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I, Sean D Taylor , hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Conducting, Choral Emphasis.

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A Musician's Guide to Latin Diction in Nineteenth and Twentieth Century Choral Repertoire

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A Musician's Guide to Latin Diction in Nineteenth and Twentieth Century Choral Repertoire

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by

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ABSTRACT

Latin is one of the most frequently encountered languages in Western music and the most important second language for the English-speaking choral conductor.[1] People in each geographic region in Western Europe spoke and sang the language differently. These differences include not only the pronunciation of vowels and consonants, but also, in some cases, syllabic stress. While the Vatican attempted to unify the pronunciation of Latin in liturgical settings with the *Moto Proprio*, the regional dialects used in the nineteenth and twentieth centuries continue to enhance the nationalistic characteristics of each countries Latin musical output and offer potential acoustic benefits. As modern performers, awareness of the sounds composers heard and had in mind for their compositions is an important aspect of accurate interpretation of vocal music.

The Introduction is a brief overview of the role of Latin in the Christian Church, and its transformation up to 1800. In Chapter 1, sources of pronunciation of Ecclesiastical Latin are examined and compared using IPA transcriptions of sacred texts. Chapter 2 includes current American conductor's thoughts on the benefits, drawbacks, and challenges of using German, .French, or English Latin in performance. The texts examined in chapter 1 are transcribed in French, German, or English Latin, along with music examples of nineteenth and twentieth century composers' settings of those texts. By examining the history of Latin in the Church, the rules of the sources that codify pronunciation in the past two centuries, and the aesthetic and acoustic benefits of different sounds, I hope to bring a clear understanding of Latin diction to all choral conductors, informing them of the possibilities to enhance their musical performances.

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[1] William V. May & Craig Tolin, *Pronunciation Guide for Choral Literature.* (Reston, VA: MENC, 1987), 63.

ACKNOWLEDGMENTS

[in mɛ'mɔriɑm]

Linda S. Taylor

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INTRODUCTION

The History of Latin in Sacred Music

It is accepted as fact that, for nearly the entirety of the existence of Christianity, there has

not been a standard pronunciation of the official language of the Church, Latin. This is due to

several contributing factors. First, by the fourth century AD, Latin was no longer the native

tongue of any nation.[2] About this time, Emperor Constantine, after establishing Constantinople,

used Latin as a common language to unite the peoples with which he worked. Despite

functioning as a universal language of communicating, pronunciation continued to differ widely,

influenced by each person's native language background.   Latin pronunciation befell the same

fate across all of Europe. In England and Germany, Latin was a foreign language in monasteries;

its pronunciation was diverse even within the same monastery.[3] In every region, Latin itself was

pronounced as the vernacular was pronounced.[4]

The Latin Alphabet

The alphabet we use today, with some expansion, is the alphabet that was first invented

to communicate Latin in written form.[5] Its roots reach as far as the seventh century BC. While it

is difficult to describe the original sound of each letter, enough information is available to

highlight some of the letters whose sound evolved through the lifespan of the Church.   The letter

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[2] Tore Janson, *A Natural History of Latin* (New York: Oxford University Press, 2004), 107
[3] Ibid., 108.
[4] Martin McGuire, *Teaching Latin in the Modern World* (Washington, D.C.: The Catholic University of America Press, 1960), 72.
[5] Janson, 107.

C is one example. In Classical Latin, it first had the sound /k/. Between the second and eighth century AD, the Romance languages influenced its sound when it appeared before E or I. In Italy, the combination CE or CI began now with /tʃ/. In France and England, the same combination began with /s/. At the same time, Germans pronounced it /ts/.[6]

Classical Latin

Classical Latin pronunciation differs from the Italian-influenced Latin with which musicians are most often familiar. By examining the sounds of letters in Classical Latin, musicians can easily identify possible areas of debate or confusion that can arise when working with vocalists or choristers who may have a stronger background in the classical pronunciation, like a medical doctor or lawyer.

With Classical Latin the following consonants have only one sound: B, D, F, K, L, M, N, P, and T. They sound as they do in English. The rest of the consonants have slightly different rules than they do in English today. C always sounds /k/, G always sounds /g/, QU always sounds /kw/, R is lightly rolled at all times, S is always /s/, X is always /ks/ and Z, used only in words borrowed from Greek, sounds /dz/. I and J can function as vowels or consonants. As consonants, they sound /j/ and /w/ respectively. As vowels (sounding /i/), when they follow a consonant, they make the preceding syllable long.[7]

Classical Latin vowel sounds are more complex than modern Ecclesiastical Latin vowels. Classical vowels have quantity, identified as short or long. The different length affected the

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[6] Janson, 109.

[7] Mason Hammond, *Latin, a historical and linguistic handbook*, (Cambridge, MA: Harvard University Press, 1976), 68.

quality of the vowel as well. Short forms of the vowels A, E, I, O and U sound /æ/, /ɛ/, /ɪ/, /ɔ/

and /ʊ/. Long vowels sound /ɑ/, /e/, /i/, /o/ and /u/.[8] The rules for determining short and long

vowels are complex and beyond the scope of this document. However, an example transcription

of a standard sacred text in Classical Latin is shown below to highlight the differences between

Classical Latin pronunciation and the pronunciation musicians are most accustomed to today.

Salve Regina

Sálve, Regína, máter misericórdiae : Víta, dulcédo, et spes nóstra, salve.
[sɑl ve ɾe gi nɑ mɑ tɛr mi sɛ ri kɔr di e vɪ tæ dʊl ke dɔ ɛt spɛs no stɾæ sæl ve]

Ad te clamámus, éxsules, fílii Hévae
[æd tɛ klɑ mɑ mʊs ɛk sʊ les fili:i hɛ ve]

Ad te suspirámus, geméntes et fléntes in hac lacrimárum válle.
[æd tɛ sʊs pi ɾɑ mʊs gɛ mɛn tes ɛt flɛn tes ɪn hɑk lɑ kri mɑ ɾʊm væl lɛ]

Eia ergo, Advocáta nóstra, íllos túos misericórdes óculos ad nos convérte.
[eɪ ɑ ɛrgo æd vɔ kɑ tæ no stɾæ ɪl los tʊ os mɪ sɛ ri kɔr des ɔ kʊ los æd nos kɔn vɛr tɛ]

Et Jésum, benedíctum frúctum véntris túi, nóbis post hoc exsílium osténde.
 [ɛt je sʊm bɛ nɛ dik tʊm fɾʊk tʊm vɛn trɪs tʊi no bɪs pɔst hɔk ɛk sɪ lɪ ʊm ɔ stɛn dɛ]

O clémens: O pía: O dúlcis Vírgo María.
[ɔ kle mɛns ɔ pɪ æ ɔ dʊl kɪs vɪɾ gɔ mæ ɾɪ æ]

How did Latin transform from its Classical roots to what one hears in a choral concert

today? Over the centuries, the language behaved as a chameleon; people's geographical, social,

and educational background all influenced pronunciation. In Italy, Latin was spoken as though it

were Italian. In Germany, it was spoken as though it were German. In England, it was spoken

as though it were English. The same holds true for nearly every region in Europe. As the native

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[8] Ibid., 69.

languages developed over the centuries, so too did the pronunciation of Latin in conversation and musical performance.[9]

In Chapter two, Latin pronunciation in Germany, Italy, France and England will be analyzed. Therefore, I will limit the information in this section to evolution in those countries up to the start of the nineteenth century.

The central event of the first millennium AD is the adoption of Christianity as the religion of the Roman Empire; it separates the ancient world from the modern world.[10] In the beginning of Christianity, Latin was not immediately the language of the Church. This is most likely due to the fact that Christianity originated in the Eastern part of the Roman Empire, where the official language was Greek.[11] While Christian texts in Latin include works from the third century AD by Tertullian and Minucius, Christianity became more prominent within the Roman Empire in the fourth century AD. It was at this time that Constantine gave preferential treatment to Christians and was baptized before his death. Nearly all of his successors were Christian. By the beginning of the fifth century, Christianity became the official religion of the Roman Empire.[12] It is fitting that Latin, the language that Plutarch noted was spoken by the whole world, became the official language of the worldwide religion of Christianity.[13]

Latin's connection to Christianity grew stronger in the fifth century AD. The first complete and reliable Latin translation of the Bible, known as the *Versio Vulgata*, was completed

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[9] For in-depth information on Latin pronunciation throughout history in a large number of European regions, see Harold Copeman's *Singing in Latin*.

[10] James Clarkson and Geoffrey Horrocks, *The Blackwell History of the Latin Language* (Malden, MA: Blackwell, 2007), 284.

[11] Janson, 77.

[12] Ibid., 78.

[13] Paul Berry, *The Latin Language and Christianity* (Lewiston, NY: The Edwin Mellen Press, 2004), 1.

at this time by Jerome.[14] Additionally, a Latin Sacramentary/Missal can be traced to the papacy

of Pope Leo I.[15]

One problem to overcome at this time was the limited vocabulary of Latin with regards

to newly created Christian concepts. Many of the words required were transferred from Greek.

Along with these words came the addition of characters not previously used in Latin: Y and Z.

An example is the word *baptizare*.[16] Examples of the expansion in Latin vocabulary are found in

sermons, hymns, commentaries and theological treatises that have survived. Augustine's major

contributions in these areas include his *Confessiones* and *De civitate Dei*.[17]

The collapse of the Roman Empire at the beginning of the sixth century AD was major

contributor to diversity in the pronunciation of Latin.[18] The areas where Latin was spoken broke

into separate states. At the same time, Christianity continued to grow stronger. This likely

contributed to the survival of the Roman alphabet during this time of turmoil that otherwise

undermined education.[19] However, its pronunciation did continue to diversify. By the seventh

century AD, vigorous missionary activity began that spread Christian Latin to new areas, where

its pronunciation continued to be influenced by the languages native to the people.

Eighth century evidence of Latin in Christian worship includes the oldest complete mass book,

known as the *Bobbio Missal*. There are mistakes in spelling and grammar throughout, which

likely contributed to pronunciation of Latin text different from its source material.[20] These errors

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[14] Janson, 78.
[15] Berry, 84.
[16] Janson, 80.
[17] Berry, 83.
[18] Ibid., 94.
[19] Ibid., 95.
[20] Ibid., 114.

have been corrected in sources dating from the nineteenth century.[21] Berry describes this time as a "high water mark" for Latin, which had a "glorious re-emergence from the thicket of tribal vernaculars which had sprung up around it."[22] Taking other evidence into account, these "tribal vernaculars" no doubt had an effect on the way the written language was sounded in speech and music.

Communicating in a standard language with a large number of people in a vast geographic area is challenging in many ways. Despite mankind's desire to communicate efficiently, we also have a desire to sound as much as possible like the people closest to us, and sound differently from strangers. It is this tendency that further contributed to the sustaining of different Latin dialects through modern times.[23] After the fall of the Roman Empire, there was no force strong enough to fight this tendency. In the eleventh century, there are accounts of people from different regions attempting to communicate verbally in Latin, but they pronounced the language so differently that it was nearly impossible for them to understand each other.[24]

Charlemagne, the first Holy Roman Emperor, and the first Emperor in western Europe since the collapse of the Roman Empire, was a strong proponent of education. He promoted the teaching and use of correct spelling and pronunciation of Latin. The result was that for the next 500 years following his reign, Latin was the dominant written language in all of Europe.

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[21] Berry, 115.
[22] Ibid., 151.
[23] Janson, 90.
[24] Ibid., 90.

Sung Latin in Germany

The pronunciation of Latin continued to be diverse, evolving parallel to native languages. In German-speaking areas, early evidence of specific phonetic influence comes after Charlemagne's reign as Holy Roman Emperor. Because of the Anglo-Saxon Latin influence of missionaries and other travelers, thirteenth-fourteenth century Latin in modern day Germany included English diphthongs mixed with more traditional German sounds. For example, long I sounded /əi/. O sounded close to /ʊ/, and U took on the qualities of the German ü (/y/). C, always /k/ in Classical Latin, probably sounded /ts/ before vowels, although /k/ persisted in some areas for quite some time.[25] D in final position sounded /t/. G is perhaps the character with the most non-classical sounds. Rather than /g/, final G could sound /x/ or /ɣ/. After front vowels, G sounded /ç/. Initial G could be /x/, /ç/, or /j/. Initial SP and ST in some German-speaking regions maintained the Classical /s/ while in others they took on the traditionally German /ʃp/ or /ʃt/.[26] QU could sound /kf/ or /kw/. V lost its voiced quality and sounded /f/. Approaching the primary focus of this document, nineteenth and twentieth century diction, the English diphthongs disappeared, G returned to its singular /g/ sound, and the /ʃ/ in initial SP and ST took on once again the classical /s/ sound. Modern German Latin is covered in Chapter 1.

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[25] Harold Copeman, *Singing in Latin* (Oxford: Ipswich Book Co. Limited, 1992), 170.
[26] Ibid., 170.

Sung Latin in England

Latin in Great Britain followed a different evolutionary path due in part to raids by Vikings and Scandinavians in the ninth century AD, during which Monasteries and churches were primary targets. By the tenth century, few people knew Latin at all.[27] Alfred the Great, king of Wessex in the eighth century, worked to unify England with the English language. He oversaw translation of Latin works into English for the clergy. With newly created English material, there was much less need for any sort or major Latin recovery effort. This changed at the end of the tenth century when a reform movement brought Latin back into religious study, and it was once again the dominant written language.[28] After the formation of the University of Oxford in the thirteenth century, English returned as the primary written language and also made its way into mainstream education.[29] Latin, however, remained important in higher education until well into the twentieth century, when its knowledge was no longer required for entrance to Oxford or Cambridge. This back-and-forth dominance of English and Latin contributed greatly to the phonetic influence of English upon spoken and sung Latin. By many accounts, the sounds of English, when applied to Latin text, often made English Latin unintelligible when spoken to continental Europeans.[30]

Some of the prominent changes in the sound of Latin in England up to the twentieth century include A, which from 1066-1650 transformed from /a:/ to /ɛ/ to /æ/ (long A). The diphthongs AE and OE, when unaccented, began as /ɛ/ but later sounded /i/ or /ɪ/, the combination ER, which, to 1400 sounded /ar/ when it was accented, but later returned to /ɛɾ/. R

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[27] Janson, 97.
[28] Janson, 97.
[29] Ibid., 100.
[30] McGuire, 74.

was at first fully rolled, but later was lightly trilled approaching 1600. Approaching the

nineteenth century, examples of further evolution include Long A sounding /ei/, O sounding

/ow/ and long U sounding /ju/. J, when it functioned as a consonant, sounded /dʒ/ as it does in

modern English *Jesus*. The endings TIA and TIO shifted from /sia/ and /sio/ to /ʃja/ and /ʃjo/.[31]

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[31] Copeman, 347.

Sung Latin in France

French has had the most drastic effect on Latin phonetics due in no small part to the major differences between the French language and Classical Latin. There are far more similarities between Classical Latin and Italian, German, and English, so naturally a French interpretation of Latin will create a more drastically different sound. Over the centuries, some French qualities have lost their hold, most prominently the dropping of final consonants or consonants within clusters, and some of the nasalization of vowels.

Of the languages that influence Latin discussed here, only French contains nasalized vowels. Evolution and compromise is evident in examining the sounds of AM. Earliest evidence, which suggests pronunciation to 1250, promotes /ɑ̃/. This was modified slightly to /ɑm/ before C, Q, G, or P between 1250 and 1650. From 1650 on, AM sounded /ɑm/, without nasality, unless it was followed by a non-nasal consonant, in which case it sounded /ɑ̃/ plus that consonant.[32] Similar evolution occurred in consonants. For example, to 1250, G showed English influence, sounding /dʒ/. From 1250 on, it took on the more French /ʒ/.[33] Earliest French Latin often included elision in consonant groups. ANT would sound /ɑ̃t/. From 1250-1650, final consonants were still regularly dropped so that words like *et and est* would sound /e/ and /ɛ/, respectively.[34] After 1650, final consonants were not dropped, although some modern recordings suggest that this practice continued with some persistence well into the twentieth century.[35]

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[32] Copeman, 351.
[33] Ibid., 350.
[34] Ibid., 350.
[35] Francis Poulenc, *Gloria*, Radiodiffusion-Télévision française and Radiodiffusion-Télévision française, Angel 35953, LP, 1961.

The Reformation and the Second Vatican Council

Latin in Christianity was dealt a substantial blow with the Reformation of the sixteenth century (and subsequent Protestantism) that called for the vernacular language to be used in worship. Latin survived as a language of the educated Protestants, but lost its universal appeal.[36] In the Catholic Church after the reformation, Latin continued as the official language of worship and communication until the second Vatican Council in the 1960's.[37] Eight months prior to the Second Vatican Council, Pope John XXIII responded to rumors that Latin would be removed from the Mass in favor of the vernacular in a *Veterum Sapientia.* In it, he makes three main points supporting the use of Latin in the Catholic Church.

1) Latin is a most admirable means of spreading Christianity through western civilization.
2) Latin is suited for promoting every form of culture among all peoples. It does not favor any one nation.
3) Because the Church embraces all nations, it requires a language that is universal and non-vernacular.[38]

Paul Berry, in *The Latin Language and Christianity,* compares the removal of Latin from Catholic services to removing the backing from a tapestry.[39]

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[36] Janson, 101.
[37] Ibid., 102.
[38] Berry, 209.
[39] Ibid., 2.

Chapter 1

"It is not any accomplishment to know Latin, only a disgrace not to know it."

-Cicero

This quotation from the first century BC is still true today when applied to Latin diction for musicians. It is often taken for granted that all solo and choral singers can sing naturally in Latin and pronounce each word correctly with such ease that little or no coaching is required.

The Correct Pronunciation

The Correct Pronunciation of Latin According to Roman Usage, written by Rev. Michael de Angelis and published 1937 by the St. Gregory Guild is the most often cited primary source by the authors of diction manuals for singers that include a guide to Ecclesiastical Latin. There is some ambiguity, however, as de Angelis does not use a standard phonetic alphabet, but instead uses a system of phonetic spelling based on what he felt was most accessible to his primary intended audience: Catholic priests, parishioners and amateur church musicians. His system creates areas of ambiguity regarding the exact quality of vowels and consonants. This results in different interpretations of Ecclesiastical Latin in diction guides intended for trained musicians. The most effective way to draw attention to these discrepancies is by first transcribing de Angelis' work into the International Phonetic Alphabet (IPA).   This author has created his own interpretation of de Angelis' intended pronunciations as a control group that is followed in outline form with differences and annotations from eleven other sources following each line of text.

Even by using the IPA, confusion can arise. Sources differ notably on the transcription of the rolled R, flipped R, and "American" R sound. In this document, /R/ indicates a rolled R,

/ɾ/ indicates a single flipped R, and /ɹ/ indicates an American R.   Any inconsistencies in syllabification are replicated from the non-IPA transcription in the original source. The texts examined in this chapter are those set by composers whose works are examined in Chapter Two.

Identification of Sources

1) John Moriarty: *Diction*

Diction (1975) is comprised of two parts. Part one, *Forming and practicing the sounds,* covers the vowel and consonant sounds of Italian, French and German. Part two, *Applying the sounds* thoroughly walks the reader through vocabulary in Italian, French, German, and Ecclesiastical Latin. Moriarty clearly describes and explains each sound and its context by using the IPA.

