

The Correct Pronunciation of Latin
acc. to Roman Usage

Rev. Michael de Angelis

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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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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*

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 DU BOIS
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.

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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'Abbè:

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.

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	ch	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

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

Alleluia—Ahl-leh-LOO-eeah; Sanctus—SAHNK-toos (not Sank-tuhs); 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; 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

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

Domine—DAW·mee·neh; Gloria—GLAW·ree·ah: voluntatis—Vaw·loon·TAH·tees; quoniam—KooAW·nee·ahm; non—NAWN: mortuos—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 "ecoo," or the French vowel color of "u."

EXAMPLES

cum — KOOM; Spiritu — SPEE·ree·too: tuo — TOO·aw; unum — OO·noom: Dominum—DAW·mee·noom; Christum—CHREE·stoom: Factum—FAHK·toom: incarnatus—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 moerebat et dolebat—Kwee mehREHbaht eht dawLEHbaht; Et ascéndit in coelum—Eht ahSHEN·dit een CHEH·loom: Haec dies—Eck DEE·ehs; Et laetémur—Eht leh·TEH·moor: Quaecúmque voluit—Kooeh·KOOM·kooeh VAW·loo·eet; Requiem aeternam—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—AHehr; Aërope—ah·EH·raw·peh: (B) Michaël—MEE·kah·ehl: Ráphaël—RAH·fab·ehl.

AI—OU

Vowel sounds are very clearly differentiated in such words as *laicus*—LAH·ee·koos; *ait*—AH·eet; *coutuntur*—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*oo·dah; *laudamus* — lah*oo·DAH·moos; *exaudi* — eg·SAHoo·dee; *euge* — EH·oo·jeh; *eúntes* — eh·OON·tehs; *Eusébbi* — ehoo·SEH·bee·ee; *Eustáchi*—Eh·oo·STAH·kee·ee; *Raymundi*—Rah·ee·MOON·dee. See Musical Illustrations 1-2-3.

NO. 1

4.

A musical score for a vocal line. The melody is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: "Lle-lú-ia. *ij. A V. Láuda, Je-rú sa-lem, Dó-minum láu- - - - da De-um". There are asterisks above the first 'i' in 'Lle-lú-ia' and above the 'A' in 'A V. Láuda'. A large 'A' is written at the beginning of the first line. A bracket underlines the word 'láu-' in the second line, with an arrow pointing to a handwritten note below.

* As actually rendered

A handwritten musical notation showing the actual rendering of the 'láu-' syllable. It features a treble clef and a series of notes. Below the notes, the syllable is written as 'láu' followed by a long dash, and 'láu.' followed by a long dash. An arrow points from the handwritten 'láu.' to the 'láu-' in the musical notation above. A circled 'A' is written above the notes.

NO. 2

A musical score for a vocal line. The melody is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: "tem Dó-minum".

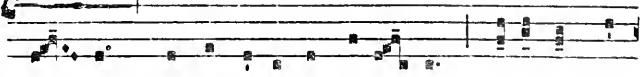
As sung

A handwritten musical notation showing the actual rendering of the 'tem Dó-minum' syllable. It features a treble clef and a series of notes. Below the notes, the syllable is written as 'áu' followed by a long dash, and 'ah' followed by a long dash. An arrow points from the handwritten 'áu' to the 'áu' in the musical notation above. A circled 'A' is written above the notes. Below the notes, the syllable is written as 'tem Dó-minum' followed by a long dash, and 'oo·toh·Dáwmes·noom' followed by a long dash.

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

No. 3

Ant.
1. D
C



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



E - - - i-ge, etc.
Eh - - - oo-jeh

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

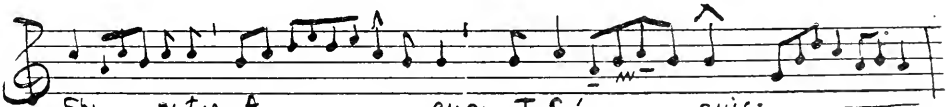
When "U" is preceded by Q or NG and followed by another vowel as in the words "Qui," "Sanguis," etc., the weight or pressure is placed on the second vowel (in contrast to the rule given for the pronunciation of AU, EU). EXAMPLES: Qui—KooEE; Quae—KooEH; Quam—KooAHM; Quod—KooAWD; Sanguis—SAHN-goo-ees;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

See Musical Illustrations 4-5.

No 4



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

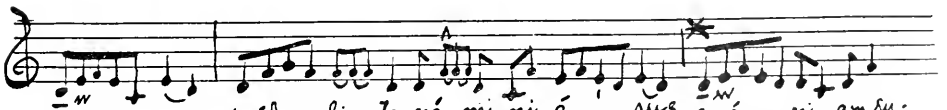


Spi - ri-tus, A - - - qua, et Sán - guis:
SPEE-ree-toos, AH - - - kwóah eht Sah - n-goo-ee - - - s:

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) KWÓAH - 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; Tuac—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

Hymn. 3.
 0 só-la magnárum úrbi- um Má-jor Béthlem, cui cón-ti-git Dú-cem sa-lú-tis cae-li- 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 equalize the vowels in color if not in intensity.

EXAMPLES

	INCORRECT	CORRECT
Fílii—generally sung.	<i>Fili</i>	FEE-lee-ee
Evangélii—generally sung	Evangelí	Eh-vahn-JEH-lee-ee
Áaron—generally sung.	Ahron	AH-ah-rawn
Ait—generally sung.	Aht	AHeet
Allelúia—generally sung	AlleluYAH	Ahl-leh-LOO-eeah
Glória—generally sung.	Gloryah	GLAW-ree-ah
In átriis—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 conspéctu.	Justiin or justin conspéctu.	YOO-stee cen Kawn-SPEK-too
Domine exáudi.	Dominexaudi	DAW-mee-neh eg-SAHoo-dee
Láuda ánima 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; cíves—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; cym-balum —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—SEH·koo·lah; cáecus—CHEH·koos; crúce—KROO·ch eh; 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·tch eh (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·kee·nah; chímæra—KEE·meh·rah.

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

EXAMPLES

Huic—OO·eek; nunc—NOONK; hæc—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·oos; múndi—MOON·dee; dèxteram—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 worth while 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)

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; júdícium—eeyoo DEE·chee·oom; ádjuva—AHD·eeyoo·vah; 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: uhl·lah.

EXAMPLES

Láuda — LAH·oodah; læva — LEH·vah; liberásti — lee·beh·RAH·stec; 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; mílier—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·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; 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; *baptísma*—bahp-TEE-smah; *spíritu*—SPEE-ree-too; *spíritui*—spee-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—KWEE; *quía*—KWEE-ah; *quid*—KWEED; *quam*—KWAM; *quae*—KWEH; *quaesívi*—kweh-SEE-vee; *quándo*—KWAHN-daw; *quos*—KWAWS; *quáre* — KWAH-reh; *loquétur* — law-kooEH-toor; *tíbiquae* — tee-BEE-kweh; *quóniam* — KWAU-nee-ahm; *quotiescúmque* — kooaw-tzee-es-KOOM-kooeh; *aquális*—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, KWAU. 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

Régnum—RREH-neeyoom; *regína*—rreh-GEE-nah; *résdice*—RREH-spee-cheh; *refúlsit*—rreh-FOOHL-seet; *revéla*—rreh-VEH-lah; *persónae* — pehr-SAW-neh; *nóstra*—NAW-strah; *aetérna*—ch-TEHR-nah; *cor*—CAWR; *súper*—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-ch but KEE-ree-eh; *térram*—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-pee-EHN-tzee-eh; *sentire*—sehn-TEE reh; *sícut*—SEE-koot. *Réges*—REH-jehs (not ray-jayz); *cáedes*—TCHEH-dehs (not tchay-days); *úrbes*—OOR-behs; *hómínes*—AW-mee-nchs; *dies*—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," "misericórdissimae," "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; requiésceť — reh-kwee-EH-shet; tabésceť — tah-BEH-shet; síscipe—SOO-she-peh; síscitans—SOO-she-tahns; scímus—She-moos; náscitur—NAH-shee-toor; quiésceť—kwee-EH-sheet; scío—SHEE-aw; scæna—SHEH-nah; Francisce—Frahñ-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; requiésceť — 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; 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-bee; tío—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—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-noom.

