

INSTRUCTOR'S MANUAL

LATIN LYRIC DICTION WORKBOOK

A graded method of phonetic transcription that employs frequently occurring words from Latin choral texts

Cheri Montgomery

with Germanic Latin units by

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S.T.M. Publishers
Nashville, TN

PREFACE

The *Latin Lyric Diction Workbook* was created from the lyrics of sacred choral texts. Words were organized in order of frequency of occurrence. The most frequently occurring words are short in length and appear in the enunciation exercises. Other commonly occurring lyric words are introduced in graded order and categorized according to Latin speech sounds as defined by the International Phonetic Alphabet. A study of articulatory phonetics is provided. It includes consonant and vowel charts for student application and definition of terms.

Consecutive units highlight specified sets of symbols by providing transcribed choral texts, enunciation instructions, enunciation exercises, rules for transcription, group assignments, and individually assigned word lists. Units progress in cumulative order culminating with a comprehensive assignment that tests students' reading and transcription skills.

A review of transcription rules, comprehensive assignment, and instructions for the sung application of transcribed texts are provided in the appendices.

Units 1 through 5 highlight Liturgical Latin pronunciation and transcription. I have asked Dr. Matthew Hoch, Professor of Voice and Coordinator of the Voice Area at Auburn University, to contribute Units 6 and 7 to cover Germanic Latin pronunciation and transcription. He has also provided a discussion of the history and usage of Germanic Latin along with transcriptions of selected texts (see appendix).

Dr. Daniel Solomon, professor of Latin and Director of Undergraduate Studies in Classical Studies at Vanderbilt University, is the Latin text and translation editor. His willingness to share his expertise is much appreciated.

The *Lyric Diction Workbook Series* was created to make the lyric languages accessible to singers. Familiarity is gained as numerous words are encountered. The series was designed to make grading easier for instructors. Accurate transcription and proficiency of memorized rules is assessed through in-class enunciation. The *Latin Lyric Diction Workbook* introduces singers to the language through transcription and enunciation of a rich lyric vocabulary. It functions consecutively within our series of workbooks created for diction courses.

Cheri Montgomery

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*Who is God living with you and reigning in the unity of the Holy Ghost,
 Qui tecum vivit et regnat in unitate Spiritus Sancti Deus,
 [kwi 'tekum 'vivit et 'repat in uni'tate 'spiritus 'sankti 'deus]
 Libera nos (referring to Christ)*

UNIT 4:

Prepalatal Nasal [ɲ], Palatal Nasal [ɲ],
 Vowels in Hiatus, and Diphthong [au]

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Choral text with prepalatal nasal [ɲ], palatal nasal [ɲ̟], and [au]

Anima Christi, sanctifica me.*Soul of Christ, sanctify me.*

Anima Christi, sanctifica me.

['anima 'kristi saŋk'tifika mɛ]

In the hour of my death, call me.

In hora mortis meæ voca me.

[in 'ɔra 'mɔrtis 'mɛɛ 'vɔka mɛ]

Body of Christ, save me.

Corpus Christi, salve me.

['kɔrpus 'kristi 'salvɛ mɛ]

And bid me come unto Thee,

Et iube me venire ad te,

[ɛ 'jubɛ mɛ vɛ'nirɛ ad tɛ]

Blood of Christ, inebriate me

Sanguis Christi, inebria me.

['saŋgwɪs 'kristi in'ɛbrɪa mɛ]

that with Thy Saints I may praise Thee

Ut cum Sanctis tuis laudem te

[ut kum 'saŋktɪs 'tuɪs 'laudɛm tɛ]

Water from the side of Christ, wash me.

Aqua lateris Christi, lava me.

['akwa la'tɛrɪs 'kristi kɔn'lava mɛ]

Forever and ever. Amen.

In sæcula sæculorum. Amen.

[in 'sɛkula sɛku'lɔrɪm 'amɛn]

Passion of Christ, strengthen me.

Passio Christi, conforta me.