2) Robert S Hines: *Singers' Liturgical Latin*

Hines' book was originally published in 1975, with a revision in 2003.   He addresses issues of contention among singers and conductors including the use of closed vowels, voiced S and rolled R. His sources include not only the rules set in *The Correct Pronunciation of Latin According to Roman Usage*, but also the variants proposed and used by "many American conductors."[40]   IPA transcriptions of Liturgical texts comprise a major portion of the book.

3) Andrew Crow: *The Use of the International Phonetic Alphabet in the Choral Rehearsal*

This is the most recently published volume cited in this document. It presents an all-inclusive look at diction in many common languages singers encounter. Each chapter is written by an expert in that field. It is one of the few sources that examines Germanic Latin in addition to Ecclesiastical Latin. As the title suggests, IPA transcriptions accompany all rules and texts.

4) Richard F. Sheil: *A Manual of Foreign Language Dictions for Singers*

Sheil's text includes a description of the IPA and rules for singing in "Roman Church Latin," Italian, German, French, and Spanish. Rules are clearly stated and always accompanied by

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[40] Robert S. Hines, *Singer's Rules for Pronunciation Plus Standard Sacred Texts with IPA Translations and English Translations* (LaVergne , TN: Lightning Source, inc., 2003), 4.

example words. Ambiguities and discrepancies with *The Correct Pronunciation…* are identified within the analysis of text below.

5) William V. May & Craig Tolin: *Pronunciation Guide for Choral Literature*

Published by MENC in 1987, May and Tolin's book is written for the high school choir director. It includes an introduction to the IPA and suggestions on how best to teach the sounds of the languages covered in the choral rehearsal. Each letter and combination is accompanied by an IPA symbol, English example of the sound, and Latin example of the sound in context.

6) Ivan Trusler: *The Choral Director's Latin*

Trusler's text presents clear rules for Latin, transcribed in IPA with explanations of the sounds and exceptions for each letter and combination one may encounter in any given Latin text. Trusler differs from the other sources in his suggestion for the sound of X in words like *excelsis*. He says it should sound as [ɛks ˈʃɛl sis], rather than [ɛk ʃɛl sis], as prescribed by all other Liturgical Latin sources. Other differences in consonant sounds are outlined as they appear in the texts below.

7) Joan Wall: *Diction for Singers*

Wall's text covers English, Italian, Latin, French, German and Spanish diction for singers. Each chapter, including the Latin chapter, is laid out in three clear sections. The first section is a chart of all possible sounds in that language and their representative symbols. The second section contains general rules and the third section is a detailed description of each vowel and consonant. IPA transcriptions accompany each rule, making the analysis of differences and unique rules simple.

8) Ron Jeffers: *Translations and annotations of Choral Repertoire, Volume 1*

Jeffers' 1998 text is primarily a resource for word-by-word translations of Latin texts accompanied by historical information on each text. It includes a guide to pronunciation that is clear and concise.

9) Harold Copeman: *Singing in Latin*

Copeman's book, self-published in 1992, is the most thorough English-language text about Latin diction. It presents a history of the different dialects with chronological pronunciation guides for each region. The rules for Roman Latin are based on de Angelis, but Copeman also discusses historical Italian pronunciation, which includes more Italian features than de Angelis' proposed Roman Latin.

10) Darwin Sanders: *Choral Singing in Latin*

Hal Leonard Publishing released a DVD, *Choral Singing in Latin* in 2006 that features Darwin Sanders, diction coach for the Florentine Opera of Milwaukee and the Milwaukee Symphony Chorus, assisted by members of the Milwaukee Children's and Youth Choruses. In the video, Sanders speaks the texts of the Mass, Requiem Mass, and a number of standard liturgical texts. The children echo his pronunciation. The concept is good, but the execution is poor. In the first chapter, "Latin Basics," Sanders explains and demonstrates that AU is pronounced /a:u/. However, the onscreen IPA states that AU sounds /ɔ/.   Later, he states that TI before a vowel sounds /tzi/, but clearly demonstrates /tsi/. Additionally, when demonstrating the /f/ sound in "seraphim," he clearly pronounces it [sɛrafɪm] with an open /ɪ/. He previously says that I is always sounded "ee" as in "feet."   Clear explanations with poor demonstrations are found throughout this resource. The most glaring issue is regarding the AU diphthong. In the audio demonstration, Sanders clearly says /au/. However, the symbol /ɔ/ is shown on screen. In the

booklet accompanying the DVD, it states "AU and EU = AY as in Laudate Dominum." At face

value, this would create the pronunciation [lɛi da tɛ]. He clearly says [lɑu dɑ tɛ], so it is assumed

that this is an error in the production of the DVD and booklet. The book also uses letters in IPA

brackets [] that are not standard IPA symbols, adding to the confusion.[41] *laus*=[lɔs] or [lɛis]. All

subsequent occurrences of diphthongs will remain as they do in all other sources.

Taking the sounded information at face value, many discrepancies exist between this source and

the others.

11) Kelly J. Turner: *IPANOW!*

IPANOW! is an application available for use on Apple and Windows-based computers and

mobile devices. Dr. Kelly J. Turner designed the program as a lyric diction resource for choral

conductors, professional vocalists, church musicians and music educators. Her sources include

Moriarty's *Diction*. The user inputs text in Latin, Italian, German, or French and the software

outputs an IPA transcription of the text.

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[41] Darwin Sanders, liner notes to *Choral Singing in Latin,* Hal Leonard 63010202, DVD, 2006.

Observation of discrepancies between sources

There are some areas of discrepancy between sources that fit best into general explanation rather than only an annotation of a specific word.

1) **TI**

Most sources state that when TI is followed by a vowel and preceded by any letter except S, T, or X, it sounds /ts/ + the vowel. However, in *The Correct Pronunciation of Latin According to Roman Usage*, de Angelis transcribes this combination in some cases as /ts/ and in other cases as /tz/. There is no rule of clear determination of when to use each sound. It appears that, in the interest of consistency, the sources that cite *The Correct Pronunciation* chose the /ts/ sound nearly universally.

The other combination for which most sources offer an alternate interpretation is the QU combination. In de Angelis' non-IPA transcriptions, he spells *Qui* phonetically as *kwee*. Evident throughout the transcriptions below, this is interpreted differently. In some cases, the glide /w/ is used (/kwi/). In others, it is transcribed more literally as /kui/. While this may not make much difference in the actual sound of the word, the discrepancy in transcription is worth noting.

2) **Glottal stops**

De Angelis does not mention the use or prohibition of glottal stops in Roman Latin. Two other sources do. Moriarty addresses the prohibition of a glottal stop in consecutive vowels. In words like *nuntiavit*, the A of IA "must be sounded without a glottal stop."[42] Furthermore, he states that diphthongs in Latin should not have the "glide effect" of English or Italian diphthongs. He therefore promotes /kui/ over /kwi/ and /nunk/ over /nuŋk/.

3) **Syllabification**

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[42] John Moriarty, *Diction* (Boston: E.C. Schirmer Music Company, 1975), 155.

Seven of the sources (Moriarty, Hines, Sheil, Trusler, Wall, Jeffers and Copeman) present

somewhat different syllabification from that de Angelis. Most of the discrepancies regard the

division of consonant clusters. Moriarty separates the combination ST between syllables. De

Anglis' ['nɔ strɑ] changes to ['nɔs trɑ]. When ST is preceded by another consonant, it is attached

to the second syllable.[43] Sheil matches Moriarty's separation of ST between syllables, and also

separates X, so that *examine*=[ɛg 'sɑ mi nɛ]. Trusler places the MN cluster of *ómne* on the

second syllable, so it appears as [ó mne]. Wall separates X as Sheil does, but uniformly fuses

other clusters, including CT, PT, and MN together in one syllable. *Benedícta* is transcribed as [bɛ

nɛ 'di ktɑ].[44] Jeffers separates the diphthong AU into two syllalbles, so that *laus* is transcribed

[lɑ us].[45] This proves awkward when AU is followed by another syllable. *Collaudántes* is

separated [kɔl lɑ ʻudɑn tɛs]. Turner, Hines and Copeman do not separate their phonetic

transcriptions syllabically, so it is to be assumed that they do not object to de Angelis work.

4) Closed E

In *Singer's Liturgical Latin,* Hines says that "many American conductors and singers

advocate that /e/ is to be used exclusively for written E except when it is followed by T, ST, X,

or R." In those cases, /ɛ/ is used. While he ultimately chooses to use /ɛ/ in all cases in his

transcriptions for simplicity's sake, the alternative uses of /e/ he presents will be used here for

greatest contrast in standard practice among sources.[46]

5) Accents

De Angelis transcribes the accented syllable of each word in all capital letters. All sources,

with the exception of Turner and Crow, indicated stress in one way or another in their

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[43] Ibid., 160-161.
[44] Joan Wall, *Diction for Singers* (Dallas, TX: Pst...Inc., 1990), 98.
[45] Ron Jeffers, *Translations and Annotations of Choral Repertoire, Volume 1: Sacred Latin Texts* (Corvallis, OR: Earthsongs, 1988), 37.
[46] Hines, 4.

publications. Crow suggests that but suggests that reader consult other texts to get that information.[47] Turner states that including accent marks is an upcoming feature of the software.

6) Terminology of R

"Trill," "roll," and "flip" are the three common terms used to describe the treatment of the letter R in Latin diction. Evident in the annotations below, sources differ widely among terminology and even meaning of the same term. For example, "flip" can mean that the tongue touches the roof of the mouth precisely once, but some sources only say that a flip is shorter than a roll. Trill can be interpreted as a long flip or a short roll, but in some cases is synonymous with roll. The annotations and comparisons strive to codify each terms meaning and draw attention to their different uses.

7) Soften S between vowels?

In *Translations and Annotations of Choral Repertoire, Volume 1*, S between vowels is to be "slightly softened." According to Merriam-Webster, "soft" regarding pronunciation of consonants is synonymous with "voiced." However, in English phonetics, the term soft is used to differentiate sounds of G (/g/ and /dʒ/). This creates confusion in terminology across sources. As Jeffers uses the symbol /š/ to indicate his "softening" it is more confusing, since /š/ is used in other cases to indicate a palatal consonant, as it is in Russian. There is no official symbol for a sound that is halfway between /s/ and /z/, so for transcriptions based on Jeffers' work, /z/ will be used with the disclaimer that it should receive minimal stress.

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[47] Duane Richard Karna*,* ed., *The Use of the International Phonetic Alphabet in the Choral Rehearesal* (Lanham: The Scarecrow Press, Inc., 2012), 38.

Transcriptions of Texts

Under each line of Latin text is an IPA transcription based on *The Correct Pronunciation According to Roman Usage*. Below that, for each line of text, is an outline of discrepancies in eleven sources, all of which cite *The Correct Pronunciation…* as a primary source. The first time a discrepancy exists, an explanation and citation will accompany the alternate transcription. For subsequent occurrences, only the alternate transcription will appear.

Ave Maria (with additional text found in Biebl's setting)

Angelus Dómini nuntiávit Maríae.
['ɑn dʒɛ lus 'dɔ mi ni nun tzi 'ɑ vit mɑ 'ɾi ɛ]
    1) Moriarty
        a. R in *Maríae*=[mɑ 'ɾi ɛ]
            i. All internal R's should receive a single flip.[48] De Angelis alludes to this rule, but only goes so far as to say that it is "not rolled so decidedly" within a word."[49]
        b. TI in *nuntiavit*=[nun tsi 'ɑ vit]
            i. TI followed by a vowel always sounds /ts/.[50]

    2) Hines
        a. *Angelus*=['ɑn dʒe lus]
            i. E can sound /e/ in all positions.[51]
    3) Crow
        a. TIA in *nuntiávit*=[nun tsi ɑ vit]
            i. The S should never be voiced, including when it is sounded within the TIA combination.[52]
    4) Sheil
        a. TIA in *nuntiávit*=[nun tsi 'ɑ vit]
            i. The combination TI plus any vowel, when not preceded by S, T or X sounds /tsi/, not '/tzi/ as de Angelis transcribes.[53]
        b. R in *Maríae*=[mɑ ' ʀi ɛ]
            i. R is to be pronounced with a front trill, which is described as /ʀ/ in all positions.[54]
    5) May/Tolin
        a. TI in *nuntiávit*=[nun tsi 'ɑ vit]
            i. TI before a vowel and after any letter except S, T, or X sounds /tsi/.[55]
        b. The R between vowels in *Maríae* is "flipped," which is defined as one sound that occurs when the tip of the tongue comes in contact with the top of the upper teeth one time with lip vibration. The sound is fully voiced.[56]
    6) Trusler
        a. TI in *nuntiávit*=[nun tsi 'ɑ vit]

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[48] Moriarty, 159.

[49] Michael de Angelis, *The Correct Pronunciation of Latin According to Roman Usage* (Philadelphia: St. Gregory Guild, 1937), 18.

[50] Moriarty, 160.

[51] Hines, 41.

[52] Karna, 40.

[53] Richard Sheil, *A Manual of Foreign Language Dictions for Singers* (Arcade, NY: Palladian Co., 1975), 23.

[54] Sheil, 21.

[55] William May and Craig Tolin, *Pronunciation Guide for Choral Literature: French, German, Hebrew, Italian, Latin, Spanish* (Reston, VA: Music Educators National Conference, 1987), 68.

[56] Ibid., 69.

    i. When TI occurs before a vowel and is not preceded by S, T, or X, it sounds /tsi/.[57]

7) Wall
  a. TI in *Nuntiávit*=[nun tsi 'ɑ vit]
    i. TI plus any vowel, when not preceded by S, T or X sounds /tsi/.[58]

8) Jeffers
  a. TI in *nuntiávit*=[nun tsi 'ɑ vit]
    i. TI plus a vowel, except when preceded by S, T, or X sounds /tsi/, with the unvoiced /s/.[59]

9) Copeman
  a. TI in *nuntiávit*=[nun tsi 'ɑ vit]
    i. TI plus a vowel, when not preceded by S, T, or X sounds /tsi/ with an unvoiced /s/.[60]
  b. R in *Maríae*=[mɑ ' ʀi ɛ]
    i. R is rolled in all positions.[61]

10) Sanders
  a. No change

11) Turner
  a. TI in *nuntiávit*=[nun tsi 'ɑ vit]

Et concépit de Spíritu Sáncto.
[ɛt kɔn 'tʃɛ pit dɛ 'spi ɾi tu 'sank tɔ]
  1) Moriarty
    a. NC in *Sáncto*=['saŋk tɔ]
      i. Transcriptions include the use of /ŋ/ when NC appears.[62]
  2) Hines
    a. E in *Concépit*=[cɔn 'tʃe pit], *de*=[de]
  3) Crow
    a. CE in *concépit*=[kɔn 'tsɛ pit]
      i. When C plus an E or I appear, all other sources suggest /tʃɪ/ or /tʃɛ/. Crow transcribes the sound /tsi/. There is no explanation, which leads one to wonder if it is a typographical error. However, it appears with consistency in the transcriptions, and the /ʃ/ symbol is used elsewhere, so the use of /ts/ will be taken at face value.[63]

[57] Trusler, Ivan, *The Choral Director's Latin* (New York: University Press of America, 1987), 29.

[58] Wall, 114.

[59] Jeffers, 40.

[60] Copeman, 228.

[61] Ibid., 353.

[62] Moriarty, 158.

[63] Karna, 41.

4) Sheil
   a. R in *Spíritu*=[ˈspi ʀi tu]
   b. NC in Sancto=[ˈsaŋk tɔ]
      i. Transcriptions include the use of /ŋ/ when NC appears.[64]
5) May/Tolin
   a. No change
6) Trusler
   a. No change
7) Wall
   a. NC in Sancto=[ˈsaŋk tɔ]
      i. Transcriptions include the use of /ŋ/ when NC appears.[65]
8) Jeffers
   a. No change
9) Copeman
   a. *Concépit=concépit*=[kɔn ˈtsɛ pit].
      i. In some regions of northern Italy, C followed by E or I sounds /ts/. He does not dispute that this is not a *Roman* characteristic, but does say that it is an Italian one. He clearly proposes it as an alternative only applicable in specific cases, so other instances of C followed by E or I in the rest of the transcriptions will remain as de Angelis proposes.
10) Sanders
   a. No change
11) Turner
   a. NC in *Sáncto*=[ˈsaŋk tɔ]

Ave María, grátia plena, Dóminus técum : benedícta tu in muliéribus, et benedíctus frúctus véntris túi Jesus.
[ˈɑ ve mɑ ˈɾi ɑ ˈgrɑ tzi ɑ ˈplɛ nɑ ˈdɔ mi nus ˈtɛ kum bɛ ne ˈdik tɑ tu in mu li ɛˈ ɾi bus ɛt bɛ ne ˈdik tus ˈfruk tus ˈvɛn tɾis ˈtu i ˈjɛ sus]

1) Moriarty
   a. TI in grátia=[ˈgrɑ tsi ɑ]
2) Hines
   a. E in *Ave*=[ˈɑ ve], *plena*=[ˈple nɑ], *técum*=[ˈte kum], *benedícta*=[be ne ˈdik tɑ], *muliéribus*=[mu li ˈe ɾi bus], *benedíctus*=[be ne ˈdik tus], *véntris*=[ˈven tɾis], *jesus*=[ˈje zus]
   b. S in *jesus*=[ˈje zus]
      i. S is voiced between vowels.[66]
3) Crow
   a. TI in grátia=[ˈgrɑ tsi ɑ]
   b. S in *Jesus*=[ˈjɛ zus]
      i. S always sounds /s/, with one exception: when it appears in borrowed words like JESU. This does not apply to other intervocalic S's.[67]

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[64] Sheil, 19.
[65] Wall, 99.
[66] Hines, 45.

4) Sheil
    a. S in *Jesus*=['jɛ zus]
        i. It is acceptable for S to sound /z/ between vowels. However, he does not use intervocalic S in his transcriptions.[68]
    b. R in *María*=[mɑ ' ʀi ɑ], *grátia*=['gʀɑ tsi ɑ], *muliéribus*=[mu li 'ɛ ʀi bus], *frúctus*=['fʀuk tus], *véntris*=['vɛn tʀis]
    c. S in *grátia*=['gʀɑ tsi ɑ]
5) May/Tolin
    a. R in *grátia*=['gʀɑ tsi ɑ] *frúctus*=['fʀuk tus] *véntris*=['vɛn tʀis]
        i. R is rolled when it preceeds or follows a consonant, except at the end of a word, where it is flipped.[69]
    b. S in *Jesus*=['jɛ zus]
        i. S is voiced between vowels.[70]
    c. TI in *grátia*=['gʀɑ tsi ɑ]
6) Trusler
    a. TI in *grátia*=['gɾɑ tsi ɑ]
7) Wall
    a. R in *grátia*=['gʀɑ tsi ɑ], *frúctus*=['fʀuk tus] *véntris*=['vɛn tʀis]
        i. R is rolled when it follows a consonant.[71]
    b. TIA in *grátia*=['gʀɑ tsi ɑ]
    c. S in *Jesus*=['jɛ zus]
        i. S between vowels always sounds /s/.[72]
8) Jeffers
    a. TI in grátia=['gɾɑ tsi ɑ]
    b. R in *grátia*=['gʀɑ tsi ɑ], *frúctus*=['fʀuk tus], *véntris*=['vɛn tʀis]
        i. When R is next to a consonant, it "requires special attention." It is not clear whether this means it should therefore be rolled or flipped. Since in other cases it is to be rolled, the fact that any change at all is mentioned suggests that it should be rolled.[73]
9) Copeman
    a. TI in grátia=['gɾɑ tsi ɑ]
    b. R in *María*=[mɑ ' ʀi ɑ], *grátia*=['gʀɑ tsi ɑ], *muliéribus*=[mu li 'ɛ ʀi bus], *frúctus*=['fʀuk tus], *véntris*=['vɛn tʀis]
    c. S in *jesus*=['jɛ zus]
        i. S between vowels is voiced /z/.[74]

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[67] Crow, 40.
[68] Ibid., 44.
[69] May, 67.
[70] Ibid., 67.
[71] Wall, 113.
[72] Ibid., 113.
[73] Jeffers, 39.
[74] Copeman, 353.