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; *Thesáurus* — teh·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 *tsee* 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* — spch·RAHN·tsee·oom; *lactítiam*—leh·TEE·tsee·ahm; *satiétátis*—sah·tsee·eh·TAH·tees; *redemptiónis*—reh·dehmp·tsee·AW·nees; *pétii*—PEH·tsee·ec; *tótius*—TAW·tsee·oos; *étiam*—Eh·tsee·ahm; *tristítia* — tree·STEE·tsee·ah; *loquéntium* — law·KWEN·tsee·oom; *moriéntium* — maw·ree·EHN·tsee·oom; *malignántium* — mah·lee·nee·AHN·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

Íustior—eeOO·stee·awr; *modéstia*—maw·DEH·stee·ah; *íttius*—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; *astyínax*—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). *Convérte* — cawhn·VEHR·tee; *convértier* — cawn·VEHR·tee·ehr; *pátior*—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

Exáalto — eg·SAHL·taw (not eck·ZAHL·taw); *exérceo* — eg·SEHR·chew·aw; *exópto* — eg·SAW·ptaw; *exsílto* — eg·SOOL·taw; *exhibeo* — eg·SEE·beh·aw; *exsúpero* — eg·SOO·peh·raw; *éxsules* — EG·soo·leh·s; *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-eh; or ZAH-vee-eh; lux — LOOCKS; excéssus—eck-SHEH-ssoos; ex—ECKS; resurréxit—reh-soo-RRECK-seet; exposcite — ecks-PAW-shee-teh; tútrix — TOO-treecks; praecínxit — preh-CHEENCKS-eet.

Y (Same as I)

Z

Z is pronounced dz. EXAMPLES: Lazarus — LAH-dzah-roos; zizánia — dzee-DZAH-nee-ah; zélus — DZEH-loos; Zebedaéo — dzeb-ch-dah-EH-aw.

CHAPTER IV

THE ORDINARY OF THE MASS

*Phonetically arranged***

ASPERGES ME

On Sundays, except during Eastertide.

- | | |
|---|---|
| <p>Aspérges me, Dómine, hyssópo, et mun-
dábör; lavábis me et super nívem deal-
bábor.</p> <p>Ps. Miserére mei, Deus* secúndum
mágnam misericórdiam túam.</p> <p>(1) Glória Pátri, et Filio, et Spirítui
Sáncto.* Sícut érat in princípío, et
nunc, et sémpet, et in saécula saecu-
lórum. Ámen.</p> <p>(Aspérges is repeated from the beginning
to the Psalm.)</p> | <p>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.</p> <p>Ps. Mee-seh-REH-reh MEH-ee, DEH-
oos,* seh-KOON-doom MAH-nee-
yahm mee-seh-ree-KAWR-dee-ahm
TOO-ahm.</p> <p>(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.</p> <p>(Aspérges is repeated from the beginning
to the Psalm.)</p> |
|---|---|

VIDI AQUAM

(Sung on Sundays during Eastertide)

- | | |
|--|--|
| <p>Vídi Áquam* egrediéntem de témplo a
látere déxtro, allelúia;</p> <p>et ómnes ad quos pervénit áqua ísta,
sálvi fácti sunt, et dícent: Allelúia,
allelúia.</p> | <p>VEE-dee AH-kooahm* eh-greh-dee-
EHN-tehm DEH TEHM-plaw, AH
LAH-teh-reh DECK-straw, Ahl-leh-
LOO-eeah;</p> <p>EHT AWM-nehs AHD kooAWS pehr-
VEH-neet AH-kooah EE-stah, SAHL-
vee FAHK-tee-SOONT, EHT DEE-
chehnt; Ahl-leh-LOO-eeah, Ahl-leh-
LOO-eeah.</p> |
|--|--|

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

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

- Ps. Confitém̄ini Dómino quóniam bónus; Ps. Kawn-fee-TEH·mee-nee DAW·mee-
 quóniam in sáeculum misericórdiam naw KooAW·nee-ahm BAW·noos;
 éjus. KooAW·nee-ahm EEN SEH·koo-
 loom mee·seh·ree·KAWR·dee·ahm
 EH·yoos.
- Glória Pátri, et Filio, et Spirítui Sáncto,* GLAW·ree-ah PAH·tree EHT FEE·lee-
 aw, EHT spee·REE·too·ee SAHNK·
 taw* ·
- Sicut érat in princíp̄io, et nunc et sémper, SEE·koot EH·raht EEN preen-CHEE-
 pee·aw, EHT NOONK, EHT SEHM-
 pehr, EHT EEN SEH·koo·lah sch-
 koo·LAW·room. AH·mehn.
- (“Vidi Áquam” is repeated from the beginning to the Psalm.) (‘‘Vidi Aquam’’ 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—*Celebrant*: V. Aw-STEHN·deh
 NAW·bees, DAW·mee-neh, mee·seh-
 ree·KAWR·dee·ahm TOO·ahm.
 (During Eastertide add Ahl·leh-
 LOO·eeah.)
- 1—*Choir*: R. Et salutáre túum da nóbis. 1—*Choir*: R. EHTsah·loo·TAH·reh
 (During Eastertide “Allelúia” is TOO·oom DAH NAW·bees. (Dur-
 added.) ing Eastertide “Ahl·leh·LOO·eeah”
 is added.)
- 2—*Cel.*: V. Dómine exáudi oratióne[m] méam. 2—*Cel.*: V. DAW·mee-neh eg·SAHoo-
 dee aw·rah·tsee·AW·nehm MEH·ahm.
- 2—*Choir*: R. Et clámor méus ad te véniat. 2—*Choir*: R. EHT CLAH·mawr MEH-
 oos AHD TEH VEH·nee·aht.
- 3—*Cel.*: V. Dóminus vobíscum. 3—*Cel.*: V. DAW·mee-noos vaw·BEE-
 skoom.
- 3—*Choir*: R. Et cum Spirítu tuo. 3—*Choir*: R. EHT KOOM SPEE·ree-
 too TOO·aw.
- 4—*Cel.*: V. Orémus, etc. (Prayer clos- 4—*Cel.*: V. Aw-REH·moos (Prayer
 ing with “Pér Chrístum Dóminum closing with PEHR CHREE·stoom
 nóstrum.” DAW·mee-noom NAW·stroom.)
- 4—*Choir*: R. Ámen. 4—*Choir*: R. AH·mehn.