['passɪɔ 'kristi kɔn'fɔrtɑ mɛ]

O good Jesus, hear me.

O bone Jesu, exaudi me.

[ɔ 'bɔnɛ 'jɛzʊ ɛgz'audi mɛ]

Within thy wounds, hide me.

Intra tu a vulnera absconde me.

['ɪntra tu a 'vulnɛra ab'skɔndɛ mɛ]

Permit me not to be separated from Thee.

Ne permittas me separari a te.

[nɛ pɛr'mɪtas mɛ sɛpa'rari a tɛ]

From the malicious enemy, defend me.

Ab hoste maligno defende me.

[ab 'ɔstɛ ma'liŋɔ dɛ'fɛndɛ mɛ]

UNIT 4: Prepalatal [ɲ], palatal [ɲ], vowels in hiatus, diphthong [au]

Voiced prepalatal nasal [ɲ]

Articulation. Raise the soft palate and release the jaw. Place the tongue tip against the lower row of teeth. The arch of the tongue contacts the area between the hard palate and alveolar ridge. The articulatory position is identical to the Latin [j] glide. Direct vocalized tone through the nasal cavities.

Warning. Do not articulate two sounds as in the word *onion* [ˈʔʌɲjən]. Latin [ɲ] is one sound.

Voiced palatal nasal [ɲ]

Articulation. Release and lower the jaw. Place the tongue tip against the lower row of teeth. The back of the tongue is relaxed and raised to gently touch the lowered soft palate. Direct vocalized tone through the nasal cavities.

Warning. Do not press the articulators tightly together. Avoid a click of the tongue following [ɲ]. The soft palate should be separated from the tongue with a very gentle glide lead by vocalized tone.¹

Diphthong [au]

Enunciation: With tongue tip touching lower row of front teeth, relax and lower the jaw. Do not assume a lip shape or position. Simply drop the jaw and lift the soft palate. Direct vocalized tone toward the upper front teeth.

Warning: Do not anticipate the second shorter vowel. Maintain the first vowel through the duration of the syllable. Transition quickly to the second shorter vowel at the latest moment.

Enunciate the following frequently occurring lyric words that contain [ɲ], [ɲ], and [au]

	[ɲ]		[ɲ]		[au]
1.	agnus (lamb) [ˈɑɲus]		sanctus (holy) [ˈsɑŋktus]		exaudi (listen) [egzˈaudi]
2.	regnas (you reign) [ˈreɲas]		cuncta (all) [ˈkʉŋktɑ]		ares (ears) [ˈaures]
3.	magna (great) [ˈmɑɲɑ]		sanguis (blood) [ˈsɑŋɡwis]		laudate (praise) [lauˈdate]
4.	ignem (fire) [ˈiɲem]		unctio (anointing) [ˈuŋktsiɔ]		aufer (remove) [ˈaufɛr]
5.	digne (worthy) [ˈdiɲe]		sanctis (saints) [ˈsɑŋktis]		gaude (rejoice) [ˈɡaudɛ]
6.	benigne (generously) [beˈniɲe]		cunctæ (all) [ˈkʉŋktɛ]		autem (but) [ˈautɛm]
7.	igne (fire) [ˈiɲe]		anguis (snake) [ˈɑŋɡwis]		causa (cause) [ˈkauza]
8.	magnus (big) [ˈmɑɲus]		punctum (point/puncture) [ˈpuŋktum]		auctor (author) [ˈauktɔr]
9.	regni (kingdom) [ˈreɲi]		sancto (holy) [ˈsɑŋktɔ]		gaudium (joy) [ˈɡaudium]
10.	digneris (you deign) [diˈɲeris]		cunctor (I delay) [ˈkʉŋktɔr]		audax (bold) [ˈaudaks]
11.	signo (signal) [ˈsiɲɔ]		lingua (language) [ˈliŋɡwɑ]		pauper (poor) [ˈpaupɛr]
12.	cognita (learned) [ˈkɔɲita]		sanguinis (blood) [ˈsɑŋɡwinis]		aude (dare) [ˈaudɛ]

¹ Madeleine Marshall, *The Singer's Manual of English Diction* (G. Schirmer, Inc., New York 1953), p. 12.