10) Sanders
   a. R in *grátia*=['gʀɑ tzi ɑ], *frúctus*=[ˈfʀuk tus], *véntris*=['vɛn tʀɪs]
      i. R is "usually flipped or slightly rolled." Demonstration is inconsistent, but it seems that initial and final R should be rolled, as well as R combined with another consonant. Between vowels, it should be flipped.[75]
   b. S in *jesus*=[ˈjɛ zus]
      i. S in S is voiced between vowels.[76]
11) Turner
   a. TI in *grátia*=['gʀɑ tsi ɑ]
   b. *Jesus*=[ˈjɛ zus]
      i. The software gives the option to specify whether you prefer intervocalic S to be transcribed as /s/ or /z/. I have chosen /z/ for these transcriptions, to show the greatest contrast from de Angelis.

María dixit: Ecce ancíla Dómini : fiat míhi secúndum vérbum túum.
[mɑ 'ɾi ɑ 'diks it 'ɛt tʃɛ ɑn 'tʃi lɑ 'dɔ mi ni 'fi ɑt 'mi ki sɛ 'kun dum 'vɛr bum 'tu um]
   1) Moriarty
      a. No change
   2) Hines
      a. X in *dixit*=[ˈdig sit]
         i. Intervocalic X should always sound /gs/.[77]
   3) Crow
      a. CCE in *Ecce*=['ɛ tsɛ],
      b. CI in *ancíla*=[ɑn 'tsi lɑ]
   4) Sheil
      a. R in *María*=[mɑ 'ʀi ɑ] *vérbum*=['vɛʀ bum]
   5) May/Tolin
      a. CC in *Ecce*=['ɛt tʃɛ]
         i. Double C separates along syllables and sounds /t tʃ/.[78]
      b. R in *Vérbum*=['vɛʀ bum]
   6) Trusler
      a. No change
   7) Wall
      a. R in *Vérbum*=['vɛʀ bum]
   8) Jeffers
      a. R in *Vérbum*=['vɛʀ bum]

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[75] *Choral Singing in Latin*.
[76] Sanders, 7.
[77] Hines, 51.
[78] May, 64.

9) Copeman
   a. X in *dixit*=['dig zit]
      i. X is fully voiced between vowels.[79]
   b. CC in *Ecce*=['ɛt tʃɛ]
      i. Double C is transcribed as /ttʃ/. The first T served to stop the sound. In all other double consonants, the sound is prolonged, without a stoppage.[80]
   c. R in *María*=[ma 'ʀi ɑ] *vérbum*=['vɛʀ bum]
10) Sanders
   a. X between vowels is always "softened" to /gz/.[81] *dixit*=['dig zit]
   b. *Ecce*=['ɛ tʃɛ]
      i. No rule is presented or demonstrated that addresses double consonants. They will be transcribed as single consonants.[82]
   c. R in *vérbum*=['vɛʀ bum]

11) Turner
   a. CC in *Ecce*=['ɛt tʃɛ]

Ave María….

Et verbum caro factum est, et habitávit in nobis:
[ɛt 'vɛr bum 'kɑ ɾo 'fɑk tum ɛst ɛt ɑ bi 'tɑ vit in 'nɔ bis]
   1) Moriarty
      a. No change
   2) Hines
      a. No change
   3) Crow
      a. No change
   4) Sheil
      a. R in *verbum*=['vɛʀ bum], *caro*=['kɑ ʀɔ]
   5) May/Tolin
      a. R in *verbum*=['vɛʀ bum]
   6) Trusler
      a. No change
   7) Wall
      a. R in *Vérbum*=['vɛʀ bum]
      b. Syllabification in *factum*=['fɑ ktum]
   8) Jeffers
      a. R in *Vérbum*=['vɛʀ bum]
   9) Copeman
      a. R in *verbum*=['vɛʀ bum], *caro*=['kɑ ʀɔ]

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[79] Copeman, 228.
[80] Ibid., 227.
[81] *Choral Singing in Latin.*
[82] Ibid.

10) Sanders
   a. R in *verbum*=['vɛʀ bum]
   b. H in *habitávit*=[ʔɑ bi 'tɑ vit]
      i. Throughout the video, a clear glottal stop is heard in words that begin with H.[83]
11) Turner
   a. No change

Ave María…

[83] *Choral Singing in Latin.*

Ave Maris Stella

Ave máris stélla, Déi Máter álma, Atque semper Vírgo, Félix caéli pórta.
['ɑvɛ 'mɑ ɾis 'stɛl lɑ 'dɛ i 'mɑ tɛr 'al mɑ 'ɑt kuɛ 'sɛm pɛr 'vir gɔ 'fɛ liks 'tʃɛ li 'pɔr tɑ]
1) Moriarty
   a. QU in *Atque*=['ɑt kwɛ]
      i. He identifies two instances in the language where glides occur. The first, [w] is used for *ua, ue, ui,* and *uo*.[84]
2) Hines
   a. E is closed in Ave=['ɑ ve], Stélla=['stel lɑ], Déi=[ˈde i], Atque=[ˈɑt kue], semper=[ˈsem pɛɾ], Félix=[ˈfe liks]
   b. Regarding *Máter, semper,* and *Vírgo*, he suggests that rolled R [r] be used for final R and R followed by a consonant, but only for soloists. He advises that it remain flipped [ɾ] in these positions when sung by a chorus.[85]
3) Crow
   a. Double L is not lengthened.[86] *stélla*=[ˈstɛ lɑ]
   b. QU combination forms the glide [w].[87] *Atque*=['ɑt kwɛ]
   c. *caéli*=['tsɛ li]
4) Sheil
   a. Single /l/ in stélla=[ˈstɛ lɑ]
      i. The book includes transcriptions of several words that include double consonants. There is no mention of a rule for double consonants, but all double consonants are transcribed as single consonants.[88]
   b. R in *máris*=['mɑ ris], *Máter*=['mɑ tɛr], *semper*=['sɛm pɛr], *Vírgo*=['vir gɔ], *pórta*=['pɔr tɑ]
   c. /w/ glide is used for QU combination.[89] *Atque*=['ɑt kwɛ]
5) May/Tolin
   a. L in *Stélla*=['stɛ lɑ]
      i. There is no mention of a lengthening of the sounds of double consonants.[90]
   b. QU in *Atque*=['ɑt kwɛ]
      i. QU is transcribed with /w/ glide in all cases.[91]
   c. R in *Vírgo*=['vir gɔ] *pórta*=['pɔr tɑ]
6) Trusler
   a. No change

[84] Moriarty, 158.

[85] Hines, 17.

[86] Karna, 44.

[87] Ibid., 39.

[88] Sheil, 20.

[89] Ibid., 22.

[90] May, 25.

[91] Ibid., 26.

7) Wall
    a. QU in *Atque*=['ɑt kwɛ]
        i. The QU combination is transcribed as /kw/.[92]
    b. R in *pórta*=['pɔʀ tɑ], *Vírgo*=['viʀ gɔ]
8) Jeffers
    a. QU in *Atque*=['ɑt kwɛ]
        i. The QU combination is transcribed as /kw/.[93]
    b. R in *Vírgo*=['viʀ gɔ] *pórta*=['pɔʀ tɑ]
9) Copeman
    a. QU in *Atque*=['ɑt kwɛ]
        i. QU is transcribed with /w/ glide.[94]
    b. R in *Vírgo*=['viʀ gɔ] *pórta*=['pɔʀ tɑ]'
10) Sanders
    a. LL in *stélla*=['stɛ lɑ]
        i. Double consonants are not addressed. When double consonants appear, they are not lengthened in demonstration.[95]
    b. R in *Máter*=['mɑ tɛʀ], *semper*=['sɛm pɛʀ], *Vírgo*=['viʀ gɔ], *pórta*=['pɔʀ tɑ]
    c. QU in *Atque*=['ɑt kwɛ]

Súmens íllud Ave Gabriélis óre Fúnda nos in pace, Mútans Hévae nómen.
['su mɛns 'il lud 'avɛ gɑ bʀi 'ɛ lis 'ɔ ʀɛ 'fun dɑ nɔs in 'pɑ tʃɛ 'mu tɑns 'ɛ vɛ 'nɔ mɛn]
1) Moriarty
    a. No change
2) Hines
    a. Final S in *Súmens*=['su menz], *Mútans*=['mu tɑnz]
        i. Final S, when preceded by a voiced consonant, is voiced /z/.[96]
    b. E in *Súmens*=['su menz], *Ave*=['ɑ ve], *Gabriélis*=[gɑ bʀi 'e lis], *óre*=[' ɔ re], *pace*=['pɑ tʃe], *Hévae*=['e vɛ], *nómen*=['nɔ men]

3) Crow
    a. *íllud*=['i lud]
    b. *pace*=['pɑ tsɛ]
4) Sheil
    a. LL in *íllud*=['i lud]
    b. R in *Gabriélis*=[gɑ bʀi 'ɛ lis], *óre*=['ɔ ʀɛ]
5) May/Tolin
    a. LL in *íllud*=['i lud]
    b. R in *Gabriélis*=[gɑ bʀi 'ɛ lis]
6) Trusler
    a. No change

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[92] Wall, 107.
[93] Jeffers, 37.
[94] Copeman, 228.
[95] *Choral Singing in Latin*.
[96] Hines, 14.

7) Wall
    a. No change
8) Jeffers
    a. R in *Gabriélis*=[gɑ bʀi 'ɛ lis]
9) Copeman
    a. R in *Gabriélis*=[gɑ bʀi 'ɛ lis], *óre*=['ɔ ʀɛ]
10) Sanders
    a. LL in *íllud*=['i lud]
    b. Rolled R in *Gabriélis*=[gɑ bʀi 'ɛ lis]
    c. H in *Hévaɛ*=[ʔ'ɛ vɛ]
11) Turner
    a. No change

Sólve víncla réis, Prófer lumen caécis: Mála nóstra pélle, Bóna cúncta pósce.
['sɔl vɛ 'vink lɑ 'ʀɛ is 'prɔ fɛr 'lu mɛn 'tʃɛ tʃis 'mɑ lɑ 'nɔ strɑ 'pɛl lɛ 'bɔ nɑ 'kunk tɑ 'pɔ ʃɛ]
    1) Moriarty
        a. No Change
    2) Hines
        a. E in *Sólve*=['sɔl ve], *réis*= [ʀe is], *lumen*=['lu men], *pélle*=['pel le], *pósce*=['pɔ ʃe]
    3) Crow
        a. C in *caécis* ['tsɛ tsis]
        b. LL in *pélle*=['pɛ lɛ]
    4) Sheil
        a. NC in *víncla*=[viŋk lɑ] *cúncta*=[kuŋk tɑ]
            i. The NC combination can sound /ŋk/, although Sheil presents this as a pronunciation that is easier, but not necessarily more correct.[97]
        b. R in *Prófer*=['pʀɔ fɛʀ]
        c. LL in *pélle*=['pɛ lɛ]
    5) May/Tolin
        a. R in *Prófer*=['pʀɔ fɛɾ], *nóstra*=['nɔ stʀɑ]
        b. LL *Pélle*=['pɛ lɛ]
    6) Trusler
        a. R in *réis*=['ɾɛ is]
            i. R is to receive a single flip in all cases.[98]
    7) Wall
        a. /ɲ/ glide is used in *cúncta*=['kuɲ ktɑ].[99] It is assumed that this is a typo and should be /ŋ/, as it appears elsewhere in the chapter. *víncla*=['viŋ klɑ]
        b. Syllabification of *víncla*=['viŋ klɑ], *cúncta*=['kuŋ ktɑ]
    8) Jeffers
        a. R in *nóstra*=['nɔ stʀɑ]

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[97] Sheil, 21.
[98] Trusler, 58.
[99] Wall, 99.

9) Copeman
   a. R in *Prófer*=['pʀɔ fɛɾ], *nóstra*=['nɔ stʀɑ]
10) Sanders
   a. R in *Prófer*=['pʀɔ fɛʀ], *nóstra*=['nɔ stʀɑ]
   b. LL in *Pélle*=['pɛ lɛ]

11) Turner
   a. NC in *víncla*=['viŋ klɑ], *cúncta*=['kuŋ ktɑ]
   b. *réis*=['ɾɛ is]
      i. R is flipped in all positions.

Mónstra te ésse mátrem: Súmat per te préces, Qui pro nóbis nátus, túlit ésse túus.
['mɔn stɾɑ tɛ 'ɛs sɛ 'ma tɾɛm 'su mɑt pɛɾ tɛ 'pɾɛ tʃɛs kui pro 'nɔ bis 'na tus 'tu lit 'ɛs sɛ 'tu us]
   1) Moriarty
      a. QU in *Qui*=[kwi]
   2) Hines
      a. E is closed in *te*=[te], *ésse*=['es se], *mátrem*=['ma trem], and *préces*=['pre tʃes]
   3) Crow
      a. SS in *ésse*=['ɛ sɛ]
      b. C in *préces*=['pɾɛ tsɛs]
      c. QU in *Qui*=[kwi]
   4) Sheil
      a. QU in *Qui*=[kwi]
      b. R in *Mónstra*=['mɔn stʀɑ] *mátrem*=['ma tʀɛm], *per*=[pɛʀ], *préces*=['pʀɛ tʃɛs], *pro*=[pʀɔ]
      c. SS in *ésse*=['ɛ sɛ]
   5) May/Tolin
      a. R in *Mónstra*=['mɔn stʀɑ], *mátrem*=['ma tʀɛm], *préces*=['pʀɛ tʃɛs], *pro*=[pʀɔ]
      b. SS in *ésse*=['ɛ sɛ]
      c. U in *Qui*=[kwi]
   6) Trusler
      a. No change
   7) Wall
      a. U in *Qui*=[kwi]

   8) Jeffers
      a. U in *Qui*=[kwi]
      b. R in *Mónstra*=['mɔn stʀɑ], *mátrem*=['ma tʀɛm], *préces*=['pʀɛ tʃɛs], *pro*=[pʀɔ]
   9) Copeman
      a. QU in *Qui*=[kwi]
      b. R in *Mónstra*=['mɔn stʀɑ], *mátrem*=['ma tʀɛm], *préces*=['pʀɛ tʃɛs], *pro*=[pʀɔ]
   10) Sanders
      a. R in *Mónstra*=['mɔn stʀɑ] *mátrem*=['ma tʀɛm], *per*=[pɛʀ], *préces*=['pʀɛ tʃɛs], *pro*=[pʀɔ]
      b. SS in *ésse*=['ɛ sɛ]

11) Turner
    a. QU in *Qui*=[kwi]

Vírgo singuláris, Inter ómnes mítis, Nos cúlpis solútos, Mítes fac et cástos.
['viɾ go sin gu 'la ɾis 'in tɛɾ 'ɔm nɛs 'mi tis nɔs 'kul pis sɔ 'lu tɔs 'mi tɛs fɑk ɛt 'ka stɔs]
   1) Moriarty
      a. NG in *singuláris*=[si ŋ gu 'la ɾis]
   2) Hines
      a. E in *ómnes*=['ɔ mnes], *Mítes*=['mi tes]
   3) Crow
      a. No change
   4) Sheil
      a. R in *Vírgo*=['viʀ gɔ], *singuláris*=[sin gu 'la ʀis], *Inter*=['in tɛʀ]
      b. NG in *singuláris*=[si ŋ gu 'la ɾis]
   5) May/Tolin
      a. R in *Vírgo*=['viʀ gɔ]
   6) Trusler
      a. No change

   7) Wall
      a. R in *Vírgo*=['viʀ gɔ]
      b. NG in *singuláris*=[siŋ gu 'la ɾis]
   8) Jeffers
      a. R in *Vírgo*=['viʀ gɔ]
   9) Copeman
      a. R in *Vírgo*=['viʀ gɔ], *singuláris*=[sin gu 'la ʀis], *Inter*=['in tɛʀ]
   10) Sanders
      a. R in *Vírgo*=['viʀ gɔ], *Inter*=['in tɛʀ]
   11) Turner
      a. NG in *singuláris*=[siŋ gu 'la ɾis]

Vítam praésta púram, Iter pára tútum: Ut vidéntes Jésum Semper collaetémur.
['vi tam 'pɾɛ sta 'pu ɾam 'i tɛɾ 'pa ɾa 'tu tum ut vi 'dɛn tɛs 'jɛ sum 'sɛm pɛɾ cɔl lɛ 'tɛ muɾ]
   1) Moriarty
      a. No change

2) Hines
- a. S in *Jésum*=[ˈje zum]
  - i. When S appears between vowels, it is voiced /z/. De Angelis mentions a "softening" of the consonant in this position, but maintains an /s/ in his transcriptions.[100]
- b. E in *vidéntes*=[vi ˈden tes], *Jésum*=[je zum], *Semper*=[ˈsem pɛr], *collaetémur*= [cɔl le ˈte mur]

3) Crow
- a. S in *Jésum*=[ˈjɛ zum]
- b. LL in *collaetémur*= [cɔ lɛ ˈtɛ mur]

4) Sheil
- a. R in *praésta*=[ˈpʀɛ stɑ], *púram*=[ˈpu ʀam], *Iter*=[ˈi tɛʀ], *pára*=[ˈpɑ ʀɑ], *Semper*=[ˈsɛm pɛʀ], *collaetémur*=[cɔl lɛ ˈte muʀ]
- b. LL in *collaetémur*=[cɔ lɛ ˈtɛ muʀ]

5) May/Tolin
- a. R in praésta=[ˈpʀɛ stɑ]
- b. LL in *collaetémur*=[cɔ lɛ ˈtɛ muʀ]
- c. S in *Jésum*=[ˈjɛ zum]

6) Trusler
- a. No change

7) Wall
- a. S in *Jésum*=[ˈjɛ zum]

8) Jeffers
- a. S in *Jésum*=[ˈjɛ zum]

9) Copeman
- a. R in *praésta*=[ˈpʀɛ stɑ], *púram*=[ˈpu ʀam], *Iter*=[ˈi tɛʀ], *pára*=[ˈpɑ ʀɑ], *Semper*=[ˈsɛm pɛʀ], *collaetémur*=[cɔl lɛ ˈtɛ muʀ]
- b. S in *Jésum*=[ˈje zum]

10) Sanders
- a. R in praésta=[ˈpʀɛ stɑ], *Semper*=[ˈsɛm pɛʀ], *collaetémur*=[cɔ lɛ ˈtɛ muʀ]
- b. S in *Jésum*=[ˈjɛ zum]
- c. LL in *collaetémur*=[cɔ lɛ ˈtɛ muʀ]

11) Turner
- a. S in *Jésum*=[ˈjɛ zum]

Sit laus Déo Pátri Súmmo Chrísto décus, Spíritui Sáncto, Tríbus honor únus. Amen.
[sit lɑus ˈde ɔ ˈpɑ tɾi ˈsum mɔ ˈkri stɔ ˈdɛ kus ˈspi ɾi tu i ˈsɑnk tɔ ˈtri bus ˈɔ nɔɾ ˈu nus ˈɑ mɛn]

1) Moriarty
- a. NC in *Sáncto*=[ˈsɑŋk tɔ]
  - i. An /ŋ/ is transcribed where NC appears.