KYRIE ELEISON

- Kýrie eléison (3 times) KEE·ree-eh eh·LEH·ee-sawn (3 times)
 Chríste eléison (3 times) KREE·steh eh·LEH·ee-sawn (3 times)
 Kýrie eléison (3 times) KEE·ree-eh eh·LEH·ee-sawn (3 times)

GLORIA IN EXCELSIS DEO

<i>Celebrant:</i> Glória in excélsis Déo.	<i>Celebrant:</i> GLAW-ree-ah EEN eck-SHELL-sees DEH-aw.
<i>Choir:</i> Et in térra pax homínibus bónae voluntátis.	<i>Choir:</i> EHT EEN TEH-rrah PAHCKS aw-MEE-nee-boos BAW-neh vaw-loon-TAH-tees.
Laudámus te. Benedícimus te. Adorámus te. Glorificámus te. Grátias ágimus tíbi própter mágnam glóriam túam.	Lah-oo-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-neyyahm GLAW-ree-ahm TOO-ahm.
Dómine Déus. Rex coeléstis, Déus Páter omnípotens. Dómine Fíli unigénite, Jésu Chríste.	DAW-mee-neh DEH-oos. RREHCKS cheh-LEH-stees, DEH-oos PAH-tehr awm-NEE-paw-tehns. DAW-mee-neh FEE-lee oo-nee-JEH-nee-teh, YEH-soo KREE-steh.
Dómine Déus, Ágnus Déi, Fílius Pátris.	DAW-mee-neh DEH-oos AH-neeyoos DEH-ee, FEE-lee-oos PAH-trees.
Qui tóllis peccáta múndi: miserére nóbis.	KooEE TAWL-lees Peck-KAH-tah MOON-dee, mee-seh-REH-reh NAW-bees.
Qui tóllis peccáta múndi, súscipe deprecationem nóstram.	KooEE TAWL-lees Peck-KAH-tah MOON-dee SOO-shee-peh deh-preh-cah-tsee-AW-nehm NAW-strahm.
Qui sédes ad dexteram Pátris, miserére nóbis.	KooEE SEH-dehs AHD DECKS-teh-rahm PAH-trees, mee-seh-REH-reh NAW-bees.
Quóniam tu sólus sánctus. Tu sólus Dóminus. Tu sólus altíssimus Jésu Chríste.	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.
Cum Sáncto Spírítu in glória Déi Pátris. Ámen.	KOOM SAHNK-taw SPEE-ree-too EEN GLAW-ree-ah DEH-ee PAH-trees. AH-mehn.

RESPONSES BEFORE THE COLLECT AND OTHER PRAYERS

1— <i>Cel.:</i> V. Dóminus vobíscum.	1— <i>Cel.:</i> V. DAW-mee-noos vaw-BEE-skoom.
1— <i>Choir:</i> R. Et cum spírítu túo.	1— <i>Choir:</i> R. EHT KOOM SPEE-ree-too TOO-aw.
2— <i>Cel.:</i> V. Orémus. (Here follow the orations.)	2— <i>Cel.:</i> V. aw-REH-moos. (Here follow the orations.)
2— <i>Choir:</i> R. Ámen.	2— <i>Choir:</i> R. AH-mehn.

RESPONSES BEFORE THE GOSPEL

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. Sequéntia sáncti Evangéllii
secúndum Lúcam.

2—*Cel.*: V. Seh·koo·EHN·tsee·ah
SAHNK·tee Eh·vahn·JEH·lee·ee seh·
KOON·doom LOO·kahn.

2—*Choir*: R. Glória tíbi Dómine.

2—*Choir*: R. GLAW·ree·ah TEE·bee
DAW·mee·neh.

CREDO

Celebrant: Crédo in únum Déum.

Celebrant: KREH·daw EEN OO·noom
DEH·oom.

Choir: Pátrém omnipoténtem factórem
cóeli et terræ, visibílium ómniúm, et
invisibílium.

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.

Et in únum Dóminum, Jésum Chrístum,
Fílium Déi unigénitum.

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 ómnia sáecula.

EHT ECKS PAH·treh NAH·toom
AHN·teh AWM·nee·ah SEH·koo·lah.

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

DEH·oom DEH DEH·aw, LOO·mehn
DEH LOO·mee·neh. DEH·oom VEH·
room DEH DEH·aw VEH·raw.

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

JEH·nee·toom NAWN FAHK·toom
kawn·soob·stahn·tsee·AH·lehm PAH·
tree; PEHR koo·EHM AWM·nee·
ah FAHK·tah SOONT.

Qui própter nos hómínes, et própter nós·
tram salútem, descéndit de cóelis.

Koo·EE PRAWP·tehr NAWS AW·
mee·neh, EHT PRAWP·tehr NAW·
strahm sah·LOO·tehm, deh·SHEHN·
deet DEH CHEH·lees.

Et incarnátus est de Spírítu Sáncto ex
María Vírgine:

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.

Crucifíxus étiam pro nóbis: sub Póntio
Piláto pássus, et sepúltus est.

Croo·chee·FEECK·soos EH·tsee·ahm
PRAWNAW·bees: SOOB PAWN·
tsee·aw pee·LAH·taw PAH·ssoos,
EHT seh·POOL·toos EHST.

Et resurrexit tertia die, secundum Scripturas.	EHT reh-soor-REHCK-seet TEHR-tsee-ah DEE-eh, seh-KOON-doom skreep-TOO-rahs.
Et ascendit in cœlum: sedet ad dexteram Patris.	EHT ah-SHEHN-deet EEN CHEH-loom: SEH-deht AHD DECKS-teh-rahm PAH-trees.
Et iterum venturus est cum gloria, iudicare vivos et mortuos: cuius regni non erit finis.	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 Spiritum Sanctum Dominum et vivificantem: qui ex Patre Filioque procedit;	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;
qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas.	kooEE KOOM PAH-treh EHT FEE-lee-aw SEE-mool ah-daw-RAH-toor, EHT kaw-n-glaw-ree-fee-KAH-toor: kooEE law-KOO-toos EHST PEHR praw-FEH-tahs.
Et unam sanctam catholicam et apostolicam Ecclesiam.	EHT OO-nahm SAHNK-tahm kah-TAW-lee-kahm EHT ah-paw-STAW-lee-kahm eh-KKLEH-see-ahm.
Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum.	Kaw-n-FEE-teh-awr OO-noom bahp-TEES-mah EEN reh-meess-see-AW-nehm peck-kah-TAW-room. EHT ecks-PEHK-taw reh-soor-reck-tzee-AW-nehm mawr-too-AW-room.
Et vitam venturi sæculi. Amen.	EHT VEE-tahm vehn-TOO-ree SEH-koo-lee. AH-mehn.

RESPONSES BEFORE THE OFFERTORY

1— <i>Cel.</i> : V. Dominus vobiscum.	1— <i>Cel.</i> : V. DAW-mee-noos vaw-BEES-koom.
1— <i>Choir</i> : R. Et cum spiritu tuo.	1— <i>Choir</i> : R. EHT KOOM SPEE-ree-too TOO-aw.
2— <i>Cel.</i> : V. Orémus.	2— <i>Cel.</i> : 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 sáecula saeculórum.
 1—*Choir*: R. Ámen.
- 2—*Cel.*: V. Dóminus vobíscum.
 2—*Choir*: R. Et cum spírítu tuo.
- 3—*Cel.*: V. Súrsum córda.
 3—*Choir*: R. Habémus ad Dóminum.
- 4—*Cel.*: V. Grátias agámus Dómino Déo nóstro.
 4—*Choir*: R. Dígnum et jústum est.
- 1—*Cel.*: V. PEHR AWM·nee·ah·SEH·koo·lah seh·koo·LAW·room.
 1—*Choir*: R. AH·mehn.
- 2—*Cel.*: V. DAW·mee·noos vaw·BEES·koom.
 2—*Choir*: R. EHT KOOM SPEE·ree·too TOO·aw.
- 3—*Cel.*: V. SOOR·soom KAWR·dah.
 3—*Choir*: R. Ah·BEH·moos AHD DAW·mee·noom.
- 4—*Cel.*: V. GRAH·tsee·ahs ah·GAH·moos DAW·mee·naw DEH·aw NAW·straw.
 4—*Choir*: DEE·neeyoom EHT YOO·stoom EHST.