RULES FOR TRANSCRIPTION

OPEN FRONT [ɛ]

in hiatus

e + vowel: *leonis* [lɛ-'ɔ-nis]

OPEN BACK [ɔ]

in hiatus

o + vowel: *introire* [in-trɔ-'i-rɛ]

DIPHTHONG [au]

Spelling *au*: *laudate* [lau'datɛ]

(Spellings *ay*, *ei*, and *eu* are diphthongs in the words *Raymundi*, *Hei*, and *euge*)

PREPALATAL NASAL [ɲ]

Spelling *gn*: *regnum* ['rɛɲum]

PALATAL NASAL [ŋ]

Spelling *ngu* + vowel: *distinguo* [dis'tiŋwɔ]

Spelling *nct*: *punctum* ['puŋktum]

Note: Spelling *j* [j] is included in the following worksheets as a review of the spelling. Prepalatal [ɲ] and the [j] glide share the same point of articulation

CLASSWORK #4: Prepalatal [ɲ], palatal [ɲ], vowels in hiatus, diphthong [au]

Provide IPA:

- | | | | |
|------------------------|---------------|-----------------------|-----------------|
| 1. visib <u>ī</u> lium | (visible) | 10. ele <u>ī</u> son | (mercy) |
| 2. incarn <u>ā</u> tus | (incarnate) | 11. cant <u>ā</u> te | (sing) |
| 3. dignit <u>ā</u> tem | (rank) | 12. sancto | (holy) |
| 4. laudis | (praise) | 13. gloriam | (glory) |
| 5. sanguis | (blood) | 14. pert <u>ē</u> ngo | (I stretch out) |
| 6. appar <u>u</u> it | (he appeared) | 15. mere <u>ā</u> mur | (we merit) |
| 7. Deo | (God) | 16. agnus | (lamb) |
| 8. relin <u>q</u> uo | (I leave) | 17. tibi <u>q</u> ue | (and to you) |
| 9. justus | (just) | 18. n <u>ī</u> veus | (white) |

WORKSHEET #4: Prepalatal [ɲ], palatal [ɲ], vowels in hiatus, diphthong [au]

Provide IPA:

#1		#2	
<u>a</u> diam	(I will listen)	ingr <u>a</u> tus	(ungrateful)
signo	(signal)	regni	(kingdom)
de <u>i</u> nde	(next)	hæc	(this)
tanquam	(as)	anima <u>l</u> ia	(animals)
me <u>d</u> io	(middle)	iube	(bid)
lingua	(language)	l <u>i</u> nteum	(linen)
dignus	(worthy)	sangu <u>i</u> nibus	(bloodshed)
jam	(more)	fleo	(I weep)
plate <u>a</u>	(street)	prop <u>i</u> nquo	(I approach)
con <u>g</u> regō	(I gather)	dele <u>a</u> ntur	(wiped out)
quærens	(seeking)	virgo	(virgin)
cunctæ	(all)	paulo	(a little)
gaude	(rejoice)	sanctis	(saints)
prom <u>e</u> reo	(I merit)	pu <u>e</u> rum	(child)
id <u>o</u> neus	(proper)	nunc	(now)
spir <u>i</u> tui	(spirit)	iniquit <u>a</u> tes	(transgressions)
factus	(having become)	meis	(my)
incl <u>i</u> no	(I bend)	dign <u>e</u> ris	(you deign)

UNIT 6:

Germanic Latin Consonants by Matthew Hoch, DMA

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Germanic Latin History and Performance Practice

Introduction

The use of Germanic Latin has its roots in both historical and modern eras. Since the rules of Church Latin were not officially codified until the early twentieth century, we can assume with some degree of certainty that Germanic Latin was widely practiced before this date by German and Austrian composers and performers. Even after Pope Pius X (1835–1914) established a unified method of pronouncing Liturgical Latin in 1903, the practice of using Church Latin exclusively seems to have been widely ignored in German-speaking countries. An examination of German, Austrian, Dutch, and Hungarian recordings from the early twentieth century reveals the consistent use of Germanic Latin by choirs and soloists, particularly when singing major works by German and Austrian composers, such as Bach, Haydn, Mozart, Beethoven, Schubert, and Bruckner.