2) Hines
- a. E in Déo=[ˈde ɔ], décus=[ˈde kus], Amen=[ˈɑ men]

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[100] De Angelis, 18.

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3) Crow
   a. MM in *Súmmo*=['su mɔ]
4) Sheil
   a. R in *Pátri*=['pɑ tʀi], *Chrísto*=['kʀi stɔ], *Spíritui*=['spi ʀi tu i], *Tríbus*=['tʀi bus], *honor*=['ɔ nɔʀ]
   b. NC in *Sáncto*=['saŋk tɔ]
   c. MM in *Súmmo*=['su mɔ]
5) May/Tolin
   a. R in Pátri=['pɑ tʀi], Chrísto=['kʀi stɔ]
   b. MM in *Súmmo*=['su mɔ]
6) Trusler
   a. No change
7) Wall
   a. NC in *Sáncto*=['saŋ ktɔ]
8) Jeffers
   a. R in Pátri=['pɑ tʀi], Chrísto=['kʀi stɔ]
9) Copeman
   a. R in Pátri=['pɑ tʀi], Chrísto=['kʀi stɔ]
10) Sanders
   a. R in *Pátri*=['pɑ tʀi], *Chrísto*=['kʀi stɔ], *Tríbus*=['tʀi bus], *honor*=['ʔɔ nɔʀ]
   b. H in *honor*=['ʔɔ nɔʀ]
11) Turner
   a. NC in *Sáncto*=['saŋk tɔ]

Ave Verum

Ave vérum Córpus nátum de María Vírgine :
['ɑ vɛ 'vɛ rum 'kɔɾ pus 'nɑ tum dɛ mɑ 'ɾi ɑ 'vir dʒi nɛ]
   1) Moriarty
       a. No change
   2) Hines
       a. E is closed in *Ave*=['ɑ ve], *de*=[de], *Vírgine*=['vir dʒi ne]
   3) Crow
       a. No change
   4) Sheil
       a. R in *vérum*=['vɛ ʀum], *Córpus*=['kɔʀ pus], *María*=[mɑ ' ʀi ɑ],
          Vírgine=['viʀ dʒi nɛ]
   5) May/Tolin
       a. R in *Córpus*=['kɔʀ pus] *Vírgine*=['viʀ dʒi nɛ]
   6) Trusler
       a. No change
   7) Wall
       a. No change
   8) Jeffers
       a. R in *Córpus*=['kɔʀ pus] *Vírgine*=['viʀ dʒi nɛ]
   9) Copeman
       a. R in *Córpus*=['kɔʀ pus] *Vírgine*=['viʀ dʒi nɛ]
   10) Sanders
       a. R in *Córpus*=['kɔʀ pus] *Vírgine*=['viʀ dʒi nɛ]
   11) Turner
       a. No change

Vere pássum, immolátum in crúce pro hómine:
['vɛ ɾɛ 'pas sum im mɔ lɑ tum in 'kɾu tʃɛ prɔ 'ɔ mi nɛ]
   1) Moriarty
       a. No change
   2) Hines
       a. E in *Vere*=['vɛ ɾe], *crúce*=['kɾu tʃe], *hómine*=['ɔ mi ne]
   3) Crow
       a. SS in *pássum*=['pɑ sum]
       b. C in *crúce*=['kɾu tsɛ]
   4) Sheil
       a. R in *Vere*=['vɛ ʀɛ], *crúce*=['kʀu tʃɛ], pro=[pʀɔ]
       b. SS in *pássum*=['pɑ sum], *immolátum*=[i mɔ lɑ tum]
   5) May/Tolin
       a. SS in *pássum*=['pɑ sum], *immolátum*=[i mɔ lɑ tum]
       b. R in *crúce*=['kʀu tʃɛ], *pro*=[pʀɔ]
   6) Trusler
       a. No change
   7) Wall

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a. No change
8) Jeffers
    a. No change
9) Copeman
    a. R in *crúce*=['kʀu tʃɛ], *pro*=[pʀɔ]
10) Sanders
    a. SS and MM in *pássum*=['pɑ sum], *immolátum*=[i mɔ lɑ tum]
    b. R in *crúce*=['kʀu tʃɛ], pro=[pʀɔ]

Cújus látus perforátum flúxit aqua et sanguine:
['ku jus 'lɑ tus pɛɾ fɔ 'ra tum 'fluk sit 'ɑ kuɑ ɛt 'san gui nɛ]
    1) Moriarty
        a. NG in *sanguine*=['sɑŋ gui nɛ]
        b. QU in *aqua*=['ɑ kwa]
    2) Hines
        a. X in *flúxit*=['flug zit]
            i. X is voiced between vowels.[101]
        b. E in *sanguine* ['sɑn gui ne]
    3) Crow
        a. QU in *aqua*=['ɑ kwa]
    4) Sheil
        a. R in *perforátum*=[pɛʀ fɔ 'ra tum]
        b. QU in *aqua*=['ɑ kwa]
    5) May/Tolin
        a. R in *perforátum*=[pɛʀ fɔ 'ra tum]
        b. QU in *aqua*=['ɑ kwɑ]
        c. *Flúxit*=['flug sit]
            i. X before a vowel sounds /gs/.[102]
    6) Trusler
        a. No change
    7) Wall
        a. QU in *aqua*=['ɑ kwɑ]
        b. NG in *sanguine*=['sɑŋ gui ne]
    8) Jeffers
        a. QU in *aqua*=['ɑ kwa]
        b. NGU in *sanguine*=['sɑŋ gwi nɛ]
    9) Copeman
        a. QU in *aqua*=['ɑ kwɑ]
        b. NGU in *sanguine*=['sɑn gwi nɛ]
        c. R in *perforátum*=[pɛʀ fɔ 'ra tum]

    10) Sanders

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[101] Hines, 19.
[102] May, 68.

a. R in *perforátum*=[pɛʀ fɔ 'ɾa tum]
b. *flúxit*=['ˈflug zit]
    i. X is voiced between vowels.[103]
11) Turner
a. QU in *aqua*=['ɑ kwa]
b. NGU in *sanguine*=['sɑŋ gwi nɛ]

Esto nóbis praegustátum mórtis in examine.
['ɛ stɔ 'nɔ bis pʀɛ gu 'stɑ tum 'mɔʀ tis in ɛgs 'ɑ mi nɛ]
1) Moriarty
a. X in *examine*=[eg ʻzɑ mi nɛ]
    i. X is voiced /gz/ when EX begins a word and is followed by a vowel or (silent) H.[104]
2) Hines
a. E and X in *examine*=[eg zɑ mi ne]
3) Crow
a. *Examine*=[ɛk ʻsɑ mi nɛ]
    i. X should sound /ks/ with an unvoiced S.[105]
4) Sheil
a. R in *praegustátum*=[pʀɛ gu 'stɑ tum] *mórtis*=['mɔʀ tis]
5) May/Tolin
a. R in *praegustátum*=[pʀɛ gu 'stɑ tum], *mórtis*=['mɔʀ tis]
6) Trusler
a. No change
7) Wall
a. R in *mórtis*=['mɔʀ tis]
b. X in *examine*=[ɛg ʻzɑ mi nɛ]
    i. X in the prefix EX followed by a vowel can fully voice to /gz/.[106]
8) Jeffers
a. No change
9) Copeman
a. R in *praegustátum*=[pʀɛ gu 'stɑ tum], *mórtis*=['mɔʀ tis]
b. X in *examine*=[ɛg ʻzɑ mi nɛ]
10) Sanders
a. R in *praegustátum*=[pʀɛ gu 'stɑ tum], *mórtis*=['mɔʀ tis]
b. X in *Examine*=[eg ʻzɑ mi nɛ]
11) Turner
a. X in *examine*=[ɛg ʻzɑ mi ne]

O Jésu dúlcis! O Jésu píe! O Jésu fíli Maríae.

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[103] Sanders, 8.
[104] Moriarty, 162.
[105] Karna, 41.
[106] Wall, 96.

[ɔ 'jɛ su 'dul tʃis ɔ 'jɛ su 'pi ɛ ɔ 'jɛ su 'fi li mɑ 'ri ɛ]

1) Moriarty
   a. No change
2) Hines
   a. S is voiced in ['je zu]
   b. E in Jésu=['je zu], píe=['pi e]
3) Crow
   a. S in *Jésu*=['jɛ zu]
   b. CI in *dúlcis*=['dul tsis]
4) Sheil
   a. R in *Maríae*=[mɑ 'ʁi ɛ]
5) May/Tolin
   a. S in *Jésu*=['jɛ zu]
6) Trusler
   a. No change
7) Wall
   a. S in *Jésu*=['jɛ zu]
8) Jeffers
   a. S in ['je zu] (slightly voiced)
9) Copeman
   a. S in *Jésu*=['jɛ zu]
10) Sanders
   a. S in *Jésu*=['jɛ zu]
11) Turner
   a. S in *Jésu*=['jɛ zu]

Christus Factus Est

Chrístus fáctus est pro nóbis obédiens usque ad mortem, mortem autem crúcis.
['kɾi stus 'fɑk tus ɛst pɾɔ 'nɔ bis ɔ 'bɛ di ɛns 'u skuɛ ɑd 'mɔɾ tɛm 'mɔɾ tɛm 'ɑu tɛm 'kɾu ʃis]
   1) Moriarty
       a. QU in *Usque*=[ˈus kwɛ]
   2) Hines
       a. Final S in *Obédiens*=[ɔ 'be di enz]
       b. E in *obédiens*=[ɔ 'be di ens], *usque*=['u skue], *mortem*=['mɔɾ tem], *autem*=['ɑu tem]
   3) Crow
       a. QU in *Usque*=[ˈus kwɛ]
       b. CI in *crúcis*=['kɾu tsis]
   4) Sheil
       a. R in *Chrístus*=['kɾi stus], *pro*=[pɾɔ], *mortem*=['mɔɾ tɛm], *crúcis*=['kɾu ʃis]
       b. QU in *Usque*=[ˈus kwɛ]
   5) May/Tolin
       a. R in *Chrístus*=['kɾi stus], *pro*=[pɾɔ] *mortem*=['mɔɾ tɛm] *crúcis*=['kɾu ʃis]
       b. *Usque*=[ˈus kwɛ]

   6) Trusler
       a. No change
   7) Wall
       a. QU in *Usque*=[ˈus kwɛ]
       b. *Obédiens*=[ɔ 'be di enz]
          i. NS at the end of a word is sounded /nz/.[107]
       c. R in *mortem*=['mɔʀ tɛm]
   8) Jeffers
       a. QU in *Usque*=[ˈus kwɛ]
       b. R in *crúcis*=['kʀu ʃis]
   9) Copeman
       a. R in *Chrístus*=['kʀi stus], *pro*=[pʀɔ] *mortem*=['mɔʀ tɛm] *crúcis*=['kʀu ʃis]
       b. QU in *Usque*=[ˈus kwɛ]
  10) Sanders
       a. R in *Chrístus*=['kʀi stus], *pro*=[pʀɔ] *mortem*=['mɔʀ tɛm] *crúcis*=['kʀu ʃis]
  11) Turner
       a. QU in *Usque*=[ˈus kwɛ]

Propter quod et Déus exaltávit íllum, et dédit ílli nómen,quod est super ónómen.
['pɾɔp tɛɾ kuɔd ɛt 'dɛ us ɛg sal 'tɑ vit 'il lum ɛt 'dɛ dit 'il li 'nɔ mɛn kuɔd ɛst 'su pɛɾ 'ɔm nɛ 'nɔ mɛn]
   1) Moriarty
       a. QU in *quod*=[kwɔd]
       b. X in *Exaltávit* is [ɛg zal 'tɑ vit]

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[107] Wall, 114.

2) Hines
   a. E is closed in *Déus*=['de us], *dédit*=['de dit], *nómen*=['nɔ men], *ómne*=['ɔm ne]
   b. *exaltávit*= [ɛg zal 'tɑ vit]
3) Crow
   a. QU in *quod*=[kwɔd]
   b. LL in *íllum*=['i lum], *ílli*=['i li]
4) Sheil
   a. R in *Propter*=['pʀɔp tɛʀ], *super*=['su pɛʀ]
   b. QU in *quod*=[kwɔd]
   c. X in *Exaltávit*=[ɛk sal 'tɑ vit]
   d. LL in *íllum*=['i lum], *ílli*=['i li]
5) May/Tolin
   a. R in Propter=['pʀɔp tɛɾ]
   b. QU in *quod*=[kwɔd]
   c. LL in *íllum*=['i lum], *ílli*=['i li]
6) Trusler
   a. No change
7) Wall
   a. QU in *quod*=[kwɔd]
   b. X in exaltávit=[ɛg zal 'tɑ vit]

8) Jeffers
   a. R in *Propter*=['pʀɔp tɛʀ]
   b. QU in *quod*=[kwɔd]
9) Copeman
   a. R in *Propter*=['pʀɔp tɛʀ], *super*=['su pɛʀ]
   b. QU in *quod*=[kwɔd]
   c. X in *exaltávit*=[ɛg zal 'tɑ vit]
10) Sanders
   a. R in Propter=['pʀɔp tɛʀ]
   b. X in *Exaltávit* is [ɛg zal 'tɑ vit]
   c. LL in *íllum*=['i lum], *ílli*=['i li]
11) Turner
   a. X in exaltávit=[ɛg zal 'tɑ vit]
   b. QU in *quod*=[kwɔd]

Ecce fidelis servus

Ecce fidélis sérvus et prúdens, quem constítuit Dóminus super famíliam súam.
['ɛ tʃɛ fi 'dɛ lis 'sɛɾ vus ɛt 'pɾu dɛns kuɛm kɔn 'sti tu it 'dɔ mi nus 'su pɛr fɑ 'mi li ɑm 'su ɑm]
1) Moriarty
   a. Final S in *prúdens*=['pɾu dɛnz]
   b. QU in *quem*=[kwɛm]
2) Hines
   a. E in Ecce=['e tʃe] , *fidélis*=[fi 'de lis], *prúdens*=['pɾu dens], *quem*=[kuem]
3) Crow
   a. *Ecce*=['ɛ tsɛ]
   b. *quem*=[kwɛm]
4) Sheil
   a. R in *sérvus*=['sɛʀ vus], *prúdens*=['pʀu dɛns], *super*=['su pɛʀ]
   b. U in *quem*=[kwɛm]
5) May/Tolin
   a. CC in *Ecce*=['ɛt tʃɛ]
   b. R in *sérvus*=['sɛʀ vus], *prúdens*=['pʀu dɛns]
   c. QU in *quem*=[kwɛm]
6) Trusler
   a. No change
7) Wall
   a. R in *sérvus*=['sɛʀ vus]
   b. NS in *prúdens*=['pɾu dɛnz]
   c. QU in *quem*=[kwɛm]
8) Jeffers
   a. R in *sérvus*=['sɛʀ vus], *prúdens*=['pʀu dɛns]
   b. QU in *quem*=[kwɛm]
9) Copeman
   a. CC in *Ecce*=['ɛt tʃɛ]
   b. QU in *quem*=[kwɛm]
   c. R in *sérvus*=['sɛʀ vus], *prúdens*=['pʀu dɛns], *super*=['su pɛʀ]
10) Sanders
   a. R in *sérvus*=['sɛʀ vus], *prúdens*=['pʀu dɛns], *super*=['su pɛʀ]
11) Turner
   a. CC in *Ecce*=['ɛt tʃɛ]
   b. QU in *quem*=[kwɛm]

Jústus germinábit sicut lílium : et florébit in aetérnum ante Dóminum.
['ju stus dʒɛr mi 'na bit 'si kut 'li li um ɛt flɔ 'ɾɛ bit in ɛ 'tɛr num 'ɑn tɛ 'dɔ mi num]
1) Moriarty
   a. No change
2) Hines
   a. E in *florébit*=[flɔ 'ɾe bit], *ante*=['ɑn te]
3) Crow

a. No change
4) Sheil
a. R in *germinábit*=[dʒɛʀ mi 'nɑ bit], *florébit*=[flɔ 'ʀɛ bit], *aetérnum*=[ɛ 'tɛʀ num]
5) May/Tolin
a. R in *germinábit*=[dʒɛʀ mi 'nɑ bit], *aetérnum*=[ɛ 'tɛʀ num]
6) Trusler
a. No change
7) Wall
a. R in *germinábit*=[dʒɛʀ mi 'nɑ bit], *aetérnum*=[ɛ 'tɛʀ num]
8) Jeffers
a. R in *germinábit*=[dʒɛʀ mi 'nɑ bit], *aetérnum*=[ɛ 'tɛʀ num]
9) Copeman
a. R in *germinábit*=[dʒɛʀ mi 'nɑ bit], *florébit*=[flɔ 'ʀɛ bit], *aetérnum*=[ɛ 'tɛʀ num]
10) Sanders
a. R in *germinábit*=[dʒɛʀ mi 'nɑ bit], *aetérnum*=[ɛ 'tɛʀ num]
11) Turner
a. No change

Ecce fidélis….

In Dulci Jubilo

In dúlci júbilo

[in 'dul tʃi 'ju bi lɔ]
1) Moriarty
      a. No change
2) Hines
      a. No change
3) Crow
      a. CI in *Dúlci*=['dul tsi]
4) Sheil
      a. No change
5) May/Tolin
      a. No change
6) Trusler
      a. No change
7) Wall
      a. No change
8) Jeffers
      a. No change
9) Copeman
      a. No change
10) Sanders
      a. No change
11) Turner
      a. No change

Let us our homage shew;
Our heart's joy reclineth

In praesepio,
[in pʀɛ 'sɛ pi ɔ]
1) Moriarty
      a. No change
2) Hines
      a. S in *praesepio*=[pʀɛ 'ze pi ɔ]
      b. E and AE in *praesepio*=[pʀe 'ze pi ɔ]
3) Crow
      a. No change
4) Sheil
      a. R in *praesepio*=[pʀɛ 'sɛ pi ɔ]
5) May/Tolin
      a. S in *praesepio*=[pʀɛ 'zɛ pi ɔ]
6) Trusler
      a. No change

7) Wall
    a. S in *praesepio*=[pʀɛ 'zɛ pi ɔ]
8) Jeffers
    a. S in *praesepio*=[pʀɛ 'zɛ pi ɔ] (slightly voiced)
9) Copeman
    a. S and R in *praesepio*=[pʀɛ 'zɛ pjɔ]
    b. *praesepio*=[pʀɛ 'zɛ pjɔ]
        i. IO ending include /j/ glide.[108]
10) Sanders
    a. R and S in *praesepio*=[pʀɛ 'zɛ pi ɔ]
11) Turner
    a. S in *praesepio*=[pʀɛ 'zɛ pi ɔ]

And like a bright star shineth,

Mátris in grémio.
['mɑ tʀis in 'gʀɛ mi ɔ]
    1) Moriarty
        a. No change
    2) Hines
        a. E in *grémio* ['gʀe mi ɔ]
    3) Crow
        a. No change
    4) Sheil
        a. R in *Mátris*=['mɑ tʀis], *grémio*=['gʀɛ mi ɔ]
    5) May/Tolin
        a. R in *Mátris*=['mɑ tʀis], *grémio*=['gʀɛ mi ɔ]
    6) Trusler
        a. No change
    7) Wall
        a. No change
    8) Jeffers
        a. R in *Mátris*=['mɑ tʀis], *grémio*=['gʀɛ mi ɔ]
    9) Copeman
        a. IO ending is /jɔ/?
        b. R in *Mátris*=['mɑ tʀis], *grémio*=['gʀɛ mi ɔ]
    10) Sanders
        a. R in *Mátris*=['mɑ tʀis], *grémio*=['gʀɛ mi ɔ]
    11) Turner
        a. No change

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[108] Copeman, 227.

