanima mea...</td>
</tr>
</tbody>
</table>
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.


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; docēbat — daw-CHEH-bahht; benedicta — 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 "ae," "oe" and "eu."

Examples

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-rav; córda—KAWR-dah; sæcula—SEH-koo-lah; cáecus—CHEH-koos; crúce—KROO-cheh; crédo—KREH-daw; sánctus—SAHNK-toos (not sank-tuhs); amícit—ah-MEEK-tee; cúnta—KOONK-tah.

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**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; chírta—KAHR-tah; Cham—KAHM; máquina—MAH-kee-nah; chímæra—KEE-meh-rah.

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

**Examples**

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

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**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-ooz; múndi—MOON-dee; déxteram—DECKS-teh-rahm.

D at the end of the syllable: Ad—AHD (not Ahd-duh); idípsum—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 worth while to change the exercise to an ascending and a descending series of five notes of the scale, viz:
**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.

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**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; unigénté—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**


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**GN**

The English equivalent to the sound of the Latin gn is found in the combination of **ny** with the vowels (as in canyon). 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-nyooos (AH-reeyeooos); ígne—EE-reeyeeh (Note—the last syllable is quickly amalgamated in one sound): mágnam—MAH-reeyeahm; dignum—DEE-reeyeoom; magníficat—mah-NEEYE-fee-caht: Gnaeus—GUH-NEH-oos.

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**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:**
Philosophus—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-kehr.

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

It is also to be observed that the spelling of Hosanna in the old Graduas 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: Jéus—eeYEH-soos; jam—eeYAHM; Jerúsalem—eeyeh-ROO-sah-lem; májor—MAH-eeyohr; éjus—EH-eeyoo: judícium—eeyoo DEE-chee-oom; ádjuva—AHD-eeyoo-vaah; Joánnes—eeyoh-AHNess; Jacóbi—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: uh·lah.

Examples

Láuda — LAH·oodah; læva—LEH·vaah; liberásti—lee-beh-RAH-stee; lúcis—LOO·chees; alleluía—ahl·leh·LOO·eeyah: illuc—I·EEL·look: illud—I·EEL·lood.

M

OR 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; mihi—MEE·kee; múter—MAH·tehr; moriétur—maw·ree·EH-toor; múliér—MOO·lee-ehr; 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·me·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·raahm; deprecatiónem—deh·preh·cah·tsee·AW·nem.
Note: Avoid anticipating the consonant in such words as Amen—AHM-en; Dóminus—DAWM-ee-noos; homínibus—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; nónne—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-mees; púlchra—POOL-krah; pátre—PAH-treh; própter—PRAWP-tehr; bap’tisma—bahp-TEE-smah; spíritu — SPEE-ree-too; spíritui — spec-REE-too-ee; perpétua — pehr-PEH-too-ah.

PH

PH is pronounced as f — viz.: phrenetici—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—KWEH; quia—KWEEH; quid—KWEED; quam—KWAM; quae—KWEH; quaesivi—kweh-SEE-vee; quando—KWAHN-daw; quos—KWAWS; quire — KWAH-reh; loquetur — law-kooEH-toor; tibique — tee-BEE-kweh; quoniam — KWAW-nee-ahm; quotiescimque — kooaw-tzee-es-KOOM-kooeh; aequulis—eh-kooAH-leees; iniquitas—ee-NEE-kooe-tahs; usquequaque—ooos-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, KWAW. 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 focussed pressure. It is needless to say that the over-rolled r savors of pure affectation.

Examples

Régnun—RREH-neeyoom; regína—rreh-GEE-nah; réponds—RREH-spee-cheh; refúlsit—rreh-FOOHL-seect; revela—reh-VEH-lah; persónae—pehr-SAW-neh; nóstra—NAW-strah; aeténa—eh-TEHR-nah; cor—CAWR; süper—SOO-pehr (not suh-purr); conse quámur—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; térrram—pronounced Teh-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 “súper,” etc. Semper is often pronounced sem-purr 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-pée-EHN-tzee-eh; sentire—sehn-TEE reh; sicut—SEE-koot. 
Reges—REH-jehs (not ray-jayz); cáedès—TCHEH-dehs (not tehay-days); urbés—OOR-behs; hómínes—AW-mee-nehhs; dies—DEE-ehs (not DEE-aees); res—REHS (not raise).

Note: When s is found between two vowels it is slightly softened, e.g., miserérté — mee-seh-REH-reh (not mis-err-ray-ray); misericórdiæ — mee-seh-reeh-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 "altissimus," "subleváset," "cessássent," "misericordís-simae," "éssé," "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., Ahí-TEES-see-moos, soo-b-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 appear an exaggerated hissing sound.

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

Examples

SC
SC before A, O or U is pronounced as sc in the English word scope or scholar, or as sk in skull.