The practice of singing in Germanic Latin, however, is also a more recent consideration. In the United States and England, the use of Germanic Latin that has grown in popularity since the advent of Historically Informed Performance (HIP) practice in the 1980s. This movement—also known as *period performance* or *authentic performance*—seeks to recreate how a work might have sounded during the era in which it was composed. HIP performance practice considers the size of the forces (often very small choirs, sometimes one on a part), period instruments, baroque tuning (such as A=415), performance space (small churches as opposed to large concert halls), and—germane to this publication—diction/pronunciation considerations.

While some conductors have preferred to keep things simple by employing Church Latin retroactively to all eras (Robert Shaw is a notable example), an ever-increasing number of modern conductors are applying Germanic Latin to relevant works of the baroque, classical, and romantic eras. These units are designed to serve as a guide for singers and conductors who wish to perform these works in Germanic Latin.

Germanic Latin Diction: Establishing a Systematic Pedagogy

Pronunciation guides for Church Latin are manifold. In addition to those established in the early twentieth century and reprinted in chant publications (such as the *Liber Usualis*), many diction textbooks have also addressed the topic of Liturgical Latin, including those by Hines (1975), Moriarty (1975), Grubb (1979), Jeffers (1988), and Wall/Caldwell (1990). Of these resources, only Jeffers engages in a discussion of Germanic Latin, and his introduction is a concise one; it does not utilize IPA or engage in the complexities of Germanic Latin vowels.

In spite of the lack of published resources, however, a consistent pedagogy for Germanic Latin has begun to emerge within the performance community. The rules in the following two chapters are thus based on common practice as opposed to specific published resources. Most of the information presented here has been learned by performing and coaching Germanic Latin through experiences with Helmuth Rilling, Peter Schreier, and Edward Bolkovac, to name three of the author's most prominent influences. In addition, many hours were spent researching nuances of Germanic Latin by listening to professional recordings made by notable German conductors and performers, as well as prominent early music ensembles. When questions about the finer points of pronunciation would arise, as many recordings of the same text were consulted as possible. While occasional variations—usually with involving subtle nuances of vowel shadings—indeed occurred, the oral-tradition rules which have been become a part of modern performance culture seem to hold up with remarkable consistency.

This book seeks to present a systematic pedagogy for Germanic Latin, the first of its kind in published form. Newcomers to Germanic Latin may wish to solidify their understanding of German consonants before wading into the complexities of German vowels. The rules outlined on the following pages seek to provide a comprehensive framework for choral singers, soloists, and conductors wishing to integrate Germanic Latin into their performances.

RULES FOR TRANSCRIPTION

AFFRICATE [ks]

Spelling *x*: *rex* [rɛks] *auxilium* [aʊk'silium]

AFFRICATE [ts]

Spelling *c* + front vowel: *cedar* ['tɛdɑr] *calicem* ['kalitsəm] *accepit* [ak'tɛpɪt]

Spelling *z* and *ti* + vowel: *Lazaro* ['lɑtsɑrɔ] *gratias* ['grɑtsiɑs]

(except when *ti* + vowel is preceded by *s*: *hostiam* ['hɔstiam])

PALATAL STOP [k]

Initial *ch* + back vowel: *chorus* ['kɔrʊs]

Final *c*, *c* + back vowel or consonant: *sic* [zɪk] *cordis* ['kɔrdɪs] *crucem* ['krʊtsəm]

FRICATIVE [ç] AND [x]

Front vowel or consonant + *ch* is [ç]: *archangeli* [ɑr'çɑŋɡɛli]

Initial *ch* + front vowel: *cherubim* ['çɛrʊbɪm]