Alpha es et O.
['ɑl fɑ ɛs ɛt ɔ]
1) Moriarty
   a. No change
2) Hines
   a. E in *es*=[es]
3) Crow
   a. No change
4) Shiel
   a. No change
5) May/Tolin
   a. No change
6) Trusler
   a. No change
7) Wall
   a. No change

8) Jeffers
   a. No change
9) Copeman
   a. No change
10) Sanders
   a. No change
11) Turner
   a. No change

O Jésu párvule (confirm stress)
[ɔ jɛ su 'pɑʀ vu lɛ]
1) Moriarty
   a. No change
2) Hines
   a. S in *Jésu*=['je zu]
   b. E in *párvule*=['pɑʀ vu le]
3) Crow
   a. *Jésu*=['j ɛ zu]
      i. Possible /z/ for S between vowels, but does not use it in his transcriptions.[109]
4) Sheil
   a. S in *Jésu*=['j ɛ zu]
   b. R in *párvule*=['pɑʀ vu lɛ]

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[109] Karna, 44.

5) May/Tolin
    a. S in *Jésu*=[ˈjɛ zu]
    b. R in *párvule*=[ˈpɑʁ vu lɛ]
6) Trusler
    a. No change
7) Wall
    a. S in *Jésu*=[ˈjɛ zu]
    b. R in *párvule*=[ˈpɑʁ vu lɛ]
8) Jeffers
    a. S in *Jésu*=[ˈjɛ zu] (slightly voiced)
    b. R in *párvule*=[ˈpɑʁ vu lɛ]
9) Copeman
    a. S in *Jésu*=[ˈjɛ zu]
    b. R in *párvule*=[ˈpɑʁ vu lɛ]
10) Sanders
    a. S in *Jésu*=[ˈjɛ zu]
    b. R in *párvule*=[ˈpɑʁ vu lɛ]
11) Turner
    a. S in *Jésu*=[ˈjɛ zu]

My heart is sore for thee!
Here me, I Beseech thee,

O Puer optime!
[ɔ ˈpu ɛɾ ˈɔp ti mɛ]
    1) Moriarty
        a. No change
    2) Hines
        a. E in *Puer*=[pu eɾ], *optime*=[ˈɔp ti me]
    3) Crow
        a. No change
    4) Sheil
        a. R in *Puer*=[ˈpu ɛʁ]
    5) May/Tolin
        a. No change
    6) Trusler
        a. No change
    7) Wall
        a. No change
    8) Jeffers
        a. No change
    9) Copeman
        a. R in *Puer*=[ˈpu ɛʁ]
    10) Sanders
        a. R in *Puer*=[ˈpu ɛʁ]

11) Turner
My prayer let it reach thee,

Princeps gloriae!
[ɔ 'pʀin tʃɛps 'glɔ ɾi ɛ]
1) Moriarty
    a. No changes
2) Hines
    a. E in *Princeps*=['pʀin tʃɛps]
3) Crow
    a. CI in *Princeps*=['pʀin tsɛps]
4) Sheil
    a. R in *Princeps*=['pʀin tʃɛps], *gloriae*=['glɔ ʀi ɛ]
5) May/Tolin
    a. R in *Princeps*=['pʀin tʃɛps]
6) Trusler
    a. No change
7) Wall
    a. No change
8) Jeffers
    a. R in *Princeps*=['pʀin tʃɛps]
9) Copeman
    a. R in *Princeps*=['pʀin tʃɛps], *gloriae*=['glɔ ʀi ɛ]
10) Sanders
    a. R in *Princeps*=['pʀin tʃɛps]
11) Turner
    a. No change

Trahe me poste!
['tʀɑ ɛ mɛ 'pɔ stɛ]
1) Moriarty
    a. No change
2) Hines
    a. E in *Trahe*=['tʀɑ e], *me*=[me], *poste*=['pɔ ste]
3) Crow
    a. No change
4) Sheil
    a. R in *Trahe*=['tʀɑ ɛ]
5) May/Tolin
    a. R in *Trahe*=['tʀɑ ɛ]
6) Trusler
    a. No change
7) Wall
    a. No change

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8) Jeffers
    a. R in *Trahe*=['tʀɑ ɛ]
9) Copeman
    a. R in *Trahe*=['tʀɑ ɛ]
10) Sanders
    a. R in *Trahe*=['tʀɑ ʔɛ]
    b. H in *Trahe*=['tʀɑ ʔɛ]
11) Turner
    a. No change

O Patris caritas,
[ɔ 'pɑ tɾis 'kɑ ɾi tɑs]
    1) Moriarty
        a. No change
    2) Hines
        a. No change
    3) Crow
        a. No change
    4) Sheil
        a. R in *Patris*=['pɑ tʀis], *caritas*=['kɑ ʀi tɑs]
    5) May/Tolin
        a. R in *Patris*=['pɑ tʀis]
    6) Trusler
        a. No change
    7) Wall
        a. R in *Patris*=['pɑ tʀis]
    8) Jeffers
        a. R in *Patris*=['pɑ tʀis]
    9) Copeman
        a. R in *Patris*=['pɑ tʀis], *caritas*=['kɑ ʀi tɑs]
    10) Sanders
        a. R in *Patris*=['pɑ tʀis]
    11) Turner
        a. No change

O Nati lenitas!
[ɔ 'nɑ ti 'lɛ ni tɑs]
    1) Moriarty
        a. No change
    2) Hines
        a. E is closed in *lenitas*=['le nit as]
    3) Crow
        a. No change
    4) Sheil

   a. No change
5) May/Tolin
   a. No change
6) Trusler
   a. No change
7) Wall
   a. No change
8) Jeffers
   a. No change
9) Copeman
   a. No change
10) Sanders
   a. No change
11) Turner
   a. No change

Deeply were we stained

Per nostra crinima;
[pɛɾ 'nɔ stɑ 'kri mi nɑ]
 1) Moriarty
   a. No Changes
 2) Hines
   a. No Changes
 3) Crow
   a. No change
 4) Sheil
   a. R in *Per*=[pɛʀ], *nostra*=['nɔ stʀɑ], *crinima*=['kʀi mi nɑ]
 5) May/Tolin
   a. R in *nostra*=['nɔ stʀɑ], *crinima*=['kʀi mi nɑ]
 6) Trusler
   a. No change
 7) Wall
   a. No change
 8) Jeffers
   a. R in *nostra*=['nɔ stʀɑ], *crinima*=['kʀi mi nɑ]
 9) Copeman
   a. R in *Per*=[pɛʀ], *nostra*=['nɔ stʀɑ], *crinima*=['kʀi mi nɑ]
 10) Sanders
   a. R in R in *Per*=[pɛʀ], *nostra*=['nɔ stʀɑ], *crinima*=['kʀi mi nɑ]
 11) Turner
   a. No change

But thou has for us gained

Coelorum gaudia
[tʃɛ 'lɔ ɾum 'gɑu di ɑ]
1) Moriarty
    a. No changes
2) Hines
    a. No changes
3) Crow
    a. *Coelorum*=[tsɛ 'lɔ ɾum]
4) Sheil
    a. R in *Coelorum*=[tʃɛ 'lɔ ʀum]
5) May/Tolin
    a. No change
6) Trusler
    a. No change
7) Wall
    a. No change
8) Jeffers
    a. Syllabification of AU in *gaudia*=['gɑ udi ɑ]
9) Copeman
    a. R in *Coelorum*=[tʃɛ 'lɔ ʀum]
    b. IA in *gaudia*=['gɑu djɑ]?
10) Sanders
    a. No change
11) Turner
    a. No change

O that we were there!

Ubi sunt gaudia,
['u bi sunt 'gɑu di ɑ]
1) Moriarty
    a. No changes
2) Hines
    a. No changes
3) Crow
    a. No change
4) Sheil
    a. No change
5) May/Tolin
    a. No change
6) Trusler
    a. No change
7) Wall
    a. No change

8) Jeffers
 a. Syllabification of AU in *gaudia*=['gɑ udi ɑ]
9) Copeman
 a. IA in *gaudia*=['gɑu djɑ]?
10) Sanders
 a. No change
11) Turner
 a. No change

If that they be not there?
There are angels singing

Nova cantica,
['nɔ vɑ 'kɑn ti kɑ]
 1) Moriarty
  a. No changes
 2) Hines
  a. No changes

 3) Crow
  a. No change
 4) Sheil
  a. No change
 5) May/Tolin
  a. No change
 6) Trusler
  a. No change
 7) Wall
  a. No change
 8) Jeffers
  a. No change
 9) Copeman
  a. No change
 10) Sanders
  a. No change
 11) Turner
  a. No change

There the bells are ringing

In Regis curia:
[in 'ʀɛ dʒis ku ɾi ɑ]
 1) Moriarty
  a. No changes

2) Hines
     a. E is voiced in *Regis*=[ˈʀɛ dʒis]
3) Crow
     a. *Regis*=[ʽɾɛ dʒis]
     b. In his explanation of R, he says that some initial or internal R's may be rolled at the discretion of the conductor's ear. The rule he proposes is to roll double R and flip all others.[110]
4) Sheil
     a. R in *curia*=[ku ʀi ɑ]
5) May/Tolin
     a. No change
6) Trusler
     a. R in *Regis*=[ˈɾɛ dʒis]
7) Wall
     a. No change
8) Jeffers
     a. No change

9) Copeman
     a. R in *curia*=[ku ʀi ɑ]
     b. IA in *curia*=[ku ʀjɑ]?
10) Sanders
     a. No change
11) Turner
     a. R in *Regis*=[ˈɾɛ dʒis]

O that we were there.

There are angels singing,
There the bells are ringing

In Regis curia:
[in ˈʀɛ gis ku ɾi ɑ]
    1) Moriarty
       a. No changes
    2) Hines
       a. E is closed in *Regis*=[ˈʀe gis]
    3) Crow
       a. *Regis*=[ʽɾɛ dʒis]
    4) Sheil
       a. R in *curia*=[ku ʀi ɑ]
    5) May/Tolin
       a. No change

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[110] Crow, 40.

6) Trusler
    a. R in *Regis*=['ɾɛ dʒis]
7) Wall
    a. No change
8) Jeffers
    a. No change
9) Copeman
    a. R in *curia*=[ku ʁi ɑ]
10) Sanders
    a. No change
11) Turner
    a. R in *Regis*=['ɾɛ dʒis]

O that we were there!

Justorum Animae

Justórum ánimae in mánu Déi sunt, et non tánget íllos torméntum malítiae : vísi sunt óculis insipiéntium móri: ílli autem sunt in pace, allelúia

[ju 'stɔ ɾum 'ɑ ni mɛ in 'ma nu 'dɛ i sunt ɛt nɔn 'tan dʒɛt 'il lɔs tɔɾ 'men tum mɑ 'li tzi ɛ 'vi si 'sunt 'ɔ ku lis in si pi 'ɛn tzi um 'mɔ ɾi 'il li 'ɑu tɛm sunt in 'pɑ tʃɛ al lɛ 'lu iɑ]

1) Moriarty
    a. TI in *insipiéntium*=[in si pi 'ɛn tsi um], *malítiae*=[mɑ 'li tsi ɛ]
2) Hines
    a. TI in *insipiéntium*=[in si pi 'ɛn tsi um], *malítiae*=[mɑ 'li tsi ɛ]
    b. E in *Déi*=['de i], *et*=[et], *tánget*=['tan dʒet], *torméntum*=[tɔɾ 'men tum], *insipiéntium*=[in si pi 'en tsi um], *autem*=['ɑu tem], *pace*=['pɑ tʃe], *alleluia*=[al le 'lu ja]
    c. IA in in *alleluia*=[al le 'lu ja]
    d. S is voiced in *vísi*=['vi zi]
3) Crow
    a. LL in *íllos*=['i lɔs], *illi*=['i li], *alleluia*=[ɑ lɛ 'lu iɑ]
    b. TI in *malítiae*=[mɑ 'li tsi ɛ]
    c. *pace*=['pɑ tsɛ]
4) Sheil
    a. LL in *íllos*=['i lɔs], *illi*=['i li], *allelúia*=[ɑ lɛ 'lu iɑ]
    b. TI in *malítiae*=[mɑ 'li tsi ɛ], *insipiéntium*=[in si pi 'ɛn tsi um]
    c. R in *Justórum*=[jus 'tɔ ʀum], *torméntum*=[tɔʀ 'men tum], *móri*=['mɔ ʀi]
5) May/Tolin
    a. LL in *íllos*=['i lɔs], *illi*=['i li], *allelúia*=[ɑ lɛ 'lu iɑ]
    b. R in *torméntum*=[tɔʀ 'men tum]
    c. TI in *malítiae*=[mɑ 'li tsi ɛ], *insipiéntium*=[in si pi 'ɛn tsi um]
    d. S in *vísi*=['vi zi]
6) Trusler
    a. TI in *malítiae*=[mɑ 'li tsi ɛ], *insipiéntium*=[in si pi 'ɛn tzi um]
7) Wall
    a. R in *torméntum*=[tɔʀ 'men tum]
    b. TI in *malítiae*=[mɑ 'li tsi ɛ], *insipiéntium*=[in si pi 'ɛn tsi um]
    c. S in *vísi*=['vi zi]
    d. IA in *alleluia*=[ɑl lɛ 'lu jɑ]
8) Jeffers
    a. R in *torméntum*=[tɔʀ 'men tum]
    b. TI in *malítiae*=[mɑ 'li tsi ɛ], *insipiéntium*=[in si pi 'ɛn tsi um]
9) Copeman
    a. R in *Justórum*=[jus 'tɔ ʀum], *torméntum*=[tɔʀ 'men tum], *móri*=['mɔ ʀi]
    b. S in *insipiéntium*=[in si pi 'ɛn tsi um], *malítiae*=[mɑ 'li tsi ɛ]
    c. IA in *alleluia*=[ɑl lɛ 'lu jɑ]
10) Sanders
    a. LL in *íllos*=['i lɔs], *illi*=['i li], *alleluia*=[ɑ lɛ 'lu iɑ]
    b. R in *torméntum*=[tɔʀ 'men tum]
    c. S in *vísi*=['vi zi]

11) Turner
      a.   TI in *malítiae*=[mɑ 'li tsi ɛ], *insipiéntium*=[in si pi 'ɛn tsi um]
      b.   IA in *alleluia*=[al le 'lu ja]

Laudate Pueri

Laudáte púeri Dóminum: laudáte nómen Dómini.
[lɑu 'dɑ tɛ 'pu ɛ ɾi 'dɔ mi num lɑu 'dɑ tɛ 'nɔ mɛn 'dɔ mi ni]
1) Moriarty
    a. No changes
2) Hines
    a. E in *Laudáte*=[lɑu 'dɑ te], *púeri*=['pu e ɾi, *nómen*=['nɔ men]
3) Crow
    a. No change
4) Sheil
    a. R in *púeri*=['pu ɛ ʀi]
5) May/Tolin
    a. No change
6) Trusler
    a. No change
7) Wall
    a. No change
8) Jeffers
    a. No change
9) Copeman
    a. R in *púeri*=['pu ɛ ʀi]
10) Sanders
    a. No change
11) Turner
    a. No change

Sit nómen Dómini benedíctum, ex hoc nunc, et usque in saéculum.
[sit 'nɔ mɛn 'dɔ mi ni bɛ nɛ 'dik tum ɛks ɔk nunk ɛt 'us kuɛ in 'sɛ ku lum]
1) Moriarty
    a. QU in *usque*=[ʻus kwɛ]
2) Hines
    a. E in *nómen*=['nɔ men], *benedíctum*=[be ne 'dik tum], *et*=[et], *usque*=['us kue]
3) Crow
    a. QU in *usque*=[ʻus kwɛ]
4) Sheil
    a. NC in *nunc*=[nuŋk]
    b. QU in *usque*=[ʻus kwɛ]
5) May/Tolin
    a. QU in *usque*=[ʻus kwɛ]
6) Trusler
    a. No change
7) Wall
    a. NC in *nunc*=[nuŋk]
    b. QU in *usque*=[ʻus kwɛ]

8) Jeffers
    a. QU in *usque*=['us kwɛ]
9) Copeman
    a. QU in *usque*=['us kwɛ]
10) Sanders
    a. Glottal stop in *hoc*=[ʔɔk]
11) Turner
    a. QU in *usque*=['us kwɛ]
    b. NC in *nunc*=[nuŋk]

Os Justi

Os jústi meditábitur sapiéntiam, et língua éjus loquétur judícium : lex Déi éjus in córde ipsíus.

[ɔs 'ju sti mɛ di 'tɑ bi tuɾ sɑ pi 'ɛn tzi ɑm ɛt 'lin gua 'ɛ jus lɔ 'kuɛ tuɾ ju 'di tʃi um lɛks 'dɛ i 'ɛ jus in 'kɔɾ dɛ ip 'si us]

1) Moriarty
   a. TI in *sapiéntiam*=[sɑ pi 'ɛn tsi ɑm]
   b. QU in *loquétur*=[lɔ kwɛ tuɾ]
   c. GU in *língua*=['lin gwɑ]
2) Hines
   a. Ein meditábitur=[mɛ di 'tɑ bi tuɾ], sapiéntiam= sɑ pi 'ɛn tsi ɑm], et=[et], éjus=['ɛ jus], loquétur=[lɔ 'kuɛ tuɾ], Déi=['dɛ i], córde=['kɔɾ dɛ]
3) Crow
   a. TI in *sapiéntiam*=[sɑ pi 'ɛn tsi ɑm]
   b. GU in *língua*=['lin gwɑ]
   c. QU in *loquétur*=[lɔ kwɛ tuɾ]
   d. CI in *judícium*=[ju 'di tsi um]
4) Sheil
   a. TI in *sapiéntiam*=[sɑ pi 'ɛn tsi ɑm]
   b. NG and QU in *língua*=['liŋ gwɑ], *loquétur*= [lɔ 'kwɛ tuʀ]
   c. R in *meditábitur*=[mɛ di 'tɑ bi tuʀ] *loquétur*=[lɔ 'kwɛ tuʀ], *córde*=['kɔʀ dɛ]
5) May/Tolin
   a. TI in *sapiéntiam*=[sɑ pi 'ɛn tsi ɑm]
   b. QU in *loquétur*=[lɔ kwɛ tuɾ]
   c. R in *córde*=['kɔr dɛ]
6) Trusler
   a. *Sapiéntiam*=[sɑ pi 'ɛn tsi ɑm]
7) Wall
   a. TI in *sapiéntiam*=[sɑ pi 'ɛn tsi ɑm]
   b. NGU in *língua*=['liŋ gwɑ]
   c. QU in loquétur=[lɔ kwɛ tuɾ]
   d. R in *córde*=['kɔʀ dɛ]
8) Jeffers
   a. TI in *sapiéntiam*=[sɑ pi 'ɛn tsi ɑm]
   b. QU in *loquétur*=[lɔ kwɛ tuɾ]
   c. R in *córde*=['kɔʀ dɛ]
9) Copeman
   a. TI in *sapiéntiam*=[sɑ pi 'ɛn tsi ɑm]
   b. QU in *loquétur*=[lɔ kwɛ tuɾ]
   c. GU in *língua*=['lin gwɑ]

        d.   R in *meditábitur*=[mɛ di 'tɑ bi tuʀ] *loquétur*=[lɔ 'kwɛ tuʀ], *córde*=['kɔʀ dɛ]

10) Sanders

        a.   R in *meditábitur*=[mɛ di 'tɑ bi tuʀ] *loquétur*=[lɔ 'kuɛ tuʀ], *córde*=['kɔʀ dɛ]

11) Turner

        a.   TI in *sapiéntiam*=[sɑ pi 'ɛn tsi ɑm]

        b.   NGU in *língua*=['liŋ gwɑ]

        c.   QU in *loquétur*=[lɔ kwɛ tuɾ]

Allelúia, allelúia.