Examples

Sch
Sch has the same sound as in English. Schóla—SKAW-lah; Scholástica—skaw-LAH-stee-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-beec; túo—TOO-aw; te-TEH; térra—TEHR-rah; tóllis—TAWL-lees; tán'tum—TAHN-toom; testaméntum—teh-stah-MEN-toom; tér're—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 étémim—EHT-eh-neem; útraque—OO-trah-kweh; utérque—oo-TEHR-kooeh, 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-noon.
On the contrary some prepositions must be jointly pronounced when words which follow begin with a vowel, e.g.: et áit—EHTAH-ect; ab illo—AHB-EEL-law; ut ípse—OOHT-EEP-seh; Déus et hómo—DEH-oos-EHTAW-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; Théâtrus — teh-SAHO-o-roos; Thúris — TAHR-sees; Théos—TEH-aws; Thómas—TAW-mahs; théma—TEH-mah.

(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**


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

**Examples**


(c) *Ti* (or *ty*) retains its own sound also in certain Greek words, e.g.: Tiára—tee-AH-rah; astyágés—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**

Páltier—PAH-tee-ehr; vértier—VEHR-tsee-ehr (from pati—PAH-tee and verti—VEHR-tee). Convértier—cawn-VEHR-tsee; convértier—cawn-VEHR-tsee-ehr; pátior—PAH-PAH-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**


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; excüssus—eck-SHEH-ssooos; ex—ECKS; resurréxit—reh-soo'-RRECK-seet; exposcite—ecks-PAW'-shee-teh; tutrix—TOO'-treecks; praecínxit—preh-CHEENCKS'-eet.

Y (Same as I)

Z is pronounced dz. Examples: Lazarus—LAH-dzah-ros; zizánia—dee-DZAH-nee-ah; zélus—DZEH'-loos; Zebedaéo—dzeb-eh-dah-EH'-aw.

CHAPTER IV
THE ORDINARY OF THE MASS
Phonetically arranged

ASPERGES ME

On Sundays, except during Eastertide.

Aspérges me, Dómine, hyssópo, et mun-dábor; lavábis me et super nívem deal-bábor.

Ps. Miserére mei, Deus* secúndum mágnam misericórdiam túam.

(Aspérges is repeated from the beginning to the Psalm.)

Vidi Aquam

Vidi Áquam* egrediéntem de templo a látere déxstro, allelúia;

et ómnes ad quos pervénit áqua ísta, sálvi fácti sunt, et dícent: Allelúia, allelúia.

1 The "Glória Pátri" is omitted on Passion and Palm Sundays.

Ps. Confitémini Dómino quóniam bónus; quóniam in sǽculum misericórdiam éjus. Glória Pátri, et Filio, et Spiritui Sáncto,*

Sicut érat in princípio, et nunc et sémper, et in sǽcula sǽculórum. Ámen.

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

RESPONSES AFTER THE ASPERGES OR THE VIDI AQUAM

1—Celebrant: V. Osténde nóbis, Dómine, misericórdiam túam. (During Eastertide “Allelúia” is added.)

1—Choir: R. Et salutáre túum da nóbis. (During Eastertide “Allelúia” is added.)

2—Cel.: V. Dómine exáudi orationem méam.

2—Choir: R. Et clámor méus ad te véniat.

3—Cel.: V. Dóminus vobiscum.

3—Choir: R. Et cum Spíritu tuo.

4—Cel.: V. Orémus, etc. (Prayer closing with “Pér Chrístum Dóminum nóstrum.”)

4—Choir: R. Ámen.

KYRIE ELEISON

Kýrie eléison (3 times) KEE-ree-e-h EH-LEH-ee-sawn (3 times)

Chrísté eléison (3 times) KREE-steh EH-LEH-ee-sawn (3 times)

Kýrie eléison (3 times) KEE-ree-e-h EH-LEH-ee-sawn (3 times)
GLORIA IN EXCELSIS DEO

Celebrant: Glória in excélsis Déo.

Choir: Et in térra pax hominíbus bónæ volúntátís.


Dómine Déus, Ágnus Déi, Fílius Pátris.

Qui tóllis pecáta mundi: miserére nóbis.

Qui tóllis pecáta mundi, súcipe deprecátiónum nóstræ.

Qui sèdes ad délèxteram Pátris, miserére nóbis.

Quóniam tu sólús sánctus. Tu sólus Dóminus. Tu sólus altíssimus Jésu Chrístē.

Cum Sáncto Spíritu in glóriá Déi Pátris. Ámen.

RESPONSES BEFORE THE COLLECT AND OTHER PRAYERS

1—Cel.: V. Dóminus vobísicum.

1—Choir: R. Et cum spíritu túo.

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

2—Choir: R. Ámen.

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


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

2—Choir: R. AH-mehn.
RESPONSAE BEFORE THE GOSPEL

1—Cel.: V. Dóminus vobiscum.

1—Choir: R. Et cum spíritu túo.

2—Cel.: V. Sequéntia sáncti Evangelíi
secúndum Lúcám.

2—Choir: R. Glória tíbi Dómíne.

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


2—Cel.: V. Sequentia sancti Evangelii
secundum Líicum.


CREDO

Celebrant: Crédo in unum Déum.

Choir: Pátre omnipoténtem factórem
cóeli et térre, visibílium ómnium, et
invisibílium.

Et in unum Dóminum, Jésus Chréstum,
Fílium Déi unigénitum.

Et ex Pátre nátum ánte ómnia sǽcula.

Déum de Déo, lúmen de lúmine, Déum
vérum de Déo véro.