Back vowel + *ch* is [x]: *brachio* ['brɑxiɔ]

PALATAL STOP [g]

All *g* and *gn* spellings: *genitori* [ɡɛni'tɔri] *ignis* ['ɪɡnɪs]

PALATAL NASAL [ŋ]

Spelling *n* + *g* or [k]: *angelus* ['ɑŋɡɛlʊs] *tunc* [tʊŋk]

DENTAL FRICATIVE [z]

Prevocalic *s*: *solus* ['zɔlʊs]

(prevocalic *ss* is [ss]: *dimissis* [di'mɪssɪs])

BILABIAL FRICATIVE [v]

Spelling *qu* and *ngu*: *quasi* ['kvɑzi] *sanguis* ['zɑŋɡvɪs]

(initial and intervocalic *v* is [v]: *vivificantem* [vɪvɪfɪ'kɑntəm])

GLOTTAL FRICATIVE [h]

Initial *h*: *hodie* ['hɔdiɛ]

(*ph* is [f] and *th* is [t])

Note: Spellings *b*, *d*, and *g* are [p], [t], [k] when final or when followed by a consonant: *obscurum* [ɔp'skʊrʊm] (except for consonant blends with *l*, *r*, *v*, *n*). Final voiced consonant + *s* is [s]: *potens* ['pɔtɛns]. Initial *ps* is [ps].

CLASSWORK #6: Germanic Latin consonants

Provide IPA:

- | | | | |
|------------------|------------|-----------------|-----------|
| 1. cœlis | (heaven) | 9. virginis | (virgin) |
| ['__ø__i__] | | ['__i__i__i__] | |
| 2. angeli | (angels) | 10. exaudi | (listen) |
| ['a__e__i] | | [ε__'au__i] | |
| 3. chordarum | (strings) | 11. sunt | (are) |
| [__ɔ__'__a__ʊ__] | | [__ʊ__] | |
| 4. hoc | (this) | 12. agnus | (lamb) |
| [__ɔ__] | | ['a__ʊ__] | |
| 5. quæ | (which) | 13. sed | (but) |
| [__e] | | [__ε__] | |
| 6. passus | (suffered) | 14. homo | (man) |
| ['__a__ʊ__] | | ['__o__o] | |
| 7. cum | (when) | 15. Michaelis | (Michael) |
| [__ʊ__] | | [__i__a'e__i__] | |
| 8. orationem | (prayer) | 16. pacem | (peace) |
| [o__a__i'o__ə__] | | ['__a__ə__] | |

WORKSHEET #6: Germanic Latin consonants

Provide IPA:

#1	ignem	(fire)	#2	congregavit	(he gathers)
	['ɪ __ ə _]			[__ ɔ __ __ ε ' _ a _ I _]	
	Christum	(Christ)		secundum	(second)
	[' __ I __ ʊ _]			[__ ε ' _ ʊ __ ʊ _]	
	promisisti	(you promised)		Melchisedech	(Melchizedek)
	[__ o _ i ' _ I __ i]			[__ ε _ ' _ i _ e _ ε _]	
	remissionem	(forgiveness)		istud	(this)
	[__ ε _ I __ i ' o _ ə _]			[' I __ ʊ _]	
	cogitatione	(thought)		civitas	(city)
	[__ o _ i ' _ a __ io _ e]			[' __ i _ i _ a _]	
	sanctus	(holy)		luceat	(it shines)
	[' _ a __ ʊ _]			[' _ u __ ea _]	
	dextera	(right)		magnam	(large)
	[' _ ε __ e _ a]			[' _ a __ a _]	
	gratia	(grace)		etiam	(yes)
	[' _ a __ ia]			[' e __ ia _]	
	quidquid	(whatever)		gentes	(nations)
	[' __ I __ I _]			[' _ ε __ ə _]	
	hodie	(today)		beatissima	(most blessed)
	[' _ o _ ie]			[__ ε a _ ' I __ i _ a]	
	archangeli	(archangels)		Christianis	(Christians)
	[a _ ' _ a _ e _ i]			[__ I __ i ' a _ I _]	
	acceptabilemque	(and acceptable)		Jesu	(Jesus)
	[a __ ε _ a _ i ' _ ε __ e]			[' j e _ u]	
	caritas	(charity)		quoniam	(for)
	[' _ a _ i _ a _]			[' __ o _ ia _]	
	sicut	(as)		hosanna	(hosanna)
	[' _ i _ ʊ _]			[_ o ' _ a __ a]	
	excelsis	(highest)		benedixit	(he blessed)
	[ε _ ' _ ε __ I _]			[__ ε _ ε ' _ I __ I _]	
	qui	(who)		conspectu	(sight)
	[__ i]			[__ ɔ _ ' __ ε __ u]	