SANCTUS

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

- 1—*Cel.*: V. Per ómnia sáecula saeculórum.
 1—*Choir*: R. Ámen.
- 2—*Cel.*: V. Orémus, etc.—Et ne nos indúcas in tentatiónem.
 2—*Choir*: R. Sed líbera nos a málo.
- 1—*Cel.*: V. PEHR AWM·nee·ah SEH·koo·lah seh·koo·LAW·room.
 1—*Choir*: R. AH·mehn.
- 2—*Cel.*: V. Aw·REH·moos, etc., EHT NEH NAWS een·DOO·kahs EEN tehn·tah·tsee·AW·nehm.
 2—*Choir*: R. SEHD LEE·beh·rah NAWS AH MAH·law.

RESPONSES BEFORE THE AGNUS DEI

- | | |
|---|--|
| 1— <i>Cel.</i> : V. Per ómnia saecula saeculorum. | 1— <i>Cel.</i> : V. PEHR AWM-nee-ah SEH-koo-lah seh-koo-LAW-room. |
| 1— <i>Choir</i> : R. Ámen. | 1— <i>Choir</i> : R. AH-mehn. |
| 2— <i>Cel.</i> : V. Pax Dómini sit sémper vobíscum. | 2— <i>Cel.</i> : V. PAHCKS DAW-mee-nee SEET SEHM-pehr vaw-BEE-skoom. |
| 2— <i>Choir</i> : R. Et cum spírítu túo. | 2— <i>Choir</i> : R. EHT KOOM SPEE-ree-too TOO-aw. |

AGNUS DEI

- | | |
|--------------------------------------|--|
| Ágnus Déi qui tóllis peccáta mún-di: | AH-nee-yoos DEH-ee kooEE TAWL-leees peck-KAH-tah MOON-dee: mee-seh-REH-reh NAW-bees. (Repeat.) |
| miserére nóbis (Repeat.) | |
| Ágnus Déi qui tóllis peccáta mún-di: | AH-nee-yoos DEH-ee kooEE TAWL-leees peck-KAH-tah MOON-dee: |
| dóna nóbis pácem. | DAW-nah NAW-bees PAH-chehm. |

RESPONSES BEFORE THE POST COMMUNION

- | | |
|--|---|
| 1— <i>Cel.</i> : V. Dóminus vobíscum. | 1— <i>Cel.</i> : V. DAW-mee-noos vaw-BEE-skoom. |
| 1— <i>Choir</i> : R. Et cum spírítu túo. | 1— <i>Choir</i> : R. EHT KOOM SPEE-ree-too TOO-aw. |
| 2— <i>Cel.</i> : V. Orémus (here follow the orations). | 2— <i>Cel.</i> : R. aw-REH-moos (here follow the orations). |
| 2— <i>Choir</i> : R. Ámen. | 2— <i>Choir</i> : R. AH-mehn. |

RESPONSES AT END OF MASS

- | | |
|---|---|
| 1— <i>Cel.</i> : V. Dóminus vobíscum. | 1— <i>Cel.</i> : V. DAW-mee-noos vaw-BEE-skoom. |
| 1— <i>Choir</i> : R. Et cum spírítu túo. | 1— <i>Choir</i> : R. EHT KOOM SPEE-ree-too TOO-aw. |
| 2— <i>Cel.</i> : V. Ite míssa est, or Benedicámus Dómino, | 2— <i>Cel.</i> : V. EE-teh, MEE-ssah EHST, or Beh-neh-dee-KAH-moos DAW-mee-naw. |
| 2— <i>Choir</i> : R. Déo grátias. | 2— <i>Choir</i> : R. DEH-aw GRAH-tsee-ahs. |

PONTIFICAL BLESSING

- | | |
|---|--|
| 1— <i>Cel.</i> : V. Sit nómen Dómini benedíctum. | 1— <i>Cel.</i> : V. SEET NAW·mehn DAW·mee-nee beh-neh-DEEK-toom. |
| 1— <i>Choir</i> : R. Ex hoc nunc et úsque in saeculum. | 1— <i>Choir</i> : R. ECKS AWK NOONK EHT OOS·kooEH EEN SEH·koo·loom. |
| 2— <i>Cel.</i> : V. Adjutórium nóstrum in nómine Dómini. | 2— <i>Cel.</i> : V. Ahd·yoo-TAW·ree·oom NAW·stroom EEN NAW·mee-neh DAW·mee-nee. |
| 2— <i>Choir</i> : R. Qui fécit cóelum et térram. | 2— <i>Choir</i> : R. KooEE FEH·cheet CHEH·loom EHT TEH·rrahm. |
| 3— <i>Cel.</i> : V. Benedícat vos omnípotens Déus: Páter, et Filius, et Spíritus Sánctus. | 3— <i>Cel.</i> : 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— <i>Choir</i> : R. Ámen. | 3— <i>Choir</i> : R. AH·mehn. |

CHAPTER V

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

SUBVENITE

- | | |
|--|---|
| Subveníte* Sancti Dei, occúrrite Ángeli Dómini: | Soob·veh·NEE·teh* SAHNK·tee DEH·ee, awk-KOOR·ree·teh AHN·jeh·lee DAW·mee-nee: |
| *Suscipiéntes ánimam éjus: | *Soo·shee·pee·EHN·tehs AH·nee·mahm EH·yoos: |
| †Offeréntes éam in conspéctu Altíssimi. | †Awf·feh·REHN·tehs EH·ahm EEN kawm·SPEHK·too ahl·TEES·see·mee. |
| V. Suscípiat te Christus, qui vocávit te: et in sínium Ábrahae Ángeli dedúcant te. (Repeat "Suscipiéntes" to "Altíssimi"). | 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·kahnt TEH. (Repeat "Suscipientes" to "Altissimi"). |
| V. Réquiem aetérnam dóna éi Dómine: et lux perpétua lúceat ei. | V. REH·kooee·ehm eh·TEHR·nahm DAW·nah EH·ee DAW·mee·neh: EHT LOOCKS pehr·PEH·too·ah LOO·cheh·aht EH·ee. |
| †Repeat "Offeréntes" to "Altíssimi." | †Repeat "Offerentes" to "Altissimi." |

INTROIT

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·cheh·aht EH·ees.
(Psalm) Te decet hýmnus Déus in Sión,	(Psalm) TEH DEH·cheht EEM·noos DEH·oos EEN SEE·awn,
et tíbi reddétur vótum in Jerúsalem:	EHT TEE·bee reh·DDEH·toor VAW·toom EEN yeh·ROO·sah·lehm:
* exáudi oratiónem méam,	* eg·SAHoo·dee aw·rah·tzee·AW·nehm MEH·ahm,
ad te ómnis cáro véniet.	AHD TEH AWM·nees KAH·raw VEH·nee·eht.
(Repeat “Réquiem” to the Psalm.)	(Repeat “Requiem” to the Psalm).