Genitum, non fáctum, consubstantiálem
Pátri; per quem ómnia fácta sunt.

Qui própter nos hómines, et própter nós-
tram salútém, descéndit de cóelis.

Et incarnáts est de Spíritu Sǽcto ex
María Vírgine:

Et hómo fáctus est.

Crucifixus étiam pro nóbis: sub Póntio
Pílato pássus, et sepúlctus est.
According to Roman Usage

Et resurréxit tértia die, secúndum Scriptúras.

Et ascéndit in cóelum: sédet ad déxteram Pátris.

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

Et in Spíritum Sánctum Dóminum et vivificántem: qui ex Pátre Filióque procéedit;

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

Et únám sánctam cathólicam et apos-
tólicam Ecclésiam.

Confiteor unum baptísmas in remissiónem peccatórum. Et exspécto resurrectió-
nem mortuórvm.

Et vitam ventúri sǽculi. Ámen.

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

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

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-
pee NAWN EH-reet FEE-nees.

EHT EEN 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;

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

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

Kawn-FEE-teh-awr OO-noom bahr-
TEES-mah EEN reh-meess-see-AW-
nehm peck-kah-TAW-room. EHT
ecks-PÉHK-taw reh-soor-reck-tzee-
AW-nehm mawr-too-AW-room.

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

RESPONSES BEFORE THE OFFERTORY

1—Cel.: V. Dóminus vobiscum.

1—Cel.: V. DAW-mee-noos vaw-
BEES-koom.

1—Choir: R. Et cum spíritu 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 sǽcula saeculórum.
1—Cel.: V. PEHR AWMnee-ah SEHkoo-lah seh-koo-LAW-room.
1—Choir: R. Ámen.
1—Choir: R. AH-mehn.

2—Cel.: V. Dóminus vobiscum.
2—Cel.: V. DAWmee-noos vawBEESroom.
2—Choir: R. Et cum spíritu tuo.

3—Cel.: V. Súrsum córda.
3—Cel.: V. SOOR-soom KAWR-dah.
3—Choir: R. Habémus ad Dóminum.

4—Cel.: V. Grátias agámus Dómino Déo nóstrō.
4—Cel.: V. GRAH-tsee-abs ah-GAHmoos DAWmee-naw DEH-aw NAW-straw.
4—Choir: R. Dígnum et jústum est.
4—Choir: DEE-neeyoom EHT YOO-stoom EHST.

SANCTUS

Sánctus, Sánctus, Sánctus Dóminus Déus Sábaoth.
SAHNKtoos, SAHNKtoos, SAHNKtoos DAWmee-noos DEH-ooos SAH-bah-awt.
Pléni sunt cóeli et térra glória túa. Hosánna in excelsis.
PLEH-nee SOONT CHEH-lec EHT TEHR-rah GLAW-ree-ah TOO-ah.
Aw-SAH-nnah EEN eck-SHELL-sees.

BENEDICTUS

Benedíctus qui vénit in nómine Dómini.
Beh-neh-DEEKtoos kooEE VEH-meet EEN NAVmee-neh DAWmee-nee.
Aw-SAH-nnah EEN eck-SHELL-sees.
Hosánna in excélsis.

RESPONSES AT THE PATER NOSTER

1—Cel.: V. Per ómnia sǽcula saecu-
lórum.
1—Cel.: V. PEHR AWMnee-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
indúcás in tentationem.
2—Cel.: V. Aw-REH-moos, etc., EHT
NEH NAWS een-DOO-kahs EEN
teihn-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 sǽcula 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. Pax Dómini sit sǽmper vobiscum.
2—Cel.: V. PAHCKS DAW-mee-nee SEET SEHM-pehr vaw-BEE-skoom.
2—Choir: R. Et cum sǽpiitu túo.

AGNUS DEI

Agnum Déi qui tollis peccáta mundi:
AH-neeyoos DEH-ee kooEE TAWL-lees peck-KAH-tah MOON-dee: mee-seh-REH-reh NAW-bees. (Repeat.)
miserére nóbis (Repeat.)
AH-neeyoos DEH-ee kooEE TAWL-lees peck-KAH-tah MOON-dee:
dóna nóbis pǽcem.
DAW-naah NAW-bees PAH-chehm.

RESPONSES BEFORE THE POST COMMUNION

1—Cel.: V. Dóminus vobiscum.
1—Cel.: V. DAW-mee-noos vaw-BEE-skoom.
1—Choir: R. Et cum sǽpiitu túo.
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 vobiscum.
1—Cel.: V. DAW-mee-noos vaw-BEE-skoom.
1—Choir: R. Et cum sǽpiitu túo.
2—Cel.: V. Ite missa est, or Benedícamus Dómino,
2—Cel.: V. EE-teh, MEE-ssah EHST, or Beh-neh-dee-KAH-moos DAW-mee-naw.
2—Choir: R. Dékro grátias.
PONTIFICAL BLESSING

1—Cel.: V. Sit nomen Domini bene-dictum.
1—Choir: R. Ex hoc nunc et usque in saeculum.

2—Cel.: V. Adjutorium nostrum in nomine Domini.
2—Choir: R. Qui fecit coelum et terram.
3—Cel.: V. Benedicat vos omnipotens Deus: Pater, et Filius, et Spiritus Sanctus.
3—Choir: R. Amen.