[ɑl lɛ 'lu i ɑ, ɑl lɛ 'lu i ɑ]

   1)   Moriarty

        a.   No changes

   2)   Hines

        a.   Allelúia=[ɑl le 'lu jɑ]

           i.   /j/ glide is used when IA is the final syllable.

        b.   E in *alleluia*=[ɑl le 'lu jɑ]

   3)   Crow

        a.   LL in *Allelúia*=[ɑ lɛ 'lu i ɑ]

   4)   Sheil

        a.   LL in *Allelúia*=[ɑ lɛ 'lu i ɑ]

   5)   May/Tolin

        a.   LL in *Allelúia*=[ɑ lɛ 'lu i ɑ]

   6)   Trusler

        a.   No change

   7)   Wall

        a.   IA in *alleluia*=[ɑ lɛ 'lu jɑ]

   8)   Jeffers

        a.   No change

   9)   Copeman

        a.   IA in *alleluia*=[ɑ lɛ 'lu jɑ]

10) Sanders

        a.   LL in *Allelúia*=[ɑ lɛ 'lu i ɑ]

11) Turner

        a.   IA in *alleluia*=[ɑ lɛ 'lu jɑ]

Quem Vidistis Pastores

Quem vidístis, pastóres?
[kuɛm vi 'di stis pɑ 'stɔ ɾɛs]
   1) Moriarty
         a. QU in *Quem*=[kwɛm]
   2) Hines
         a. E in *Quem*=[kuem] *pastóres*=[pɑ 'stɔ res]
   3) Crow
         a. QU in *Quem*=[kwɛm]
   4) Sheil
         a. QU in *Quem*=[kwɛm]
         b. R in *pastóres*=[pɑs 'tɔ ʀɛs]
   5) May/Tolin
         a. QU in *Quem*=[kwɛm]
   6) Trusler
         a. No change
   7) Wall
         a. QU in *Quem*=[kwɛm]
   8) Jeffers
         a. QU in *Quem*=[kwɛm]
   9) Copeman
         a. QU in *Quem*=[kwɛm]
         b. R in *pastóres*=[pɑ 'stɔ ʀɛs]
   10) Sanders
         a. No change
   11) Turner
         a. QU in *Quem*=[kwɛm]

dícite : annuntiáte nóbis, in terries quis appáruit?
['di tʃi tɛ ɑn nun tzi 'ɑ tɛ nɔ bis in tɛr ɾi ɛs kuis ɑp 'pɑ ɾu it]
   1) Moriarty
         a. *dícite*=['di tʃi te]
         b. TI in *annuntiáte*=[an nun tsi 'ɑ te]
         c. RR in *Terries*=['te ɾi es]
   2) Hines
         a. TIA included unvoiced S in *annuntiáte*=[an nun tsi 'ɑ te]
         b. E is closed in *dícite*=['di tʃi te], *annuntiáte*=[an nun tsi 'ɑ te]

3) Crow
   a. CI in *dícite*='di tsi tɛ]
   b. *annuntiáte*= [ɑ nun tsi 'ɑ tɛ]
   c. *terries*=[tɛ ʀi ɛs]
   d. *quis*=[kwis]
   e. *appáruit*=[ɑ 'pɑ ɾu it]
4) Sheil
   a. Double consonants sound as single in *annuntiáte*=[ɑ nun tsi 'ɑ tɛ] *appáruit*=[ɑ 'pɑ ʀu it]
   b. TIA includes unvoiced S in *annuntiáte*=[ɑ nun tsi 'ɑ tɛ]
   c. R in *appáruit*=[ɑ 'pɑ ʀu it]
5) May/Tolin
   a. NN in *annuntiáte*=[ɑ nun tsi 'ɑ tɛ]
   b. TI in *annuntiáte*=[ɑ nun tsi 'ɑ tɛ]
   c. PP in *appáruit*=[ɑ 'pɑ ʀu it]
   d. QU in *quis*=[kwis]
6) Trusler
   a. TI in *Annuntiáte*=[ɑn nun tsi 'ɑ tɛ]
   b. RR in *terries*=[tɛ ɾi ɛs]
7) Wall
   a. TI in *Annuntiáte*=[an nun tsi 'ɑ tɛ]
   b. R in *terries*=[tɛ ʀi ɛs]
   c. QU in *quis*=[kwis]
8) Jeffers
   a. TI in *Annuntiáte*=[an nun tsi 'ɑ te]
   b. RR in *terries*=[tɛ ʀi ɛs]
   c. QU in *quis*=[kwis]
9) Copeman
   a. TI in *annuntiáte*=[an nun tsi 'ɑ te]
   b. QU in *quis*=[kwis]
10) Sanders
   a. NN and PP in *annuntiáte*=[ɑ nun tsi 'ɑ tɛ] *appáruit*=[ɑ 'pɑ ʀu it]
11) Turner
   a. NN in *annuntiáte*=[ɑn nun tsi 'ɑ tɛ]
   b. QU in *quis*=[kwis]

Nátum vídimus, et chorus Angelórum collaudántes Dóminum.

['nɑ tum 'vi di mus ɛt kɔ ɾus ɑn dʒɛ lɔ ɾum kɔl lɑu 'dɑn tɛs 'dɔ mi num]

1) Moriarty
    a. No changes
2) Hines
    a. E in *Angelórum*=[ɑn dʒe lɔ ɾum], *collaudántes*=[kɔl lɑu 'dɑn tes]
3) Crow
    a. LL in *collaudántes*=[kɔ lɑu 'dɑn tɛs]
4) Sheil
    a. R in *chorus*=[kɔ ʀus] *Angelórum*=[ɑn dʒɛ lɔ ʀum]
    b. LL in *collaudántes*=[kɔ lɑu 'dɑn tɛs]
5) May/Tolin
    a. LL in *collaudántes*=[kɔ lɑu 'dɑn tɛs]
6) Trusler
    a. No change
7) Wall
    a. No Change
8) Jeffers
    a. No change
9) Copeman
    a. R in *chorus*=[kɔ ʀus] *Angelórum*=[ɑn dʒɛ lɔ ʀum]
10) Sanders
    a. LL in *collaudántes*=[kɔ lɑu 'dɑn tɛs]
11) Turner
    a. No change

Salve Regina

Sálve, Regína, máter misericórdiae : Víta, dulcédo, et spes nóstra, salve.
['sɑl vɛ ʀɛ 'dʒi nɑ 'mɑ tɛr mi sɛ ɾi 'kɔɾ di ɛ 'vi tɑ dul 'tʃɛ dɔ ɛt spɛs 'nɔ strɑ 'sɑl vɛ]

1) Moriarty
    a. No changes
2) Hines
    a. S in *misericórdiae*=[mi ze ɾi 'kɔɾ di e]
    b. E in *Sálve*=['sɑl ve], *Regína*=[ʀe 'dʒi nɑ], *misericórdiae*=[mi ze ɾi 'kɔɾ di e], *dulcédo*=[dul 'tʃe dɔ], *spes*=[spes], *salve*=['sɑl ve]
3) Crow
    a. R in *Regína*=[ɾɛ 'dʒi nɑ]
    b. CE in *dulcédo*=[dul 'tsɛ dɔ]
4) Sheil
    a. R in *máter*=['mɑ tɛʀ], *misericórdiae*=[mi sɛ ʀi 'kɔʀ di ɛ] *nóstra*=['nɔ stʀɑ]
5) May/Tolin
    a. *Regína*=[ɾɛ 'dʒi nɑ]
        i. Initial R is flipped.[111]
    b. S in *misericórdiae*=[mi zɛ ɾi 'kɔʀ di ɛ]
    c. R in *misericórdiae*=[mi zɛ ɾi 'kɔʀ di ɛ], *nóstra*=['nɔ stʀɑ]
6) Trusler
    a. R in *Regína*=[ɾɛ 'dʒi nɑ]
7) Wall
    a. S in *misericórdiae*=[mi zɛ ɾi 'kɔʀ di ɛ]
    b. R in *misericórdiae*=[mi zɛ ɾi 'kɔʀ di ɛ], *nóstra*=['nɔ stʀɑ]
8) Jeffers
    a. R in *misericórdiae*=[mi zɛ ɾi 'kɔʀ di ɛ], *nóstra*=['nɔ stʀɑ]
9) Copeman
    a. R in *misericórdiae*=[mi zɛ ɾi 'kɔʀ di ɛ], *nóstra*=['nɔ stʀɑ]
    b. S in *misericórdiae*=[mi zɛ ɾi 'kɔʀ di ɛ]
10) Sanders
    a. S in *misericórdiae*=[mi zɛ ɾi 'kɔʀ di ɛ]
    b. R in *máter*=['mɑ tɛʀ], *misericórdiae*=[mi zɛ ʀi 'kɔʀ di ɛ] *nóstra*=['nɔ stʀɑ]
11) Turner
    a. S in *misericórdiae*=[mi zɛ ɾi 'kɔʀ di ɛ]

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[111] May, 67.

Ad te clamámus, éxsules, fílii Hévae *(IMSLP and CPDL say "Evae")*
[ɑd tɛ klɑ 'mɑ mus 'ɛk su lɛs 'fi li i 'ɛ vɛ]

1) Moriarty
    a. No changes
2) Hines
    a. *Éxsules*=['eg zu les]
    b. X is voiced GZ as an alternative that Hines promotes in his transcriptions.[112]
    c. E is closed in *te*=['te], *éxsules*=['eg zu les] , *Hévae*=['e ve]
3) Crow
    a. No changes
4) Sheil
    a. X in *Éxsules*=['ɛg su lɛs]
        i. Words starting EXS follow the same rules as EX plus a vowel.[113]
5) May/Tolin
    a. X is voiced /gz/ before H or S.[114] *Éxsules*=['ɛg zu lɛs]
6) Trusler
    a. No change
7) Wall
    a. No change
8) Jeffers
    a. No change
9) Copeman
    a. No change
10) Sanders
    a. X in *éxsules*=['ɛg zu lɛs]
        i. In the audio demonstration, stress is incorrectly placed on the second syllable.
    b. A closed /e/ is clearly sounded in the first syllable of Hévae, although /e/ is not promoted in the accompanying material.
    c. Initial H in *Hévae*=['ʔɛ vɛ]
11) Turner
    a. X in *Éxsules*=['ɛg zu lɛs]

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[112] Hines, 19.
[113] Sheil, 24.
[114] May, 68.

Ad te suspirámus, geméntes et fléntes in hac lacrimárum válle.

[ɑd tɛ su spi ʻɾɑ mus dʒɛ ˈmɛn tɛs ɛt ˈflɛn tɛs in ɑk lɑ kɾi ˈmɑ ɾum ˈvɑl lɛ]

1) Moriarty
    a. No changes
2) Hines
    a. E in *te*=[te], *geméntes*=[dʒe ˈmen tes], *fléntes*=[ˈflen tes], *válle*=[ˈvɑl le]
3) Crow
    a. LL in *válle*=[ˈvɑ lɛ]
4) Sheil
    a. R in *suspirámus*=[su spi ʻʀɑ mus] *lacrimárum*=[lɑ kʀi ˈmɑ ʀum]
    b. LL in *válle*=[ˈvɑ lɛ]
5) May/Tolin
    a. LL in *válle*=[ˈvɑ lɛ]
    b. R in *lacrimárum*=[lɑ kʀi ˈmɑ ɾum]
6) Trusler
    a. No change
7) Wall
    a. No change
8) Jeffers
    a. No changes
9) Copeman
    a. R in *suspirámus*=[su spi ʻʀɑ mus] *lacrimárum*=[lɑ kʀi ˈmɑ ʀum]

10) Sanders
    a. Initial H in *hac*=[ʔɑk]
    b. R in *lacrimárum*=[lɑ kʀi ˈmɑ ʀum]
    c. LL in *válle*=[ˈvɑ lɛ]
11) Turner
    a. No change

Eia ergo, Advocáta nóstra, íllos túos misericórdes óculos ad nos convérte.

[ˈɛ ia ˈɛɾ gɔ ɑd vɔ ˈkɑ tɑ ˈnɔ strɑ ˈil lɔs ˈtu ɔs mi sɛ ri ˈkɔɾ dɛs ɔ ku lɔs ɑd nɔs kɔn ˈvɛɾ tɛ]

1) Moriarty
    a. No changes
2) Hines
    a. EI in *Eia*=[e jɑ]
3) Crow
    a. LL in *íllos*=[ˈi lɔs]

4) Sheil
   a. LL in *íllos*=['i lɔs]
   b. R in *ergo*=['ɛʀ gɔ] *nóstra*=['nɔ stɑ] *misericórdes*=[mi sɛ ʀi 'kɔr dɛs], *convérte*=[kɔn 'vɛʀ tɛ]
5) May/Tolin
   a. R in *ergo*=['ɛʀ gɔ] *nóstra*=['nɔ stɑ], *misericórdes*=[mi zɛ ɾi 'kɔr dɛs], *convérte*=[kɔn 'vɛʀ tɛ]
   b. S in *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs]
   c. LL in *íllos*=['i lɔs]
6) Trusler
   a. No change
7) Wall
   a. IA in *Eia*=['ɛ ja]
   b. R in *ergo*=['ɛʀ gɔ], *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs], *convérte*=[kɔn 'vɛʀ tɛ]
   c. S in *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs]
8) Jeffers
   a. R in *ergo*=['ɛʀ gɔ] *nóstra*=['nɔ stɑ], *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs], *convérte*=[kɔn 'vɛʀ tɛ]
   b. S in *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs] (slightly voiced)
9) Copeman
   a. S in *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs]
   b. R in *ergo*=['ɛʀ gɔ] *nóstra*=['nɔ stɑ], *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs], *convérte*=[kɔn 'vɛʀ tɛ]

10) Sanders
   a. R in *ergo*=['ɛʀ gɔ] *nóstra*=['nɔ stɑ], *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs], *convérte*=[kɔn 'vɛʀ tɛ]
   b. S in *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs]
   c. LL in *íllos*=['i lɔs]
11) Turner
   a. S in *misericórdes*=[mi zɛ ɾi 'kɔʀ dɛs]

Et Jésum, benedíctum frúctum véntris túi, nóbis post hoc exsílium osténde.
[ɛt 'jɛ sum bɛ nɛ 'dik tum 'fɾuk tum 'vɛn tris 'tu i 'nɔ bis pɔst ok ɛk 'si li um ɔ 'stɛn dɛ]
   1) Moriarty
      a. No changes

2) Hines
    a. S in *Jésum*=['je zum]
    b. E in *benedíctum*=[be ne 'dik tum], *véntris*=['ven tʀis], *exsílium*=[ek 'si li um], *osténde*=[ɔ 'sten de]
3) Crow
    a. S in *Jésum*=['jɛ zum]
4) Sheil
    a. X in *Exsílium*=[ɛg 'si li um]
    b. S in *Jésum*=['jɛ zum]
    c. R in *frúctum*['fʀuk tum], *véntris*=['vɛn tʀis]
5) May/Tolin
    a. S in *Jésum*=['jɛ zum]
    b. R in *frúctum*=['fʀuk tum], *véntris*=['vɛn tʀis]
    c. X in *exsílium*=[ɛg 'zi li um]
6) Trusler
    a. No change
7) Wall
    a. S in *Jésum*=['jɛ zum]
    b. R in *véntris*=['vɛn tʀis]
8) Jeffers
    a. S in Jésum=['je zum]
    b. R in *frúctum*=['fʀuk tum], *véntris*=['vɛn tʀis]
9) Copeman
    a. R in *frúctum*=['fʀuk tum], *véntris*=['vɛn tʀis]
    b. S in *Jésum*=['jɛ zum]
10) Sanders
    a. S in *Jésum*=['jɛ zum]
    b. R in *frúctum*=['fʀuk tum], *véntris*=['vɛn tʀis]
    c. X in *exsílium*=[ɛg 'zi li um]
11) Turner
    a. S in *Jésum*=['jɛ zum]
    b. X in *exsílium*=[ɛg 'zi li um]

O clémens: O pía: O dúlcis Vírgo María.
[ɔ 'klɛ mɛns ɔ 'pi ɑ ɔ 'dul tʃis 'vir gɔ mɑ 'ri ɑ]
    1) Jeffers
        a. R in *Vírgo*=['viʀ gɔ]
    2) Moriarty
        a. No changes
    3) Hines

- a. Final NZ in *clémens*=['kle menz]
- b. E in *clémens*=['kle menz]
4) Crow
    - a. CI in *dúlcis*=['dul tsis]
5) Sheil
    - a. R in *Vírgo*=['viʀ gɔ], *María*=[mɑ 'ʀi ɑ]
6) May/Tolin
    - a. R in *Vírgo*=['viʀ gɔ]
7) Trusler
    - a. No change
8) Wall
    - a. R in *Vírgo*=['viʀ gɔ]
9) Copeman
    - a. R in *Vírgo*=['viʀ gɔ], *María*=[mɑ 'ʀi ɑ]
10) Sanders
    - a. R in *Vírgo*=['viʀ gɔ]
11) Turner
    - a. No change

Veni Creator

Veni Creátor Spíritus, Méntes tuórum vísita : Imple supérna grátia Quae tu creásti péctora.
['vɛ ni kɾɛ 'ɑ tɔɾ 'spi ɾi tus 'mɛn tɛs tu 'ɔ ɾum 'vi si tɑ 'im plɛ su 'pɛɾ nɑ 'gɾɑ tzi ɑ kuɛ tu kɾɛ 'ɑ sti 'pɛk tɔ ɾɑ]

1) Moriarty
   a. TI in *grátia*=['gɾɑ tsi ɑ]
   b. QU in *Quae*=[kwɛ]
2) Hines
   a. S in *vísita*=['vi zi tɑ]
   b. E in *Veni*=['ve ni], *Creátor*=[kɾe 'ɑ tɔɾ], *Méntes*=['men tes], *Imple*=['im ple], *creásti*=[kɾe 'ɑ sti], *péctora*=['pek tɔ ɾɑ]
3) Crow
   a. QU in *Quae*=[kwɛ]
4) Sheil
   a. R in *Spíritus*=['spi ɾi tus], *tuórum*=[tu 'ɔ ʀum], *supérna*=[su 'pɛʀ nɑ], *grátia*=['gʀɑ tsi ɑ], *creásti*=[kɾɛ 'ɑ sti], *péctora*=['pɛk tɔ ʀɑ]
   b. QU in *Quae*=[kwɛ]
   c. TIA includes unvoiced S in *grátia*=['gɾɑ tsi ɑ]
5) May/Tolin
   a. R in *Creátor*=[kʀɛ 'ɑ tɔɾ], *supérna*=[su 'pɛʀ nɑ], *grátia*=['gʀɑ tsi ɑ], *creásti*=[kʀɛ 'ɑ sti]
   b. S in *vísita*=['vi zi tɑ]
   c. QU in Quae=[kwɛ]
   d. TI in *grátia*=['gʀɑ tsi ɑ]
6) Trusler
   a. TI in *grátia*=['gʀɑ tsi ɑ]
7) Wall
   a. S in *vísita*=['vi zi tɑ]
   b. R in *supérna*=[su 'pɛʀ nɑ]
   c. TI in *grátia*=['gɾɑ tsi ɑ]
   d. QU in *Quae*=[kwɛ]
8) Jeffers
   a. R in *supérna*=[su 'pɛʀ nɑ], *grátia*=['gʀɑ tsi ɑ], *creásti*=[kʀɛ 'ɑ sti]
   b. S in *vísita*=['vi zi tɑ] (slightly softened)
   c. TI in *grátia*=['gɾɑ tsi ɑ]
   d. QU in *Quae*=[kwɛ]