KYRIE

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

RESPONSES

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

GRADUALE

Réquiem aetérnam dóna eis Dómine	REH·kwee·ehm eh·TEHR·nahm DAW·nah EH·ees DAW·mee·neh
et lux perpétua lúceat eis.	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·tzee·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	AWN-nee-oom fec-DEH-lee-oom deh-foonk-TAW-room
ab ómni vínculo delictórum.	AHB AW-mnee VEEN-koo-law deh-leek-TAW-room.
V. Et grátia tua illis succurrénte,	V. EHT GRAH-tzee-ah TOO-ah EEL-lees sook-koo-REHN-teh,
mereántur evádere iudícium ultiónis.	meh-reh-AHN-toor eh-VAH-deh-reh yoo-DEE-chee-oom ool-tzee-AW-nees.
V. Et lúcis aetérnae beatitúdine prófrui.	V. EHT LOO-chees eh-TEHR-neh beh-ah-tee-TOO-dee-neh PEHR-froo-ee.

SEQUENCE—DIES IRAE

1—Dies írae, díes ílla, Sólvet saeclum in favílla: Téste Dávid cum Sibýlla.	1—DEE-ehs EE-reh, DEE-ehs EEL-lah, SAWL-veh SEH-cloom EEN fah-VEEL-lah: TEH-steh DAH-veed KOOM See-BEEL-lah.
2—Quántus trémor est futúrus, Quándo júdex ést 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 ante thrónum.	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—Mors stupébit et natúra, Cum resúrget creatúra, Judicánti responsúra.	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—Líber scríptus proferétur, In quo tótum continétur, Únde múnus judicétur.	5—LEE-behr SKREEP-toos praw-feh-REH-toor, EEN KooAW TAW-toom kawntee-NEH-toor, OON-deh MOON-doos yoo-dee-CHEH-toor.

- 6—Júdex érgo cum sedébit
 Quid·quid látet apparébit
 Nil in últum remanébit
- 7—Quid sum miser tunc dictúrus?
 Quem patrónum rogatúrus?
 Cum vix jústus sit secúrus
- 8—Rex treméndaē majestátis,
 Qui salvándis salvás 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 últiónis,
 Dónum fac remissiónis;
 Ánte díem ratiónis.
- 12—Ingemísco, támquam réus,
 Cúlpa rúbet vúltus méus
 Supplicánti párce Déus.
- 13—Qui Maríam absolvísti,
 Et latrónum exaudísti
 Míhi quóque spem dedísti.
- 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?
 KooEHM 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, FAWN̄S 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-ssos:
 Reh-deh-MEE-stee KROO-tchem
 PAHS-ssos.
 Tahn̄-toos LAH-bawr NAWN̄
 SEET KAHS-ssos.
- 11—YOO·steh YOO·decks ool·tzee·
 AW-nees,
 DAW·noom FAHK reh-mee-ssee·
 AW-nees;
 AHN̄-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-KAHN̄-tee PAHR-tchēh
 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—Préces méae non sunt dígnæ;
Sed tu bónuſ fac benígne,
Ne perénni crémer ígne.
- 15—Ínter óves lócum práesta,
Et ab hóedis me sequéstra,
Státuens in pártē dēxtra.
- 16—Confutátis maledíctis,
Flámmis ácribus addíctis,
Vóca me cum benedíctis.
- 17—Oro súplex et acclínis,
Cor contrítum quasi cínis,
Gére cúram méi fínis.
- 18—Lacrimósa dies illa,
Qua resúrget ex favílla.
- 19—Judicándus hómo réus;
Húic érgo párcē Déus.
- 20—Píe Jéſu Dómine,
dóna éis réquiem. Amen.
- 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 LAWkoom
PREH·stah,
EHT AB EH·dees MEH seh·
KWEH·strah,
STAH·too·ehns EEN PAHR·teh
DFCK·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 ka wn·TREE·toom
KooAH·see TCHEE·nees,
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·eck EHR·gaw PAHR·chēh
DEH·oos.
- 20—PEE·ch YEH·soo DAW·mee·neh,
DAW·nah EH·ees REH·koee·
ehm. AH·mehn.

RESPONSES AT THE GOSPEL

- V. Dóminus vobíscum
R. Et cum spírítu túo.
- V. Sequéntia Sancti Evangéllii
secúndum Matthéum.
R. Glória tíbi Dómine.
- V. DAW·mee·noos vaw·BEE·skoom
R. EHT KOOM SPEE·ree·too TOO·
aw.
- V. Seh·koo·EHN·tsee·ah SAHNK·tee
Eh·vahn·JEH·lee·ee
seh·KOON·doom Maht·THEH·oom.
R. GLAW·ree·ah TEE·bec DAW·mee·
neh.

OFFERTORY RESPONSES

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

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

OFFERTORY

Dómine Jésu Chríste,
Rex glóriæ, 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:
Quam ólim Ábrahae promisísti,
et sémini éjus.
V. Hóstias et préces tibi Dómine
láudis offérimus: tu súscipe
pro animábus íllis, quárum hódie
memóriam fáчимus: fac eas, Dómine,
de móрте transíre ad vítam.
(Repeat QUAM OLIM to “ejus.”)

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:
SEHD SEEN·yee·fehr SAHNK·toos MEE·kah·ehl
reh·preh·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·bec 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,
DEH MAWR·teh trahn·SEE·reh AHD VEE·tahm.
(Repeat “QUAM OLIM” to “Ejus.”)

RESPONSES TO THE PREFACE

Cel.: Per ómnia sáecula saeculórum.
R. Ámen.
V. Dóminus vobíscum.
R. Et cum spírítu túo.

Cel.: PEHR AWM·nee·ah SEH·koo·lah seh·koo·LAW·room.
R. AH·mehn.
V. DAW·mee·noos vav·BEE·skoom.
R. EHT KOOM SPEE·ree·too TOO·aw.

V. Súrsum córda.	V. SOOR-soom KAWR-dah.
R. Habémus ad Dóminum.	R. Ah-BEH-moos AHD DAW-mee-noom.
V. Grátias agámus Dómino Déo Nóstro.	V. GRAH-tsee-ahs ah-GAH-moos DAWmee-naw DEH-aw NAW-straw.
R. Dígnum et jústum est.	R. DEE-neeyoom EHT YOO-stoom EHST.

SANCTUS

Sánctus, Sánctus, Sánctus	SAHNK-toos, SAHNK-toos, SAHNK-toos
Dóminus Déus Sábaoth.	DAW-mee-noos DEH-oos SAH-bah-awt.
Pléni sunt cóeli et térra glória tua.	PLEH-nee SOONT TCHEH-lee EHT TEHR-rah
Hosánna in excélsis.	GLAW-ree-ah TOO-ah. Aw-SAHN-nah 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-SAHN-nah EEN eck-SHELL-sees.

RESPONSES AT THE PATER NOSTER

<i>Cel.</i> : Per ómnia saécula saeculórum	<i>Cel.</i> : PEHR AWM-nee-ah SEH-koo-lah seh-koo-LAW-room.
R. Amen.	R. AH-mehn.
V. Orémus, etc. Et ne nos indúcas in tentatiónem.	V. Aw-REH-moos, etc. EHT NEH NAWS een-DOO-kahs EEN tehn-tah-tsee-AW-nehm.
R. Sed líbera nos a málo.	R. SEHD LEE-beh-rah NAWS AH MAH-law.
V. Dóminus vobíscum.	V. DAW-mee-noos vaw-BEE-skoom.
R. Et cum spírítu túo	R. EHT KOOM SPEE-ree-too TOO-aw
V. Pax Dómini sit semper vobíscum.	V. PAHCKS DAW-mee-nee SEET SEHM-pehr vaw-BEE-skoom.
R. Et cum spírítu túo.	R. EHT KOOM SPEE-ree-too TOO-aw.