CHAPTER V

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

SUBVENITE

Subvenite* Sancti Dei, occurrere Angeli Domini:
*Suscipientes animam ejus:
†Offerentes eam in conspectu Altissimi.

V. Suscipiat te Christus, qui vocavit te:
et in sinum Abrahami Angelici deducant te. (Repeat "Suscipientes" to "Altissimi").

V. Requiem aeternam dona eis Domine:
et lux perpetua luceat ei.
†Repeat "Offerentes" to "Altissimi."

Subvenite* Sancti Dei, occurrere Angeli Domini:
*Suscipientes animam ejus:
†Offerentes eam in conspectu Altissimi.

V. Suscipiat te Christus, qui vocavit te:
et in sinum Abrahami Angelici deducant te. (Repeat "Suscipientes" to "Altissimi").

V. Requiem aeternam dona eis Domine:
et lux perpetua luceat ei.
†Repeat "Offerentes" to "Altissimi."

Soob-veh-NEE-teh* SAHNK-tee DEH-ee, awk-KOOR-ree-teh AHN-jeh-lee DAW-mee-nee:
*Soos-shoo-pee-EHN-tehs AH-nee-mahm EH-yoos:
†Awf-feh-REHN-tehs EH-ahm EEN kawn-SPEHK-too ahl-TEES-see-mec.

V. Soo-SHEE-pee-ahht TEH CHREE-ustoos, kooEE vaw-KAH-veet TEH: EHT EEN SEE-noom AH-brah-eh AHN-jeh-lee deh-DOO-kaht TEH. (Repeat "Suscipientes" to "Altissimi").

†Repeat "Offerentes" to "Altissimi."
INTROIT
Réquiem actéranam dóna éis Dómíne:
et lux perpétua lúceat éis.
(Psalms) Te décét hýmnus Déus in Sión,
et tibi reddétur vótum in Jerúsalem:
* exáudi oratiónem méam,
ad te ómnis cáro véniet.
(Repeat “Réquiem” to the Psalm.)

Kýrie eléison (three times).
Christe eléison (three times).
Kýrie eléison (three times).

V. Dóminus vobísicum.
R. Et cum múrpsi tuó.
V. Orémus, etc.
Per ómnia sǽcula sǽculórum
R. Amen.

RESPONSES
V. DAW-mee-noos vaw-BEES-koom.
V. Aw-REH-moos, etc.
PEHR AWM-nee-ah SEH-koo-lah seh-koo-LOW-room.
R. AH-mehn.

GRADUALE
Réquiem actéranam dóna eis Dómíne
et lux perpétua lúceat eis.
V. In memória actéran
érit justus
ab audítione mála
non timébit.

(Repeat “Réquiem” to the Psalm.)
Absólve Dómine, ánimas
ómnum fidélium defunctórum
ab ómini vínculo delictórum.
V. Et grátia tua illis succurrénte,
mereántur evádere judícium ultiónis.
V. Et lúcis aetérnae
beatitúdine pérfrió.

SEQUENCE—DIES IRAE

1—Dies írae, dies ílla,
Sólvet sǽculum in favilla:
Tésté Dávid cum Sibylá.
2—Quántus trémor est futúrus,
Quándo júdex ést ventúrus
Cúnta strícte discussúrus!
3—Túba mírum spárgens sónum
Per sepúlcra régiónum,
Cóget ómnes ante thronum.
4—Mors stupebit et natúra,
Cum resúrget creatúra,
Judicánti responsúra.
5—Líber scripístus proferétur,
In quo tótum continétur,
Únde múndus judícétur.

TRACTUS

Ahh-SAWL-veh DAW-mee-neh, AH-nee-mahs
AWN-nee-ooom fee-DEH-lee-ooom deh-foonk-TAW-room
V. EHT GRAH-tzee-ah TOO-ah EEL lees sook-koo-REHN-teh,
V. EHT LOO-chees eh-TEHR-neh beh-ah-tee TOO-dee-neh PEHR-froo-ee.
6—Júdex érgo cum sedébit
Quid-quad látet apparébit
Nil in últum remanébit

7—Quid sum miser tunc diciturus?
Quem patrónum rogatúrus?
Cum vix justus sit secúrus

8—Rex treméndae majestátes,
Qui salvándis salvas grátias,
Sálva me, fons pietátis.

9—Recordáre Jésu píe,
Quod sum cáusa túae víae;
Ne me perdas illa díe.

10—Quáerens me, sedísti lássus:
Redemisti crucem pásseus:
Tántus lábor non sit cássus.

11—Juste júdex ultiónis,
Dónum fac remissiónis;
Ante diem ratiónis.

12—Ingémisco, támquam réus,
Cúlpa rúbet vúltus méus
Suppicánti párce Déus.