GERMANIC LATIN
TRANSCRIPTIONS OF
SELECTED TEXTS

by Matthew Hoch, DMA

SELECTED CANTICLES

MAGNIFICAT

Magnificat anima mea Dominum,
[mag'nifikat 'anima 'mea 'dominøm]

et exsultavit spiritus meus in Deo salvatore meo,
[et 'eksul'tavit 'spiritus 'meus in 'deo zalva'tore 'meo]

quia respexit humilitatem ancillæ suæ.
['kvia res'peksit humili'tatəm an'tsille 'zue]

Ecce enim ex hoc beatam me dicent omnes generationes,
['ektse 'enim eks høk be'atam me 'ditsent 'ømnes generatsi'onəs]

quia fecit mihi magna,
['kvia 'fetsit 'mihi 'magna]

qui potens est,
[kvi 'potens est]

et sanctum nomen ejus,
[et 'zaŋktøm 'nomən 'ejus]

et misericordia ejus in progenies et progenies timentibus eum.
[et mizeri'kordia 'ejus in pro'geniəs et pro'geniəs ti'mentibus 'eum]

Fecit potentiam in brachio suo,
['fetsit po'tentsiam in 'braxio 'zuo]

dispersit superbos mente cordis sui;
[dis'pərzit zu'pərbos 'mente 'kordis 'zui]

deposuit potentes de sede
[də'pozuit po'tentəs de 'zede]

et exaltavit humiles;
[et 'eksal'tavit 'humiləs]

esurientes implevit bonis
[ezuri'entəs im'plevit 'bonis]

et divites dimisit inanes.
[et 'divitəs di'mizit i'nanəs]

Suscepit Israel puerum suum,
[zus'tsepit 'israel 'puerøm 'zuøm]

ANSWER KEY

Unit 4: Prepalatal [ɲ], palatal [ɲ], vowels in hiatus, diphthong [au]

1.	visib <u>il</u> ium	[vizi'bilium]	(visible)
2.	incarnat <u>u</u> s	[inkar'natus]	(incarnate)
3.	dignitat <u>e</u> m	[dɪni'tatɛm]	(rank)
4.	laudis	['laudis]	(praise)
5.	sanguis	['sɑŋɡwis]	(blood)
6.	apparuit	[ap'paruit]	(he appeared)
7.	Deo	['dɛo]	(God)
8.	rel <u>in</u> quo	[rɛ'linkwɔ]	(I leave)
9.	justus	['justus]	(just)
10.	ele <u>is</u> on	[ɛ'leizɔn]	(mercy)
11.	cantat <u>e</u>	[kan'tatɛ]	(sing)
12.	sancto	['sɑŋktɔ]	(holy)
13.	gloriam	['glɔriam]	(glory)
14.	per <u>tin</u> go	[pɛr'tingɔ]	(I stretch out)
15.	mere <u>am</u> ur	[mɛrɛ'amur]	(we merit)
16.	agnus	['ɑɡnus]	(lamb)
17.	tib <u>ique</u>	[ti'bikwɛ]	(and to you)
18.	niv <u>e</u> us	['nivɛus]	(white)