AGNUS DEI

Ágnus Déi, qui tóllis peccáta múndi: dóna éis réquiem.	AH-neeyoos DEH-ee, kooEE TAWL-les peck-KAH-tah MOON-dee: DAW-nah EH-ees REH-kooee-ehm.
(Repeat "Ágnus" and "dóna éis")	(Repeat "Agnus" and "dona eis.")
Ágnus Déi, qui tóllis peccáta múndi: dóna éis réquiem * * sempitérnam.	AH-neeyoos DEH-ee, kooEE TAWL-les peck-KAH-tah MOON-dee: DAW-nah EH-ees REH-kooee-ehm schm-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.	KWEE-ah PEE-oos ESS.
V. Réquiem aetérnam dóna	V. REH-kwee-ehm eh-TEHR-nahm DAW-nah
éis Dómine,	EH-ees DAW-mee-neh,
et lux perpétua	EHT LOOCKS pehr-PEH-too-ah
lúceat eis. (Repeat "Cum sánctis" to "pius es.")	LOO-cheh-aht EH-ees. (Repeat "Cum sanctis" to "pius es.")

RESPONSES

<i>Cel.</i> : Dóminus Vobíscum	<i>Cel.</i> : DAW-mee-noos vaw-BEE-skoom.
R. Et Cum spírítu túo.	R. EHT KOOM SPEE-ree-too TOO-aw.
V. Orémus, etc.	V. Aw-REH-moos, etc.
V. Per ómnia sáecula saeculórum	V. PEHR AWM-nee-ah SEH-koo-lah seh-koo-LAW-room.
R. Amen.	R. AH-mehn.
V. Requíescant in pace.	V. Reh-kwee-EH-skahnt een PAH-cheh.
R. Ámen.	R. AH-mehn.

ABSOLUTION

Líbera me, Dómine, de móрте	LEE-beh-rah MEH, DAW-mee-neh, DEH MAWR-teh
aetérna in díe illa treménda;	eh-TEHR-nah EEN DEE-eh EEL-lah treh-MEHN-dah:
Quándo cóeli movéndi sunt	kooAHN-daw CHEH-lee maw-VEHN- dee SOONT
et terra: Dum véneris judicáre	EHT TEH-rrah: DOOM VEH-neh- rees yoo-dee-KAH-reh
sáeculum per ígnem.	SEH-koo-loom PEHR EEN-yehm.
V. Trémens factus sum ego,	V. TREH-mehns FAHK-toos SOOM EH-gaw
et tímeo, dum discússio vénerit,	EHT TEE-meh-AW, DOOM dees- KOOS-see-aw VEH-neh-reet.
átque ventúra ira.	AHT-kooEH vehn-TOO-rah EE-rah.
(Repeat "Quándo cóeli" to "terra.")	(Repeat "Quando coeli" to "terra.")
V. Díes illa, díes írae	V. DEE-ehs EEL-lah, DEE-ehs EE-reh
calamitátis et misériae,	kah-lah-mee-TAH-tees EHT mee-SEH- ree-eh,
dies mágna, et amára válde.	DEE-ehs MAH-nee-yah, EHT ah-MAH- rah VAHL-deh.
Dum véneris judicáre sáeculum	DOOM VEH-neh-rees yoo-dee-KAH- reh SEH-koo-loom
per ígnem.	PEHR EEN-yehm.

Réquiem aetérnam dóna éis Dómine;	REH-kooee-ehm eh-TEHR-nahm DAW-nah EH-ees DAW-mee-neh:
et lux perpétua lúceat éis.	EHT LOOCKS pehr-PEH-too-ah LOO-cheh-aht EH-ees.
(Repeat "Libera" to "Tremens.")	(Repeat "Libera" to "Tremens.")

RESPONSES AFTER THE "LIBERA"

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

BENEDICTUS

<i>Cel.</i> : Égo sum.	<i>Cel.</i> : EH-gaw SOOM.
<i>Choir</i> : Benedictus Dóminus Déus Israel:	<i>Choir</i> : Beh-neh-DEEK-toos DAW-mee-noos DEH-oos EE-srah-ehl:
quíá visitávit, et fécit	kooEE-ah vee-see-TAH-veet, EHT FEH-cheet
redemptiόnem súae.	reh-dehmp-tsee-AW-nehm SOO-eh.
2—Et crexít córnu salútis nóbis:	2—EHT eh-REHCK-seet KAWR-nooh sah-LOO-tees NAW-bees:
in domo Dávid púeri sui.	EEN DAW-maw DAH-veed POOH-eh-ree SOO-ee.
3—Sicut locútus est per os sanctórum;	3—SEE-koot law-KOO-toos EHST PEHR AWS sahnh-TAW-room:
quíá sáeculo súnť,	kooEE-ah SEH-koo-law SOONT,
prophetárum éjus:	praw-feh-TAH-room EH-eeoos.

- 4—Salútem ex inimícis nóstris,
et de manu ómnium qui odérunt nos
- 4—Sah·LOO·tehm ECKS ee·nee·MEE·
tchees NAW·strees,
EHT DEH MAH·noo AWM·nee·
oom KWEE aw·DEH·roont
NAWS
- 5—Ad faciéndam misericórdiam
cum pátribus nóstris;
et memorári testaménti sui sáncti.
- 5—AHD fah·tchee·EHN·dahm mee·
seh·ree·KAWR·dee·ahm
KOOM PAH·tree·boos NAW·
strees;
EHT me·maw·RAH·ree teh·stah·
MEHN·tee SOO·ee SAHNK·
tee.
- 6—Jusjurándum, quod jurávit
ad Ábraham pátre[m] nóstrum,
datúrum se nóbis.
- 6—Yoo·yoo·RAHN·doom, KooAWD
Yoo·RAH·veet
AHD AH·brah·ahm PAH·trehm
NAWS·troom,
dah·TOO·room SEH NAW·bees.
- 7—Ut síne timóre,
de mánu inimicórum
nostrórum liberáti,
serviámus illi.
- 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.
- 8—In sanctitáte et justítia
córam ipso,
ómnibus díebus nóstris.
- 8—EEN sahnk·tee·TAH·teh EHT
yoo·TEE·tsee·ah
KAW·rahm EEP·saw,
AWM·nee·boos dee·EH·boos
NAW·strees.
- 9—Et tu púer, prophéta
Altíssimi vocáberis;
praeíbis énim ánte fáciem
Dómini paráre vías éjus.
- 9—EHT TOO POO·ehr, praw·FEH·
tah
Ahl·TEES·sce·mee vaw·KAH·beh·
rees:
preh·EE·bees EH·neem AHN·teh
FAH·chee·ehm
DAW·mee·nee pah·RAH·reh VEE·
ahs EH·yoo.
- 10—Ad dándam sciéntiam
salútis plébi éjus;
in remissionem peccatórum eórum:
- 10—AHD DAHN·dahm shee·EHN·
tsee·ahm
sah·LOO·tees PLEH·bee EH·ecoos:
EEN reh·mees·see·AW·nehm pehk·
kah·TAW·room eh·AW·room:
- 11—Per víscera misericórdiae Déi
nóstri:
in quíbus visitávit nos,
óriens ex alto.
- 11—PEHR VEE·sheh·rah mee·seh·ree·
CAWR·dee·eh DEH·ee
NAW·stree:
EEN kooEE·boos vee·sce·TAH·veet
NAWS
AW·ree·ehns ECKS AHL·taw.

- 12—*Illumináre his, qui in ténebris,*
et in úmbra mórtis sédent:
ad dirigéndos pédes nóstros in víam
pácis.
 13—*Réquiem aetérnam*
dóna eis (ei) Dómine.
 14—*Et lux perpétua,*
lúceat éis (éi).
- 12—Eel-loo-mee-NAH-reh EES, KWEE
 EEN TEH-néh-brees
 EHT EEN OOM-brah MAWR-
 tees SEH-dehnt:
 AHD dee-ree-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).