9) Copeman
   a. R in *Spíritus*=['spi ɾi tus], *tuórum*=[tu 'ɔ ʀum], *supérna*=[su 'pɛʀ nɑ],
      grátia=['gʀɑ tsi ɑ], *creásti*=[kʀɛ 'ɑ sti], *péctora*=['pɛk tɔ ʀɑ]
   b. TI in *grátia*=['gʀɑ tsi ɑ]
   c. QU in *Quae*=[kwɛ]
   d. S in *vísita*=['vi zi tɑ]

10) Sanders
    a. R in *Creátor*=[kʀɛ 'ɑ tɔɾ], *grátia*=['gʀɑ tsi ɑ], *creásti*=[kʀɛ 'ɑ sti]
    b. S in *vísita*=['vi zi tɑ]
11) Turner
    a. TI in *grátia*=['gɾɑ tsi ɑ]
    b. QU in *Quae*=[kwɛ]

Qui díceris Paráclitus, Altíssimi dónum Déi, Fons vívus, ígnis, caritas, Et spiritális únctio.
[kui 'di tʃɛ ɾis pa 'ɾa (confirm stress) kli tus ɑl 'tis si mi 'dɔ num 'dɛ i fɔns 'vi vus 'in jis 'kɑ ɾi tɑs ɛt
spi ɾi 'tɑ lis 'unk tzi ɔ]

1) Moriarty
   a. QU in *Qui*=[kwi]
   b. GN in *ígnis*=[i ɲis]
   c. TI in *únctio*=[unk tsi ɔ]
2) Hines
   a. Final NZ in *Fons*=[fɔnz]
   b. GN in *ígnis*=[i ɲis]
      i. Hines transcribes the GN as /ŋ/. This appears to be a typo, and it should
         be assumed that he intended /ɲ/.[115]
   c. NC in *únctio*=[unk tsi ɔ]
   d. E is closed in Déi ['de i]
3) Crow
   a. QU in *Qui*=[kwi]
   b. CE in *díceris*=['di tsɛ ɾis]
   c. SS in *Altíssimi*=[ɑl 'ti si mi]
   d. GN in *ígnis*=[i ɲis]
      i. When GN appears, it sounds /ɲ/.[116]

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[115] Hines, 13.
[116] Karna, 42.

4) Sheil
   a. QU in *Qui*=[kwi]
   b. GN in *ígnis* [ˈi ɲis]
   c. NC in *únctio* [ˈuŋk tsi ɔ]
   d. TIO in *únctio*=[uŋk tsi ɔ]
   e. SS in *Altíssimi*=[ɑl ˈti si mi]
   f. R in *Paráclitus*=[pɑ ˈʀɑ kli tus] *caritas*=[ˈkɑ ʀi tɑs] *spiritális*=[spi ʀi ˈtɑ lis]
5) May/Tolin
   a. QU in *Qui*=[kwi]
   b. SS in *Altíssimi*=[ɑl ˈti si mi]
   c. GN is transcribed as the glide /ɲ/.[117]
   d. TI in *únctio*=[ˈunk tsi ɔ]
6) Trusler
   a. TI in *únctio*=[ˈunk tsi ɔ]
7) Wall
   a. QU in *Qui*=[kwi]
   b. NS in *Fons*=[fɔnz]
   c. GN in *ígnis*=[i ɲis]
   d. NC, TI and syllabification in *únctio*=[ˈuŋ ktsi ɔ]
8) Jeffers
   a. QU in *Qui*=[kwi]
   b. GN in *ígnis*=[i ɲis]
   c. TI in *únctio*=[unk tsi ɔ]
9) Copeman
   a. QU in *Qui*=[kwi]
   b. R in *Paráclitus*=[pɑ ˈʀɑ kli tus] *caritas*=[ˈkɑ ʀi tɑs] *spiritális*=[spi ʀi ˈtɑ lis]
   c. GN sounds as double consonant.[118] *ígnis*=[ˈiɲ ɲis]
   d. IO in *únctio*=[unk tsjɔ]?
   e. TI in *únctio*=[unk tsi ɔ]
10) Sanders
   a. SS in *Altíssimi*=[ɑl ˈti si mi]
11) Turner
   a. QU in *Qui*=[kwi]
   b. GN in *ígnis*=[i ɲis]
   c. CTIO in *únctio*=[uŋk tsi ɔ]

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[117] May, 65.
[118] Copeman, 227.

Accénde lumen sénsibus, Infúnde amórem córdibus, Infírma nostril córporis Virtúte fírmans pérpeti.

[ɑ 'tʃɛn dɛ 'lu mɛn 'sɛn si bus in 'fun dɛ ɑ 'mɔ ɾɛm 'kɔɾ di bus in 'fiɾ mɑ 'nɔ stril 'kɔr pɔ ɾis viɾ 'tu tɛ 'fiɾ mɑns 'pɛɾ pɛ ti]

1) Moriarty
   a. No change
2) Hines
   a. Final NZ in *fírmans*=['fiɾ mɑnz]
   b. E in *Accénde*=[ɑ 'tʃen de], *lumen*=['lu men], *sénsisbus*=['sen si bus], *Infúnde*=[in 'fun de], *amórem*=[ɑ 'mɔ ɾem], *Virtúte*=[viɾ 'tu te]
3) Crow
   a. CC in *Accénde*=[ɑ 'tsɛn dɛ]
4) Sheil
   a. R in *amórem*=[ɑ 'mɔ ʀɛm] *córdibus*=['kɔʀ di bus] *Infírma*=[in 'fiʀ mɑ] *nostril*=['nɔ stʀil] *córporis*=['kɔʀ pɔ ʀis] *Virtúte*=[viʀ 'tu tɛ] *fírmans*=['fiʀ mɑns] *pérpeti*=[ˈpɛʀ pɛ ti]
5) May/Tolin
   a. CC in *Accénde*=[ɑt 'tʃɛn dɛ]
   b. R in *nostril*=['nɔ stʀil]
6) Trusler
   a. No change
7) Wall
   a. R in *córdibus*=['kɔʀ di bus], *Infírma*=[in 'fiʀ mɑ], *nostril*=['nɔ stʀil], *córporis*=['kɔʀ pɔ ʀis], *Virtúte*=[viʀ 'tu tɛ], *fírmans*=['fiʀ mɑnz], *pérpeti*=[ˈpɛʀ pɛ ti]
   b. NS in *fírmans*=['fiʀ mɑnz]
8) Jeffers
   a. R in *amórem*=[ɑ 'mɔ ʀɛm] *córdibus*=['kɔʀ di bus] *Infírma*=[in 'fiʀ mɑ] *nostril*=['nɔ stʀil] *córporis*=['kɔʀ pɔ ʀis] *Virtúte*=[viʀ 'tu tɛ] *fírmans*=['fiʀ mɑns] *pérpeti*=[ˈpɛʀ pɛ ti]
9) Copeman
   a. CC in *Accénde*=[ɑt 'tʃɛn dɛ]
   b. R in *amórem*=[ɑ 'mɔ ʀɛm] *córdibus*=['kɔʀ di bus] *Infírma*=[in 'fiʀ mɑ] *nostril*=['nɔ stʀil] *córporis*=['kɔʀ pɔ ʀis] *Virtúte*=[viʀ 'tu tɛ] *fírmans*=['fiʀ mɑns]
10) Sanders
   a. R in *córdibus*=['kɔʀ di bus] *Infírma*=[in 'fiʀ mɑ] *nostril*=['nɔ stʀil] *córporis*=['kɔʀ pɔ ʀis] *Virtúte*=[viʀ 'tu tɛ] *fírmans*=['fiʀ mɑns] *pérpeti*=[ˈpɛʀ pɛ ti]
11) Turner
   a. CC in *Accénde*=[ɑt 'tʃɛn dɛ]

Hóstem repéllas lóngius, Pacémque dónes prótinus : Ductóre sic te praévio, Vitémus ómne nóxium.

['ɔ stɛm ʀɛ 'pɛl lɑs 'lɔn dʒi us pɑ 'tʃɛm kuɛ 'dɔ nɛs 'prɔ ti nus duk 'tɔ ɾɛ sik tɛ 'pʀɛ vi ɔ vi 'tɛ mus 'ɔm nɛ 'nɔk si um]

1) Moriarty
   a. QU in *Pacémque*=[pɑ 'tʃɛm kwɛ]
2) Hines
   a. X in *nóxium*=['nɔg zi um]
   b. E in *Hóstem*=['ɔ stem], *repéllas*=[ʀɛ 'pel lɑs], *Pacémque*=[pɑ 'tʃem kue], *dónes*=['dɔ nes], *Ductóre*=[duk 'tɔ ɾe], *te*=[te], *Vitémus*=[vi 'te mus], *ómne*=[ɔm ne]

3) Crow
   a. LL in *repéllas*=[ɾɛ 'pɛ lɑs]
   b. QU in *Pacémque*=[pɑ 'tsɛm kwɛ]
4) Sheil
   a. LL in repéllas=[ʀɛ 'pɛ lɑs]
   b. QU in *Pacémque*=[pɑ 'tʃɛm kwɛ]
   c. R in *prótinus*=['pʀɔ ti nus] *Ductóre*=[duk 'tɔ ʀɛ] *praévio*=['pʀɛ vi ɔ]
5) May/Tolin
   a. LL in *repéllas*=[ɾɛ 'pɛ lɑs]
   b. R in *repéllas*=[ɾɛ 'pɛ lɑs]
   c. QU in *Pacémque*= [pɑ 'tʃɛm kwɛ]
   d. R in *praévio*=['pʀɛ vi ɔ]
6) Trusler
   a. R in *repéllas*=[ɾɛ 'pɛ lɑs]
7) Wall
   a. QU in *Pacémque*= [pɑ 'tʃɛm kwɛ]
8) Jeffers
   a. QU in *Pacémque*=[pɑ 'tʃɛm kwɛ]
9) Copeman
   a. QU in *Pacémque*=[pɑ 'tʃɛm kwɛ]
   b. R in *prótinus*=['pʀɔ ti nus] *Ductóre*=[duk 'tɔ ʀɛ] *praévio*=['pʀɛ vi ɔ]
10) Sanders
   a. H in *Hóstem*=['ʔɔ stɛm]
   b. R in *prótinus*=['pʀɔ ti nus], *praévio*=['pʀɛ vi ɔ]
   c. LL in *repéllas*=[ɾɛ 'pɛ lɑs]
11) Turner
   a. R in *repéllas*=[ɾɛ 'pɛl lɑs]
   b. QU in *Pacémque*=[pɑ 'tʃɛm kwɛ]

Amen.

['ɑ mɛn]

1) Moriarty
    a. No change
2) Hines
    a. E is closed in *Amen*=['ɑ men]
3) Crow
    a. No change
4) Sheil
    a. No change
5) May/Tolin
    a. No change
6) Trusler
    a. No change
7) Wall
    a. No change
8) Jeffers
    a. No change
9) Copeman
    a. No change
10) Sanders
    a. No change
11) Turner
    a. No change

CHAPTER 2

Challenges American Choirs Face with Latin Diction

With many options for Latin diction analyzed and transcribed into the IPA, the ambiguity

of varying terminology and explanation of sound has been overcome. The musician who wishes

to employ one of these transcriptions, whether it is one of the Roman methods or German,

French, or English Latin, faces challenges beyond knowing what the sounds should be in

applying these sounds in rehearsal and performance. A small number of leading choral

conductors were surveyed to identify these challenges and assist the musician curious in

applying different dialects to their performances.

The first step to consider in preparing a choir to sing in any foreign language is how the

sounds will be coached. Of the nine conductors who responded to the survey, seven of them

teach Latin diction to the choirs themselves. The other two engage diction coaches familiar with

the language to instruct their choirs. In both cases, all conductors said that a combination of IPA

transcriptions and rote demonstrations ("call and response") were used. Robert Page, Director of

Choral Studies at Carnegie Mellon University, had specific insight in using these two methods.

He uses IPA as a "lauching pad:" as a means of visually representing the sounds he coaches by

demonstration. In addition to written transcriptions and in-rehearsal rote learning, Dr. Earl

Rivers, Director of Choral Studies at the University of Cincinnati, College-Conservatory of

Music, additionally promotes the use of a distributable recording of a speaker and/or a previous

performance in which the pronunciation used is desirable. The challenge with IPA transcriptions

is the learning curve that exists with amateur singers unfamiliar with the alphabet and its sounds.

In this case, several conductors recommended focusing on rote learning while using IPA symbols to draw attention to the sounds that do not exist in standard American speech, like the closed /e/.

Using a combination of IPA transcriptions, rote learning, and practice recordings, there still remain inherent challenges to get singers to physically produce the correct sound. Specific sounds that seem universally challenging seem to be vowels.

1) Diphthongs, Diphthongs, Diphthongs

In German, Italian (Roman/Ecclesiastical), and French Latin, the vowels, when sounded alone, are not diphthongs. Eliminating diphthongs, or, to put it in a more positive way, singing pure vowels, is a skill that is constantly being developed in American choral rehearsals at all levels, says Frank Nemhauser, Music Director of the Berkshire Choral Festival. Telling a singer that "'E' does not sound as a diphthong. Stop singing a diphthong." only draws awareness to the fault. It does not propose a solution. Just as telling a runner to "stop running with poor posture!" is unhelpful without a proposal and demonstration of proper posture, the elimination of diphthongs, when necessary, requires instruction and training. Rev. Michael de Angelis, in *The Correct Pronunciation of Latin According to Roman Usage*, proposes that all E vowels sound as /ɛ/ in all cases, despite the "Roman usage" of Italian including both /ɛ/ and /e/. /ɛ/ is used to eliminate, or, more accurately, reduce the possibility of the "AY" sound creeping into words like *benedictus*.[119] Rather than sacrifice the inclusion of a sound /e/, a momentary breath suspension between the vowel and the following consonant used in training successfully eliminates the errant diphthong.[120]

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[119] De Angelis, 4.
[120] Gerald Darrow, *Four Decades of Choral Training,* Metuchen, NJ: The Scarecrow Press, Inc., 1975.

2) Vowel Quality

The letter I in Italian and French Latin most often should sound /i/. Particularly when followed by an N, as in *in*, American choirs fall into the trap of seeing a word that is also in the English language and pronouncing it accordingly as /ɪn/. One possible solution is to have the singers substitute a word that more naturally contains the /in/ sound, like "teen," and then gradually removing the /t/ in rehearsal.

Vowels, when they are to sound open, are often mistakenly closed, says Donald Nally, Director of Choral Organizations at Northwestern University. An example is the O, in Ecclesiastical *nostrum*, sounding as /o/. Finding English equivalents for open O, like *bought*, or *awful*, and merging them with the Latin words is highly effective in modifying this tendency. With the exception of English Latin, E sounds either as closed /e/ or open /ɛ/. It can be challenging to produce these pure vowels, and not the more natural /ɛɪ/ diphthong of American English. When a closed vowel is desired, practicing singing sustained tones on that vowel will draw attention to any diphthong pollution. Often, ensuring that the singer is audibly aware of a defect in diction is enough to correct it. This is especially true with open and closed vowels, which do not present any foreign sounds that require physical training to produce, like the rolled R, discussed below.

3) Improper Technique

Over-pronouncing words, that is, "choreographing with the mouth/lip movement almost every syllable of a phrase," results in distorted vowels and consonants.[121] This problem often comes from a singer's enthusiasm to present text clearly but is not being matched with vocal training that allows the singer to achieve this goal in the most effective and efficient manner.

This "choreography" can result in a widening of the mouth and moving of the jaw for consonants like D, L, and N, when moving the tongue only will result in a more appropriate sound. Vowel combinations like the EU in *deus*, when victimized by over-pronunciation, end up sounding as "da yoos."

4) R Pollution

The curse of what is commonly known as the "American R," plagues Latin diction in all forms. It can negatively influence the sound of the neighbor vowels, disrupting the purity of vowels for which the Romance languages are known. Karen Thomas, Artistic Director and Conductor of the Seattle Pro Musica, draws attention to this fault.[122] The challenge is similar to successfully singing /i/ in the Latin word *in*. A letter that looks the same in Latin and English sounds completely different in each language. In the case of Latin, it can either be flipped or rolled. When this should occur is a point of contention that is seen in the alternate transcriptions in Chapter 1. Regardless, training singers to produce a flipped or rolled R is a hurdle that must be overcome to achieve an aesthetically satisfying performance. Once the psychological barrier has been overcome and the sound explained, the physical barrier must then be conquered. Rolling an R is a skill that many singers find challenging. When explanation is not sufficient, one may consult sources that present exercises to help train this sound. One such resource is *Singer's Italian* by Evelina Colorni.

The first step to achieving a rolled R is to achieve a dentalized D. This sound is nearly identical to a single flipped R. Distinction must be made between a light, dentalized D and the heavier D of American English. To roll an R, Colorni suggests a relaxed tongue and jaw. The tip of the tongue must be "nimble, flexible and elastic." This requires development and

training.[123] Practicing dental consonants helps to develop these muscles. It is breath that

activates the vibrating of the tip of the tongue.[124] Lip trill exercises help to ensure one is using

the proper amount of breath to vibrate the tongue into the trilled R. Many times, singers will say

simply "I cannot roll an R." Knowing and teaching that it is an acquired skill to many people

will promote the elimination of the "American R" from many otherwise great performances.

5) Vowel Modification

All singers (and audiences) benefit from an applied knowledge of vowel modification.[125]

What one must keep in mind is that all voices are not created equal, and therefore modification

is different from section to section and voice to voice.[126] However, there are general guidelines

that can be used effectively in a rehearsal. Often, presenting several options with a group of

singers and experimenting among them to hear what sounds best produces the most desirable

result. The goal of modifying any vowel is to unify the quality of sound throughout the singing

range, and thus create greater intelligibility. [127]

Vowels are modified most often at the extreme ranges. At the top of the vocal range,

John Nix suggests moving from a pure /o/ or /a/ to a more open /ʌ/ or /œ/.[128] When /u/ is

required at the top of the range, modifying toward /ʊ/ o r /œ/ may produce a more uniform

sound. For vowels in the lower registers, this uniformity is achieved by using a more closed

vowel and smaller opening of the mouth. /ɛ/ modifies toward /e/, /ɔ/, to ward /o/, etc.[129] At first

consideration, these modification rules may seem to conflict the "Five Simple Vowel Sounds" of

Ecclesiastical Latin. However, when one recalls that the reason we modify at all is to give the

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[123] Evalina Colorni, *Singer's Italian: A Manual of Diction and Phonetics* (New York: G. Shirmer, 1970), 69.
[124] Colorni, 70.
[125] Karna, 11.
[126] Ibid., 19.
[127] Ibid., 20.
[128] Ibid., 21.
[129] Ibid., 24.

illusion of one sound while actually using one that is more physically and acoustically satisfying, these rules are not in contradiction at all. German, French, and English Latin feature many of these modified vowels, so using one or more of them in rehearsals and performances draws attention to them, so that when /œ/or /ʌ/ is called for, they are already familiar with the means required to create those sounds.