13—Qui Mariám absolvísti,
Et latrónum exaudísti
Mihi quóque spem dedísti.
14—Précès méae non sunt dignae;
Sed tu bónus fac benigné,
Ne perénni crémer igné.
15—Inter óves lócum présta,
Et ab hóedis me sequéstra,
Státuens in párte déxtra.
16—Confutátis maledíctis,
Flámmis ácribus addíctis,
Vóca me cum benedíctis.
17—Oro súpplex et acclínis,
Cor contrítum quasi cínis,
Gére cúram méi fínis.
18—Lacrimósa dies illa,
Qua resúrget ex favílla.
19—Judicándus hómo réus;
Húic érgo párce Déus.
20—Pie Jésu Dómine,
dóna éis réquiem. Amen.

RESPONSES AT THE GOSPEL

V. Dóminus vobíscum
R. Et cum spíritu túo.
V. Sequéntia Sancti Evangélii
secúndum Matthéum.
R. Glória tibí Dómine.

V. DAW-mee-noos vaw-BEE-skoom
V. Seh-kooEHN-tsee-ah SAHNK-tee
Eh-vahn-JEH-lee-ee
sch-KOON-doom Maht-TEH-oom.
R. GLAW-ree-ah TEE-bee DAW-mee-neh.
OFFERTORY RESPONSES

Celebrant: Dóminus vobiscum.
R. Et cum spíritu túo.

Dómine Jésu Chrístе,
Rex glóriæ, líbera ánimas
ómnium fidélíum defunctórum
de póenis inférni et de
profúndo lácu:
líbera és de óre léonis,
ne absórbeat és tártarus,
ne cádant in obscúrum:
se dígnífer sántus Míchæl
repraeséntet és in lúcem sánctam:
Quam ólim Ábrahæ promísísti,
et sémíni éjus.
V. Hóstias et prèces tibi Dómine
láudis offerímus: tu súscipe
pro animábús illís, quárum hódie
memóriam fácimus: fac eas, Dómine,
de mórtē transíre ad vítam.
(Repeat QUAM OLIM to “ejus.”)

OFFERTORY

DAW·mee-neh YEH·soo KREE·steh,
REHCKS GLAW·ree·eh, LEE·beh·раh
AH·nee·mahs
AWM·nee·oom fee·DEH·lee·oom deh·foon·k·TAW·room
DEH PEH·nees een·FEH·r·nee EHT
DEH
praw·FOON·daw LAH·koo:
LEE·beh·раh EH·ahs DEH AW·ree·eh
AW·nees,
NEH ahb·SAWR·beh·aht EH·ahs
TAHR·tah·roos,
NEH KAH·dahnt EEN awb·SKOO·room:
SEHD SEEN·pee·fehr SAHK·toos
MEH·kah·ehl
reh·pree·SEH·N·teht EH·ahs EEN LOO·
chehm SAHK·nahm:
KooAHM AW·leem AH·brah·eh praw·
me·SEE·stee,
EHT SEH·mee·nee EH·yoos.
V. AW·stee·ehs EHT PREH·chehs
TEE·beeh 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 PAH·tchee·moos;
FAHK EH·ahs, DAW·mee·neh,
DEH MAWR·teh trahN·SEE·ree·ahD VEE·nahm.
(Repeat “QUAM OLIM” to “Ejus.”)

RESPONSES TO THE PREFACE

Celeb: Per ómnia sáceula saeculórum.
R. Ámen.
V. Dóminus vobiscum.
R. Et cum spíritu túo.

Cel.: DAW·mee·noos vaw·BE·skoom.
R. EHT KOOM SPEE·ree·too TOO·aw.
V. Súrsum córdá.
R. Habémus ad Dóminum.

V. Grátias agámus Dómino Déo Nóstro.
R. Dígnnum et jústum est.

SANCTUS

Sánctus, Sánctus, Sánctus
Dóminus Déus Sábaoth.
Pléni sunt cóeli et térra
glória tua.
Hosánna in excélsís.

BENEDICTUS

Benedictus qui vénit
in nómine Dómini.
Hosánna in excélsís.

RESPONSES AT THE PATER NOSTER

Cel.: Per ómnia sǽcula saeculórum
R. Amen.
V. Orémus, etc. Et ne nos indúcás
in tentatiónum.
R. Sed líbera nos a málo.

V. Dóminus vóbiscum.
R. Et cum spíritu túo
V. Pax Dómini sit semper vóbiscum.
R. Et cum spíritu túo.

AGNUS DEI

Ágnus Déi, qui tóllis peccáta múndi:
dóna éis réquiem.
(Repeat "Ágnus" and "dóna éis")
Ágnus Déi, qui tóllis peccáta múndi:
dóna éis réquiem * * sempitérnam.
COMMUNION

Lux aetérna lúceat éis, Dómíne:

*Cum sánctis túis in aétérnum,
quía píus es.
V. Récüiem aétérnam dóna

éis Dómíne,
et lux perpétua
lúceat éis. (Repeat "Cum sánctis" to "pius es.")

RESPONSES

Cele.: Dóminus Vóbíscum
R. Et Cum spíritu túo.
V. Orémus, etc.
V. Per ómnia sǽcula saeculórum

R. Amen.
V. Requíscent in pace.
R. Ðamen.

ABSOLUTION

Libera me, Dómíne, de mórite
aétérna in díe illa treménda;
Quándo cóeli movéndi sunt
et terra: Dum vénérís judícaére
sǽculum per ígnem.
V. Trémens factus sum ego,
et tímeo, dum discússio vénérit,
atque ventúra ira.
(Repeat "Quándo cóeli" to "terra.")
V. Díes illa, díes írae
calamitáitis et miséríae,
díes mágna, et amára válde.
Dum vénérís judícaére sǽculum
per ígnem.
Réquiem aetérnam dóna éis Dómine;
et lux perpé tua lúceat éis.
(Repeat "Libera" to "Tremens.")