#1

audiam	['audiam]	(I will listen)
signo	['sɪnɔ]	(signal)
de <u>in</u> de	[dɛ'indɛ]	(next)
tanquam	['tɑŋkwɑm]	(as)
med <u>io</u>	['mɛdiɔ]	(middle)
lingua	['liŋɡwɑ]	(language)
dignus	['dɪɲus]	(worthy)
jam	[ʒɑm]	(more)
plate <u>a</u>	[plɑ'tɛɑ]	(street)
congrego	['kɔŋɡrɛɡɔ]	(I gather)
quærens	['kwɛrɛnz]	(seeking)
cunctæ	['kʊŋktɛ]	(all)
gaude	['ɡaudɛ]	(rejoice)
promere <u>o</u>	[prɔ'mɛrɛɔ]	(I merit)
idoneus	[i'dɔnɛus]	(proper)
spiritui	[spi'ritui]	(spirit)
factus	['faktus]	(having become)
incl <u>in</u> o	[in'klinɔ]	(I bend)

#3

meum	['mɛum]	(my)
precor	['prɛkɔr]	(I pray)
justum	['justum]	(right)
præsep <u>io</u>	[prɛ'zɛpiɔ]	(stall)
maligno	[ma'liɲɔ]	(malignant)
aur <u>e</u> us	['aurɛus]	(golden)
inquam	['inkwɑm]	(I say)
f <u>o</u> veat	['fɔvɛat]	(he fosters)
di <u>e</u> sque	[di'ɛskwɛ]	(and days)
adstringo	[ad'stringɔ]	(I tighten)
eod <u>e</u> m	[ɛ'ɔdɛm]	(same)
sanguineum	[sɑŋ'ɡwiɛum]	(bloody)
regnas	['rɛɲɑs]	(you reign)
deposuit	[dɛ'pɔzuit]	(he put down)
incredib <u>il</u> is	[inkrɛ'dibilis]	(incredible)
rei	['rɛi]	(thing)
sanctis	['sɑŋktis]	(saints)
glorios <u>æ</u>	[glɔri'ɔzɛ]	(glorious)

#2

ingratus	[in'gratus]	(ungrateful)
regni	['rɛɲi]	(kingdom)
hæc	[ɛk]	(this)
animalia	[ɑni'malia]	(animals)
iube	['jubɛ]	(bid)
l <u>in</u> teum	['lintɛum]	(linen)
sanguinibus	[sɑŋ'ɡwinibus]	(bloodshed)
fleo	['flɛɔ]	(I weep)
prop <u>in</u> quo	[prɔ'pinkwɔ]	(I approach)
deleantur	[dɛlɛ'antur]	(wiped out)
virgo	['virɡɔ]	(virgin)
paulo	['paulɔ]	(a little)
sanctis	['sɑŋktis]	(saints)
puerum	['puɛrum]	(child)
nunc	[nʊŋk]	(now)
iniquitates	[inikwi'tatɛs]	(transgressions)
meis	['mɛis]	(my)
dign <u>er</u> is	[di'ɲɛris]	(you deign)

#4

postquam	['pɔstkwɑm]	(after)
mon <u>e</u> o	['mɔnɛɔ]	(I warn)
sanguinum	['sɑŋɡwinum]	(bloodshed)
corp <u>or</u> is	['kɔrɔrɪs]	(body)
eum	['ɛum]	(him)
congruus	['kɔŋɡruus]	(agreeing)
tuo	['tuɔ]	(your)
pugn <u>aver</u> unt	[pʊɲɑ'verunt]	(they fought)
fautor	['fautɔr]	(promoter)
sacrosanctum	[sakrɔ'sɑŋktum]	(sacred)
vulgo	['vʊlɡɔ]	(I publish)
memoria	[mɛ'mɔriɑ]	(memory)
ignem	['iɲɛm]	(fire)
deitas	['dɛitas]	(deity)
ejusdem	[ɛ'jusdɛm]	(of the same)
tunc	[tʊŋk]	(then)
valeam	['valɛam]	(I am well)
derel <u>in</u> quo	[dɛrɛ'linkwɔ]	(I forsake)

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