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-ooos
 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
Choir: 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. Requíescat 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 — Per Chrístum Dóminum
 nóstrum.
- 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-steher, etc.
 ET NEH NAWS een-DOO-cahs
 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-kooce-EH-skaht EEN PAH-
 cheh. R. AH-mehn.
 V. DAW-mee-neh eg-SAHoo-dee aw-
 rah-tsee-AW-nehm MEH-ahm.
 R. EHT KLAH-mawr MEH-ooos AHD
 TEH VEH-nee-aht.
 V. DAW-mee-noos vaw-BEES-koom.
 R. EHT KOOM SPEE-ree-too-TOO-aw.
 V. aw-REH-moos — PEHR KREE-
 stoom DAW-mee-noom NAW-
 stroom.

R. Ámen. V. Réquiem aetérnam dóna éi Dómine.	R. AH-mehn. V. REH-kooee-ehm eh- TEHR-nahm DAW-nah EH-ee DAW-mee-neh.
R. Et lux perpétua lúceat ei.	R. EHT LOOCKS pehr-PEH-too-ah LOO-cheh-aht EH-ee.
<i>Chanters:</i> Requiéscat in páce	<i>Chanters:</i> Reh-kooee-EH-skaht EEN PAH-cheh
<i>Choir:</i> Ámen.	<i>Choir:</i> AH-mehn.
<i>Cel.:</i> Ánima éjus et ánimae ómniium fidélium defunctórum per misericórdiam Déi requiéscant in páce. R. Amen.	<i>Cel.:</i> 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-skaht 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 tuo advéntu suscípíant te	EEN TOO-aw ahd-VEHN-too soo- SHEE-pee-ahnt TEH
Mártyres, et perdúcant te in	MAHR-tee-rehs, EHT pehr-DOO-kaht TEH EEN
civítatem sánctam Jerúsalem.	Chee-vee-TAH-tehm SAHNK-tahm Yeh-ROO-sah-lehm.
Chórus Angélorum te suscípíat, et	KAW-roos ahn-jeh-LAW-room TEH soo-SHEE-pee-ahnt, EHT
cum Lázaro quóndam paúpere aetérnam hábeas réquiem.	KOOM LAH-dzah-raw kooAWN- dahm PAHoo-peh-reh eh-TEHR-nahm AH-beh-ahs REH-kooee-ehm.

CHAPTER VI

Benediction Hymns

O SALUTARIS HOSTIA

O Salutaris Hóstia Quae cóeli pándis óstium, Bélla prémunt hostília. Da róbur, fer auxiliium.	AW sah-loo-TAH-rees AW-stee-ah, KooEH CHEH-lee PAHN-dees AW- stee-oom, BEHL-lah PREH-moont aw-STEE-lee- ah. DAH RAW-boor, FEHR ahoo-XEE- lee-oom.
--	---

Uni trinóque Dómino	OO·nee tree·NAW·kweh DAW·mee· naw
Sit sempitérna glória,	SEET seh·m·pee·TEHR·nah GLAW· ree·ah,
Qui vítam sine término	KooEE VEE·tahm SEE·neh TEHR· mee·naw
Nóbis dónet in pátria. Amen.	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 contémpans tótum déficit.	KooEE·ah TEH kaw·TEHM·plahns TAW·toom DEH·fee·cheet.
Vísus, táctus, gústus in te fallitur	VEE·soos, TAHK·toos, GOO·soos EEN TEH FAHL·lee·toor
Sed audítu sólo tuto créditur:	SEHD ahoo·DEE·too SAW·law TOO· taw CREH·dee·toor:
Crédo quídquid díxit Déi Fílius:	CREH·daw kooEED·kooeed DEECKS· eet DEH·ec FEE·lee·oos:
Nil hoc vérbo veritátis vérius.	NEEL AWK VEHR·baw veh·ree· TAH·tees VEH·ree·oos.
Jesu, quem velátum nunc adspício,	YEH·soo kooEHM veh·LAH·toom NOONK ahd·SPEE·chee·aw,
Oro fiat illud 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 tuae glóriæ. Amen.	VEE·soo SEEM beh·AH·toos TOO·eh GLAW·ree·eh. AH·mehn.

PANGE LINGUA—TANTUM ERGO

1—Pánge língua gloriósi	1—PAHN·jeh LEEN·gooah glaw·ree· AW·see
Córpóris mystérium,	CAWR·paw·rees mec·STEH·ree· oom,
Sanguínisque pretiósi,	Sahn·gooc·NEE·skooch preh·tsee· AW·see,
Quém in mún-di prétium	KooEHM EEN MOON·dee PREH· tsee·oom
Frúctus véntris generósi	FROOK·toos VEHN·trees jeh·neh· RAW·see
Réx effúdit géntium.	REHCKS ehf·FOO·deet JEHN·tsee· oom.

- | | |
|---|---|
| <p>2—Nóbis dátus, nóbis nátus
 Ex intácta Vírgine,
 Et in múndo conversátus,
 Spárso vérbi sémine,
 Súi móras incolátus
 Míro cláusit órđine.</p> | <p>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.</p> |
| <p>3—In suprémae nócte cóenae
 Récumbens cum frátribus,
 Observáta lege pléne
 Cíbis in legálibus,
 Cíbum túrbae duodénae
 Se dat suis mánibus.</p> | <p>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</p> |
| <p>4—Vérbum caro, pánem vérum
 Vérbo cárnem éfficit:
 Fítque sánguis Chrísti mérum,
 Et si sénsus déficit,
 Ad firmándum cor sincérum
 Sóla fides súfficit.</p> | <p>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.</p> |

TANTUM ERGO

- | | |
|--|---|
| <p>5—Tántum Érgo Sacraméntum
 Venerémur cérnui:
 Et antíquum documéntum
 Nóvo cédat rítui:
 Praéstet fides suppleméntum
 Sénsuum deféctui.</p> | <p>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 TCHEH·daht REE·too·
 ee:
 PREH·steht FEE·dehs soo·pleh·
 MEHN·toom
 SEHN·soo·oohm deh·FECK·too ee.</p> |
|--|---|

6—Genitóri, Genitóque	6—Jeh·nee·TAW·ree, Jeh·nee·TAW· kooeh
Laus et jubilátio,	LAHooos EHT yoo·bee·LAH·tsee· aw,
Sálus, hónor, virtus quóque	SAH·loos, AW·nawr, VEER·toos kooAW·kooeh
Sít et benedíctio:	SEET EHT beh·neh·DEEK·tsee·aw:
Procedénti ab utróque	Praw·tcheh·DEHN·tee AHB oo· TRAW·kooeh
Cómpar sit laudátio. Amen.	KAWM·pahR SEET lahoo·DAH·tsee· aw. AH·mehn.

V. Panem de coélo praestítisti eis. (T. P. Allelúia.)	V. PAH·nehm deh TCHEH·law preh· stee·TEE·stee EH·ees. (T. P. Ah·leh·LOO·ceah.)
R. Omne delectaméntum in se habentem. (T. P. Allelúia.)	R. AWM·neh deh·leck·tah·MEHN· toom EEN SEH ah·BEHN·tehm. (T. P. Ah·leh·LOO·ceah.)