RESPONSES AFTER THE "LIBERA"

Kýrie eléison, Christe eléison,
½. "Pater nóster," etc.
V. Et ne nos indúcas in tentationém.
R. Sed líbera nos a málo.
V. A pórtá ínferi.
R. Érue Dómine ánimam éjus
(or "ánimas eórum").
V. Requiéscat in páce. R. Amen.
V. Dómine exáudi orationem méam.
R. Et clámor méus ad te véniet.
V. Dóminus vobísicum.
R. Et cum spíritu túo.
V. Orémus, etc.
V. Per Christum Dóminum nóstrum.
R. Amen.

BENEDICTUS

Cel.: Égo sum.
Choir: Benedictus Dóminus Déus Israel:
quía visitávit, et fécit
redemptioném súae.
2—Et erexit córnu salútis nóbis:
in domo Dávid púeri sui.
3—Sicut locútus est per os sanctórum;
quía sácculo súnt,
prophetárum éjus:

REH-kooee-ehm eh-TEHR-nahm DAW-nah EH-ees DAW-mee-neh:
EHT loocks pehr-PEH-too-ah LOO-cheh-ahht EH-ees.
(Repeat "Libera" to "Tremens.")

KEE-ree-eh LEH-ee-sawn, CHREE-steh eh-LEH-ee-sawn,
KEE-reh-eh LEH-ee-sawn.
Cel.: PAH-tehr NAW-stehr, etc.
V. EHT NEH NAWS een-DOO-ahs EEN ten-tah-tsee-AW-nehm.
R. 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-ee-oos (or "AH-nee-mahs eh-AW-room").
V. Reh-kwée-EH-skaht een PAH-cheh.
R. AH-mehn.
R. EHT KLAH-mawr MEH-oo-s AHD TEH VEH-nee-ah-t.
V. DAW-mee-noos vaw-BEE-skoom.
V. Aw-REH-moos, etc.
V. PEHR KREE-stoom DAW-mee-noom NAW-stroom.
R. AH-mehn.

CEL.: EH-gaw SOOM.
Choir: Beh-neh-DEEK-toos DAW-mee-noos DEH-oo-s 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 POOH-eh-ree SOO-ce.
3—SEE-koot law-KOO-toos EHS-TEH PEHR-AWS sahnk-TAH-room:
kooEE-ah SEH-koo-law SOONT,
praw-feh-TAH-room EH-ee-oos.
4—Salútēm ex inimicīs nōstrīs,
et de manū omnīm qui odērunt nos

5—Ad faciēndam misericōrdiām
cum pātrībus nōstrīs;
et memorāri testaménti sui sāncti.

6—Jusjurándum, quod jurāvit
ad Ábrahām pātrem nōstrum,
datūrum se nōbis.

7—Ut sine timōre,
de manū inimīcorum
nostrōrum liberāti,
serviāmus illī.

8—in sanctitāte et justītia
cōram ipso,
ōmnibus diēbus nōstrīs.

9—Et tu puer, prophēta
Altīssimi vocāberis;
praeībis ēnim ānte fāciem
Dōmini parāre vīas ējus.

10—Ad dāndam scientiām
salútis plēbi ējus;
in remissiōnem peccatórum eōrum:

11—Per viscera misericōrdiāe Déi
nōstri:
in quībus visitāvit nos,
ōriens ex alto.
The Correct Pronunciation of Latin

12—Illumináre his, qui in tenebris, et inUMBra mórtis sédent:
ad dirigéndos pédes nóstros in viam pácis.
13—Réquiem aetérnam dóna eis (ei) Dómine.
14—Et lux perpé tua, lúceat eis (ei).

ANTIPHON — EGO SUM

EH-gaw SOOM reh-soo-RECK-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-rec-EE-toor
EEN eh-TEHR-noom.

RESPONSES

Cel.: Kýrie élísion
Choir: Chríste élísion
Cel.: Páter nóster, etc.
Et ne nos índúcas in tentatiónem.

Ch.: Sed líbera nos a málo.

V. A pórtā ínferi
R. Érue, Dómine, ániam éjus.

V. Requíescat in páce. R. Ámen.

V. Dómine exáudi orationém méam.

R. Et clámor méus ad te véniant.

V. Dóminus vóbiscum.
R. Et cum spíritu tíu.
V. Orémus — Per Chríustum Dóminum nóstrum.

12—Eel-loo-mee-NAH-reh EES, KWEEN EEN TEH-neh-brees
EHT EEN OOM-brah MAWR-tees SEH-dehts:
AHD dee-rec-JEN-daws PEH-dehs
NAWS-traws EEN VEE-ahm 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).

R. Et lux perpétua lúceat éi.

Chanters: Requiescat in pácé

Choir: Amen.
Cel.: Anima ejus et ánimae
ómnia fidélium defunctórum
per misericórdiam Déi requiescant
in pácé. R. Amen.


R. EHT LOOCKS pehr-PEH-too-ah
LOO-keh-ahht EH-ee.

Chanters: Reh-kooee-EH-skahnt 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
PEHR mee-seh-ree-CAWR-dee-ahm
DEH-ee-reh-kooee-EH-skahnt
EEN PAH-cheh. R. AH-mehn.

IN PARADISUM

In paradísum dedúcant te Ángeli;
In tuo advéntu suscipient te
Mártyres, et perdúcant te in
civitátem sánctam Jerúsalem.

Chórus Angelórum te suscipiat, et
cum Lázaro quóndam paúpere aetérnam
hábeas réquiem.

EEn pah-raah-DEE-soom deh-DOO-kahnt
TEH AHN-jeh-lee:
EEN TOO-aw ahd-VEHN-too soo-SHEE-pee-ahnt TEH
MAHR-tee-rehs, EHT pehr-DOO-kahnt
TEH EEN
Chee-vee-TAH-tehm SAHNK-tahm
Yeh-ROO-sah-lehm.

KAW-roos ahh-jeh-LAW-room TEH
soo-SHEE-pee-aht, EHT
KOOM LAH-dzah-raw kooAWN-dahm PAHoo-peh-reh eh-TEHR-nahm
AH-beh-ahs REH-kooee-ehm.

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CHAPTER VI

Benediction Hymns

O SALUTARIS HOSTIA

O Salutáris Hóstia
Quae cóeli pándis óstium,
Bél lá prémunt hostília.
Da rábo, fer auxílium.

AW sah-loo-TAH-res AW-stee-ah,
KooEH CHEH-lee PAHN-dees AW-stee-oom,
BEHL-lah PREH-moont aw-STEEL-ce-ah.

DAH RAW-boor, FEHR ahoo-XEE-lee-oom.
Uni trinóque Dómino
Sit sempiterna glória,
Qui vitam sine término
Nóbis dónet in pátria. Amen.

ADORO TE DEVOTE
Adóro te devóte, látens Déitas,
Quae sub his figúris vére látitas:
Tíbí se cor ménum tótum súbícit,
Quia te contémplans tótum déficit.
Visus, táctus, gústus in te fallitur
Sed audítu sólo tuto créditur:
Crédo quídquid díxit Déi Fílius:
Nil hoc vérbo veritáti vérius.
Jesu, quem velátum nunc adspício,
Oro fiat illud quod tam sótio:
Ut te reveláta cérnens fácie,
Visú sim beáatus tuæ glóriæ. Amen.

PANGE LINGUA—TANTUM ERGO
1—Pänge língua glóriósi
Cóporis mystérium,
Sanguinisque pretiósi,
Quém in múndi prétium
Frúctus véntris generósi
Réx effúdit gén túit.
2—Nóbis dátus, nóbis nátus
Ex intácta Virgine,
Et in mundo conversátus,
Spárso vérbi sémíne,
Súi móras incolátus
Míro cláusit órdine.

3—In suprémae nócte cóenae
Récumbens cum frátribus,
Observáta lege pléne
Cibis in legálibus,
Cibum túrbae duodénae
Se dat suis máñibus.

4—Vérbum caro, pánem vérum
Vérbo cárnem éfficit:
Fitque sánguis Chrísti mérum,
Et si sénsus déficit,
Ad firmándum cor sincérum
Sóla fídes suíficit.

TANTUM ERGO

5—Tántum Ergo Sacraméntum
Venerémur cérnuí:
Et antiquum documéntum
Nóvo cédat ritui:
Praéstet fídes supplémtum
Sénsuum défécuit.

2—NAW-bees DAH-toos, NAW-bees NAH-toos
ECKS een-TAHK-tah VEER-gee-neh,
EHT EEN MOON-daw cawn-vehr-SAAS-toos,
SPAHR-saw VEHR-bee SEH-mee-neh,
SOO-ee MAW-rahs een-caw-LAH-toos
MEE-raw KLÀH oo-seet AWR-dee-neh.

3—EEN soo-PREH-meh NAWK-teh TCHEH-neh
REH-koom-behns KOOM FRAH-tree-boos,
AWB-sehr-VAH-tah LEH-jeh PLEH-neh
TCHÉE-bees EEN leh-GAH-lee-boos,
TCHÉE-boom TOOR-beh doo-aw-DEH-neh
SEH DAHT SOO-ees MAH-nee-boos

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 SOOF-fee-cheet.

5—TAHN-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 TCHÉE-daht REE-too-ee:
PREH-steht FEE-dehs soo-pleh-MEHN-toom
SEHN-soo-oomh deh-FECK-too-ee.
6—Genitori, Genitóque
Laus et jubilátio,
Sálus, hónor, virtus quóque
Sít et benédíctio:
Procedénți ab útróque
Cómpar sit laudátio. Amen.

V. Panem de cóelo praestítísti eis.
(T. P. Alleluía.)

R. Omne delectaméntum in se habentem.
(T. P. Alleluía.)

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

Te trína Déitas únaque póscimus,
Sic nos tu vísitá, sícút te cólimus:
Per túás sémitas duc nóts quo téndimus,
Ad lúcem quam inhábítas. Amen.