PANIS ANGELICUS

Pánis Angélicus fit pánis hóminum;	PAH·nees Ahn·JEH·lee·koos FEET PAH·nees AW·mee·noom;
Dat pánis coélicus figúris términum:	DAHT PAH·nees TCHEH·lee·koos fee· GOO·rees TEHR·mee·noom
O res mirábilis! mandúcat Dóminum	AW REHS mee·RAH·bee·lees! mah· DOO·kaht DAW·mee·noom
Páuper, sérvus, et húmilis.	PAHoo·pehr, SEHR·voos EHT OO· mee·lees.
Te trína Déitas únaque póscimus,	TEH TREE·nah DEH·ee·tahs OO·nah· kooeh PAW·shee·moos,
Sic nos tu vísita, sicut te cólimus:	SEEK NAWS TOO VEE·see·tah, SEE· koot TEH KAW·lee·moos:
Per túas sémitas duc nós quo téndimus,	PEHR TOO·ahs SEH·mee·tahs DOOK NAWS KooAW TEHN·dee·moos,
Ad lúcem quam inhábitas. Amen.	AHD LOO·chehm kooAHM een·AH· bee·tahs. AH·mehn.

AVE VERUM CORPUS

Ave vérum Córpus nátum	AH·veh VEH·room KAWR·poos NAH·toom
de Mária Vírgine:	DEH Mah·REE·ah VEER·gee·neh:
Vére pássum, immolátum in	VEH·reh PAHS·soom, eem·maw·LAH· toom EEN

crúce pro hómíne:	KROO-tcheh PRAW AW-mee neh:
Cújus látus perforátum	KOO-yoos LAH-toos pehr-faw-RAH-toom
flúxit aqua et sángine:	FLOCK-seet AH-kooah EHT SAHN-gooee-neh:
Esto nóbis praegustátum mórtis in exámíne.	EH-staw NAW-bees preh-goo-STAH-toom MAWR-tees EEN egs-AH-mee-neh.
O Jesu dúlcis! O Jesu píe!	AW YEH-soo DOOL-chees! AW YEH-soo PEE-eh!
O Jesu fili Maríae.	Aw YEH-soo FEE-lee Mah-REE-eh.

ADOREMUS IN AETERNUM AND LAUDATE DOMINUM

Adorémus in aetérnum	Ah-daw-REH-moos EEN eh-TEHR-noom
Sanctíssimum Sacraméntum.	Sahnk-TEES-see-moom Sah-krah-MEHN-toom.
Laudáte Dóminum ómnes géntes:	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:	KooAW-nee-ahm kaw-n-feer-MAH-tah EHST SOO-pehr NAWS mee-seh-ree-KAWR-dee-ah EH-yoos:
Et véritas Dómini mánet in aetérnum.	EHT VEH-ree-tahs DAW-mee-nee MAH-neht EEN eh-TEHR-noom.
Glória Pátri, et Fílio:	GLAW-ree-ah PAH-tree EHT FEE-lee-aw:
et Spíritui Sáncto.	EHT Spee-REE-too-ee SAHNK-taw,
Sícút érat in princípíu,	SEE-koot EH-raht EEN preen-CHEE-pee-aw,
et núnc, et sémper,	EHT NOONK EHT SEHM-pehr,
et in saécula saeculórum. Ámen.	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:	AH-veh Mah-REE-ah, GRAH-tsee-ah PLEH-nah:
Dóminus técum, benedícta tu	DAW-mee-noos TEH-koom, beh-neh-DEEK-tah TOO

in mulieribus, et benedictus	EEN moo-lee-EH-ree-boos, EHT beh-neh-DEEK-toos
fructus ventris tui, Jésus.	FROOK-toos VEHN-trees TOO-ee, YEH-soos.
Sáncta María, Máter Déi,	SAHNK-tah Mah-REE-ah, MAH-tehr DEH-ee,
ora pro nobis peccatoribus,	AW-rah PRAW NAW-bees pehk-kah-TAW-ree-boos,
nunc, et in hora mortis nostrae. Amen.	NOONK, EHT EEN AW-rah MAWR-tees NAW-streh. AH-mehn.

ALMA REDEMPTORIS MATER

Alma Redemptoris Mater,	AHL-mah reh-dehmp-TAW-rees MAH-tehr,
quae pervia coeli porta manes,	KooEH PEHR-vee-ah CHEH-lee PAWR-tah MAH-nehs,
Et stélla maris, succurre cadénti,	EHT STEHL-lah MAH-rees, soo-KKOO-rreh kah-DEHN-tee,
surgere, qui curat populo:	SOOR-jeh-reh kooEE KOO-raht PAW-poo-law:
Tu quae genuisti, natúra mirante,	TOO kooEH jeh-noo-EE-stee, nah-TOO-rah mee-RAHN-teh,
tuum sanctum Genitórem:	TOO-oom SAHNK-toom jeh-nee-TAW-rehm:
Vírgo prius ac postérius,	VEER-gaw PREE-oos AHK paw-STEH-ree-oos,
Gabriélis ab óre súmens illud Ave,	Gah-bree-EH-lees AHB AW-reh SOO-mehns EEL-lood AH-veh,
peccatorum miserére.	peck-kah-TAW-room mee-seh-REH-reh.

AVE REGINA COELORUM

Ave Regína coelórum,	AH-veh reh-JEE-nah cheh-LAW-room
Ave Dómína Angelórum:	AH-veh DAW-mee-nah ahn-jeh-LAW-room:
Salve rádix, salve pórtá,	SAHL-veh RAH-deecks, SAHL-veh PAWR-tah,
Ex qua mundo lux est órta.	ECKS kooAH MOON-daw LOOCKS EHST AWR-tah.
Gáude Vírgo gloriósa.	GAHoo-deh VEER-gaw glaw-ree AW-sah,
Súper ómnes speciósa:	SOO-pehr AWM-ness speh-chee-AW-sah:

Vale, o valde decóra,	VAH-leh, AW VAHL-deh deh-CAW-rah,
Et pro nóbis Chrístum exóra.	EHT PRAW NAW-bees KREE-stoom eg-SAW-rah.

REGINA COELI

Regína 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, sicut dixit, allelúia:	Reh-soor-RECK-seet, SEE-koot DEECK-seet ahl-leh-LOO-eeah:
Ora pro nobis Deum, allelúia.	AW-rah praw NAW-bees DEH-oom, ahl-leh-LOO-eeah.

SALVE REGINA

Salve, Regína, mater misericórdiae:	SAHL-veh Reh-JEE-nah MAH-tehr Mee-sch-ree-CAWR-dee-eh:
Vita, dulcédo, et spes nóstra, sálve.	VEE-tah, dool-TCHEH-daw, EHT SPEHS NAW-strah SAHL-veh.
Ad te clamámus, éxsules, filii 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, jch-MEHN-tehs EHT FLEHN-tehs
in hac lacrimárum valle.	EEN AHCK lah-kree-MAH-room VAHL-leh.
Eia ergo, Advocáta nóstra, illos tuos	EH-eeah EHR-gaw, Ahd-vaw-KAH-tah NAW-strah, EEL-laws TOO-aws
misericórdes óculos ad nos convérte.	mee-sch-ree-CAWR-dehs AW-koo-lawss AHD NAWWS kaw-VEHR-teh.
Et Jésum, benedíctum frúctum véntris tui,	EHT YEH-soom beh-neh-DEEK-toom FROOK-toom VEHN-trees TOO-ee,
nobis post hoc exsílíum osténde.	NAW-bees PAWST AWK eck-SEE-lee-oom aw-STEHN-deh.
O clémens: O pia: O dúlcis Vírgo María.	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 (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 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 adiutorium." This versicle 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*)

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