Ave vérum Córpus nátum
de Mária Virgine:
Vére pássum, immolátum in

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-teeh-DEHN-tee AHB oo-TRAW-kooeh

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

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

PANIS ANGELICUS

PAH-nees AHN-JEH-lec-koos FEET
PAH-nees AW-mee-noom;
DAHT PAH-nees TCHEH-leek-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-lees.

TEH TREE-nah DEH-ee-tahs OO-nah-kooeh PAW-shee-moos,
SEEK NAWS TOO VEE-see-tah, SEE-koot TEH KAW-mee-moos:
PEHR TOO-als SEH-mee-tahs DOOK NAWS KooAW TEHN-dee-moos,
AHD LOO-chehm kooAHM een-AH-bee-tahs. AH-mehn.

AVE VERUM CORPUS

A H-veh VEH-room KAWR-poos
NAH-toom
DEH Mah-REE-ah VEER-gee-neh:
VEH-reh PAHS-soom, eem-maw-LAH-toom EEN
According to Roman Usage


ADOREMUS IN AETERNUM AND LAUDATE DOMINUM


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, gratia plena: Dominus tecum, benedicta tu

Ave Maria, gratia plena: Dominus tecum, benedicta tu

KROO'tcheh PRAW AW-mee neh: KOO-yoos LAH-toos pehr-faw-RAH-toom

FLOOCK-seet AH-kooah EHT SAHN-gooee-neh:


Adoremus in aeternum Sanctissimum Sacramentum.

Lahoo-DAH-teh DAW-mee noom AW-mnehs JEHN-tehs:

Lahoo-DAH-teh EH-oom AWM-neehs PAW-poo-lee.

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.

Ave Maria, gratia plena: Dominus tecum, benedicta tu

AH-veh Mah-REE-ah, GRAH-tsee-ah PLEH-nah:

DAW-mee-noos TEH-koom, beh-neh-DEEK-tah TOO.
The Correct Pronunciation of Latin

in multiëribus, et benedictus
frúctus véntris túi, Jésus.
Sáncta María, Máter Déi,
ora pro nóbis peccatóribus,
nunc, et in hóra mórtis nóstrae. Ámen.

ALMA REDEMPTORIS MATER

Alma Redemptóris Mater,
quae pérvia cóeli pórta mánes,
Et stélla máris, succúrre cadénti,
súrgere, qui cúrat pópulo:
Tu quae genuísti, natúra miránte,
tuum sánctum Genitórem:
Vírgo príus ac pósériorius,
Gabriélis ab óre súmens íllud Áve,
peccatórum miserére.

AVE REGINA COELORUM

Ave Regina coélórum,
Ave Dómína Angelórum:
Salve rádix, salve pórta,
Ex qua mundo lux est órta.
Gáude Vírgo gloriósa,
Súper ómnes speciósa:
According to Roman Usage

Vale, o valde decóra,
Et pro nóbis Christum exóra.

VAH-leh, AW VAHL-deh deh-CAW-rah,
EHT PRAW NAW-bees KREE-stoom eg-SAW-rah.

REGINA COELI

Regínæ cólí laetáre, allelúia:
Quía quem meruísti portáre, allelúia,
Resurrexit, sicut dixit, allelúia:
Ora pro nobis Deum, allelúia.

Reh-JEE-nah CHEH-lee leh-TAH-reh
ahl-leh-LOO-eeah:
KooEE-ah kooEHM meh-ROO-EE-stee
pawr-TAH-reh, ahl-leh-LOO-eeah:
Reh-soor-RECK-seet, SEE-koot
DEECK-seet ahl-leh-LOO-eeah:
AW-rah praw NAW-bees DEH-oom,
ahl-leh-LOO-eeah.

SALVE REGINA

Salve, Regínæ, mater misericórdiae:
Vita, dulcédo, et spes nóstra, sálve.
Ad te clamámus, éxsules, fíllii Hévae.
At te suspírámus, geméntes et fléntes
in hac lacrimárum valle.
Eia ergo, Advocáta nóstra, íllos tuos
misericórdes óculos ad nos converte.

SAHL-veh Reh-JEE-nah MAH-tehr
Mee-seh-ree-CAWR-dee-eh:
VEE-tah, dool-TCHEH-daw, EHT
SPEHS NAW-strah SAHL-veh.
AHD TEH clah-MAH-moos, ECK-soo-lehs, FEE-lee-ee EH-veh.
AHD TEH soo-spee-RAH-moos, jeh-MEHN-tehs EHT FLEHN-tehs
EEN AHCK lah-kree-MAH-room
VAHL-leh.
EH-eeah EHR-gaw, Ahd-vawKAH-tah
NAW-strah, EEL-laws TOO-aws
EHT YEH-soom beh-neh-DEEK-toom
FROOK-toom VEHN-trees TOO-ee,
NAW-bees PAWST AWK eck-SEE-lee-oom aw-STEHN-deh.
AW KLEH-mehns, AW PEE-ah, AW
DOOL-chees VEER-gaw mah-REE-ah.
APPENDIX

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 (ho-di-e, not ho-di-e).

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 decrescendo 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 realization 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 verse 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 versicle. 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 ordering 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)