Why Use German, French, or English Latin?

With the Moto Proprio of 1903 and the subsequent publishing of *The Correct Pronunciation of Latin According to Roman Usage*, an avenue to relatively straightforward Latin pronunciation is readily available to musicians. A uniform pronunciation, especially one as simplified as "Ecclesiastical Latin," allows for more rehearsal time spent on other musical concepts. Donald Nally says

> "In the professional world, we have a very limited amount of time to prepare concerts we hope to be world-class; detours into Austrian Latin and French Latin, while not illegitimate, should be introduced if and when the substance of the work has been fully understood."

Scott Metcalfe, music director of Blue Heron in Boston, is a strong proponent of using different Latin dialects in performance.   To him, the main goal is

> "…to make Latin sound like a real language, not the pseudo-non-language of "Ecclesiastical Latin," which I suspect no-one really ever uses outside of the US. I find "Ecclesiastical Latin" fake-sounding and bland, unrealistically rigid (not like real human pronunciation), and not even genuinely Italian: truly unsatisfying to anyone who knows something about living Romance languages. Historical pronunciations of Latin are more engaging, and they seem to match the esthetic of the music better. Any pronunciation that reflects a vernacular promotes greater variety, whereas "Ecclesiastical Latin" tends to the bland and homogenized. French Latin in particular, but Italian or Spanish pronunciations too, bring in more closed and forward sounds, which help each voice sound distinct and thus complement the linear, equal-voiced nature of Renaissance polyphony. The goal is

NOT blend, which I regard as homogenization, but the opposite: that each voice, each line, should sound distinct, human, alive, and individual.

There are two main reasons a conductor will choose to use a non-Ecclesiastical dialect. One is to create a historically accurate performance, and the other is to create what they feel is a more aesthetically pleasing performance. On being historically accurate, Ron Jeffers compares using German Latin in a performance of a piece by a German composer on the same level as using period instruments in a concert of Baroque music. In addition to pronunciation, Jeffers draws attention to other aspects of vocal production that can be adjusted to produce a more historically informed performance, including vibrato, coloratura, articulation, phrasing and the use of choral ensembles comparable in size to those used at the time of the work's composition.[130]

The aesthetic and/or acoustic benefits of different Latin dialects are largely subjective, as can be seen in the contrast between Nally and Metcalfe's statements above. What matters most is that whatever pronunciation one chooses to use, they do so from an informed perspective. Examining works from German, French and English composers through the lenses of German Latin, French Latin, and English Latin will illuminate the potential benefits, or at the very least major differences, between performing these works using Ecclesiastical Latin and a dialect based on the composers' country of origin.

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[130] Jeffers 42

Identification of Sources

1) Ron Jeffers: *Translations and annotations of Choral Repertoire, Volume 1*

In the introduction is found a brief paragraph regarding the use of German/Austrian Latin and Jeffers' opinion regarding its appropriateness for certain repertoire. A diction guide with general rules for singing German Latin follows.

2) William V. May & Craig Tolin: *Pronunciation Guide for Choral Literature*

A brief description of German Latin is included in the form of a guide to slightly adjust the rules of Ecclesiastical Latin in music by German and Austrian composers.[131]

3) Hank Dahlman: *The Use of the International Phonetic Alphabet in the Choral Rehearsal*

Dahlman's chapter focuses specifically on the use of Germanic Latin in Carl Orff's Carmina Burana, but his rule and examples can be easily applied to a wider body of German/Austrian Literature. He includes a complete IPA transcription of the first movement of *Carmina* along with a thorough list of rules for each vowel and consonant.

4) Harold Copeman: *Singing in Latin*

The information Copeman provides for German Latin follows the same format as the other dialects covered. For the purpose of the transcriptions below, the "Skeleton Key" for modern standard German Latin was used, which is suitable for all German music after 1800.[132]

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[131] William V. May & Craig Tolin, *Pronunciation Guide for Choral Literature.* (Reston, VA: MENC, 1987), 69.
[132] Copeman 352

5) Kelly J. Turner: *IPANOW!*

Turner's software includes an option to select Germanic Latin as the output pronunciation. The changes made are minimal, similar to what May and Tolin suggest in their text.

Because there is no standard German Latin pronunciation that functions as de Angelis' does for Ecclesiastical Latin, transcriptions based on each authors works are shown without annotations. The reader can compare the Ecclesiastical pronunciation, found directly under each line of text, with each German Latin interpretation, whose numbers match the authors above.

Transcriptions of Texts

Ave Maria

Angelus Dómini nuntiávit Maríae.
['an dʒɛ lus 'dɔ mi ni nun tzi 'ɑ vit mɑ 'ɾi ɛ]

1) ['an gɛ lus 'do mi ni nun ti 'ɑ vit mɑ 'ɾi ɑ]
2) ['an gɛ lus 'dɔ mi ni nun tsi 'ɑ vit mɑ 'ɾi ɑ]
3) ['ɔn gɛ lʊs 'do mi ni nʊn tsi 'ɔ vit mɔ ' ʀi ɔ]
4) ['ʔan gɛ lʊs 'do mɪ ni nʊn tsi 'ɑ vɪt mɑ 'ʀi ɑ]
5) [aŋ gɛ lus dɔ mi ni nun tsi ɑ vit mɑ ɾi ɛ]

Et concépit de Spíritu Sáncto.
[ɛt kɔn 'tʃɛ pit dɛ 'spi ɾi tu 'sank tɔ]

1) [ɛt kon 'tse pit de 'spi ɾi tu 'zaŋ to]
2) [ɛt tsɔn 'tsɛ pit de 'spi ɾi tu 'zank tɔ]
3) [ɛt kɔn 'tsɛ pɪt dɛ 'spi ʀi tu 'sɔnk tɔ]
4) [ʔɛt kɔn 'tse pɪt de 'spi ʀɪ tu 'sank to]
5) [ɛt kɔn tsɛ pit dɛ spi ɾi tu saŋk tɔ]

Ave María, grátia plena, Dóminus técum : benedícta tu in muliéribus, et benedíctus frúctus véntris túi jesus.
['ɑ ve mɑ 'ɾi ɑ 'gɾɑ tzi ɑ 'plɛ nɑ 'dɔ mi nus 'tɛ kum bɛ nɛ 'dik tɑ tu in mu li ɛ' ɾi bus ɛt bɛ nɛ 'dik tus 'fɾuk tus 'vɛn tɾis 'tu i 'jɛ sus]

1) ['ɑ vɛ mɑ 'ɾi ɑ 'gɾɑ ti ɑ 'plɛ nɑ 'do mi nus 'te kum bɛ nɛ 'dik tɑ tu in mu li 'e ɾi bus, ɛt bɛ nɛ 'dik tus 'fɾuk tus 'ven tɾis 'tu i 'je zus]
2) ['ɑ vɛ mɑ 'ɾi ɑ 'gɾɑ tsi ɑ 'plɛ nɑ 'dɔ mi nus 'tɛ kum bɛ nɛ 'dik tɑ tu in mu li 'e ɾi bus, ɛt bɛ nɛ 'dik tus 'fɾuk tus 'vɛn tɾis 'tu i 'je zus]
3) ['ɔ fɛ mɔ 'ʀi ɔ 'gɾɔ tsi ɔ 'plɛ nɔ 'do mi nus 'te kʊm bɛ nɛ 'dɪk tɑ tu ɪn mu li 'e ʀi bʊs, ɛt bɛ nɛ 'dɪk tʊs 'fɾʊk tʊs 'fɛn tɾis 'tu i 'je zʊs]
4) ['ʔɑ fɛ mɑ 'ʀi ɑ 'gɾɑ tsi ɑ 'plɛ nɑ 'do mɪ nʊs 'te kʊm bɛ nɛ 'dɪk tɑ tu ʔɪn mu li 'e ʀɪ bʊs, ʔɛt bɛ nɛ 'dɪk tʊs 'fɾʊk tʊs 'fɛn tɾɪs 'tu i 'je zʊs]
5) [avɛ mɑ ɾi ɑ gɾɑ tsi ɑ plɛ nɑ dɔ mi nus tɛ kum bɛ nɛ dik tɑ tu in mu li ɛ ɾi bus ɛt bɛ nɛ dik tus fɾuk tus vɛn tɾis tui jɛzus]

María dixit: Ecce ancíla Dómini : fiat míhi secúndum vérbum túum.
[mɑ 'ɾi ɑ 'diks it 'ɛt tʃɛ an 'tʃi lɑ 'dɔ mi ni 'fi at 'mi ki sɛ 'kun dum 'vɛɾ bum 'tu um]

1) [mɑ 'ɾi ɑ 'dik zit 'ɛt tsɛ an 'tsi lɑ 'do mi ni 'fi at 'mi hi sɛ 'kun dum 'vɛɾ bum 'tu um]
2) [mɑ 'ɾi ɑ 'dig sit 'ɛt tsɛ an 'tsi lɑ 'do mi ni 'fi at 'mi ki sɛ 'kun dum 'vɛɾ bum 'tu um]
3) [mɔ 'ʀi ɔ 'dɪk sɪt 'ʔɛk tsɛ 'ʔɔn 'tsi lɔ 'do mi ni 'fi ɔt 'mi ki sɛ 'kun dʊm 'vɛɾ bʊm 'tu ʊm]
4) [mɑ 'ʀi ɑ 'dɪk sɪt 'ɛk tsɛ an 'tsi lɑ 'do mɪ ni 'fi at 'mi ki sɛ 'kʊn dʊm 'vɛɾ bʊm 'tu ʊm]

5) [mɑ ɾi ɑ dik sit ɛk tsɛ ɑn tsi lɑ dɔ mi ni fi ɑt mi ki sɛ kun dum vɛɾ bum tu um]

Ave María….

Et verbum caro factum est, et habitávit in nobis:
[ɛt 'vɛr bum 'kɑ ɾɔ 'fɑk tum ɛst ɛt ɑ bi 'tɑ vit in 'nɔ bis]

1) [ɛt vɛʀ bum 'kɑ ɾo 'fɑk tum ɛst ɛt hɑ bi 'tɑ vit in 'no bis]
2) [ɛt vɛʀ bum 'kɑ ɾɔ 'fɑk tum ɛst ɛt ɑ bi 'tɑ vit in 'nɔ bis]
3) [ɛt vɛʀ bʊm 'kɔ ɾo 'fɑk tʊm ɛst ɛt hɔ bi 'tɔ vɪt ɪn 'no bɪs]
4) [ʔɛt vɛʀ bʊm 'kɑ ɾo 'fɑk tʊm ʔɛst ʔɛt hɑ bi 'tɑ vɪt ɪn 'no bɪs]
5) [ɛt vɛɾ bum kɑ ɾɔ fɑk tum ɛst ɛt ɑ bi tɑ vit in nɔ bis]

Ave María…

Suggested Repertoire and Notes

Franz Biebl's setting of *Ave Maria* includes four chant solos that are not normally part of the *Ave Maria* text. Some of these texts are set separately by other composers, which makes their inclusion here useful beyond this piece alone. The most contrast will be achieved if the musician chooses one of the transcriptions that includes both open and closed vowels, like Copeman or Dahlman. This wider palate of vowel sounds promotes more natural text stress particularly in the passages of solo chant. Singing closed vowels in the accented syllables of words including *plena* and *dominus* and *Jesus* generally create a more focused sound for a chorus, particularly in the upper registers.

Example 1

Example 2

Example 3

Christus Factus Est

Chrístus fáctus est pro nóbis obédiens usque ad mortem, mortem autem crúcis.
['kɾi stus 'fak tus ɛst pɾɔ 'nɔ bis ɔ 'bɛ di ens 'u skuɛ ad 'mɔɾ tɛm 'mɔɾ tɛm 'au tɛm 'kɾu tʃis]

1) ['kʀi stus 'fak tus est pʀo 'no bis o 'be di ɛns 'us kvɛ ad 'moʀ tɛm ʻau tɛm kʀu tsis]
2) ['kʀi stus 'fak tus est pʀo 'no bis ɔ 'bɛ di ɛns 'us kvɛ ad 'moʀ tɛm ʻau tɛm kʀu tsis]
3) ['kʀɪs tʊs 'fɔk tʊs ɛst pʀo 'no bɪs o 'bɛ di ɛns 'ʊs kve at 'moʀ tɛm ʻau tɛm kʀu tsɪs]
4) ['kʀɪs tʊs 'fak tʊs ʔɛst pʀo 'no bɪs ʔo 'be di ɛns 'ʔʊs kve ʔat 'moʀ tɛm ʻʔao tɛm kʀu tsɪs]
5) [kɾi stus fak tus ɛst pɾɔ nɔ bis ɔ bɛ di ɛns us kvɛ ad mɔrtɛm au tɛm kɾu tsis]

Propter quod et Déus exaltávit íllum, et dédit ílli nómen,quod est super ómne nómen.
['pɾɔp tɛɾ kuɔd ɛt 'dɛ us ɛg sal 'ta vit 'il lum ɛt 'dɛ dit 'il li 'nɔ mɛn kuɔd ɛst 'su pɛr 'ɔm nɛ 'nɔ mɛn]

1) ['pʀop tɛɾ kvod ɛt 'de us ɛk zal 'ta vit 'il lum ɛt 'de dit 'il li 'no mɛn kvod ɛst zu pɛr 'om nɛ 'no mɛn]
2) ['pʀɔp tɛɾ kvɔd ɛt 'dɛ us ɛg sal 'ta vit 'i lum ɛt 'dɛ dit 'i li 'nɔ mɛn kvɔd ɛst zu pɛr 'ɔm nɛ 'nɔ mɛn]
3) ['pʀop tɛʀ kvot ɛt 'dɛ ʊs ɛk sɔl 'tɔ vɪt 'i lʊm ɛt 'dɛ dɪt 'i li 'no mɛn kvot ɛst su pɛʀ 'om nɛ 'no mɛn]
4) ['pʀɔp tɚ kfɔt ʔɛt 'de ʊs ʔɛk sal 'ta vɪt ' ʔi lʊm ʔɛt 'de dɪt ' ʔi li 'no mɛn kvɔt ʔɛst su pɚ ' ʔom nɛ 'no mɛn]
5) [pɾɔp tɛɾ kvɔd ɛt dɛ us ɛg zal ta vit il lum ɛt dɛ dit il li nɔ mɛn kvɔd ɛst su pɛr ɔm nɛ nɔ mɛn]

Suggested Repertoire and Notes

Anton Bruckner's *Christus Factus Est* is frequently performed and recorded, often with German Latin. Open /ʊ/, seen in the transcriptions of Copeman and Dahlman, promote a greater awareness of text stress in the opening homophonic phrase. Closing the E in *obediens* brings greater prominence and focus to the descending passage in measure seven. The sharp, harsh /kv/ and final unvoiced /t/ of *quod* highlight the written accents in the climactic phrase that begins in measure 57 and brings drama and intensity that would be lessened by singing /kwɔd/.

Example 4

Example 5

Example 6

Laudate Pueri

Laudáte púeri Dóminum: laudáte nómen Dómini.
[lɑu 'dɑ tɛ 'pu ɛ ɾi 'dɔ mi num lɑu 'dɑ tɛ 'nɔ mɛn 'dɔ mi ni]

1) [lɑu 'dɑ tɛ 'pu ɛ ɾi 'do mi num lɑu 'dɑ tɛ 'no mɛn 'do mi ni]
2) [lɑu 'dɑ tɛ 'pu ɛ ɾi 'dɔ mi num lɑu 'dɑ tɛ 'nɔ mɛn 'dɔ mi ni]
3) [lɑu 'dɔ tɛ 'pu ɛ ʀi 'do mi nʊm lɑu 'dɔ tɛ 'no mɛn 'do mi ni]
4) [lɑo 'dɑ tɛ 'pu ɛ ʀi 'do mi nʊm lɑo 'dɑ tɛ 'no mɛn 'do mi ni]
5) [lɑu dɑ tɛ pu ɛ ɾi dɔ mi num lɑu dɑ tɛ nɔ mɛn dɔ mi ni]

Sit nómen Dómini benedíctum, ex hoc nunc, et usque in saéculum.
[sit 'nɔ mɛn 'dɔ mi ni bɛ nɛ 'dik tum ɛks ɔk nunk ɛt 'us kuɛ in 'sɛ ku lum]

1) [zit 'no mɛn 'do mi ni bɛ nɛ 'dik tum ɛks hok nunk ɛt 'us kvɛ in ˈze² ku lum]
2) [zit 'nɔ mɛn 'dɔ mi ni bɛ nɛ 'dik tum ɛks ɔk nunk ɛt 'us kvɛ in ˈzɛː ku lum]
3) [sit 'nɔ mɛn 'dɔ mi ni bɛ nɛ 'dɪk tʊm ɛks hɔk nʊnk ɛt 'ʊs kvɛ ɪn 'sɛː ku lʊm]
4) [sit 'no mɛn 'do mi ni bɛ nɛ 'dɪk tʊm ɛks hɔk nʊnk ɛt 'ʊs kvɛ ɪn ˈseː ku lʊm]
5) [sit nɔ mɛn dɔ mi ni bɛ nɛ dik tum ɛks ɔk nuŋk ɛt us kvɛ in sɛ ku lum]

Suggested Repertoire and Notes

Felix Mendelssohn's setting of *Laudate Pueri* is for organ and 3-part women's choir

(SSA). Both the focus of closed vowels and the prolongation of pitch that the voiced initial S

allows are prominent throughout the setting, which is accessible to choirs of all levels.

Example 6

Example 7

Example 8

Example 9

Os Justi

Os jústi meditábitur sapiéntiam, et língua éjus loquétur judícium : lex Déi éjus in córde ipsíus.
[ɔs 'ju sti mɛ di 'ta bi tuɾ sɑ pi 'ɛn tzi ɑm ɛt 'lin gua 'ɛ jus lɔ 'kuɛ tuɾ ju 'di tʃi um lɛks 'dɛ i 'ɛ jus in 'kɔɾ dɛ ip 'si us]

1) [os 'ju sti mɛ di 'ta bi tuɾ za pi 'en ti ɑm ɛt lin gva 'e jus lo 'kve tuɾ ju 'di tsi um leks 'de i 'e jus in 'koʀ dɛ 'ip zi us]
2) [ɔs 'ju sti mɛ di 'ta bi tuɾ za pi 'en tsi ɑm ɛt lin gva 'ɛ jus lɔ 'kvɛ tuɾ ju 'di tsi um leks 'dɛ i 'ɛ jus in 'koʀ dɛ 'ip zi us]
3) [os 'ju sti mɛ di 'tɔ bi tuʀ sɔ pi 'ɛn tsi ɔm ɛt lin gvɔ 'ɛ jʊs lo 'kve tʊʀ ju 'di tsi ʊm lɛks 'dɛ i 'ɛ jʊs ɪn 'koʀ de 'ip zi us]
4) [ɔs 'ju sti mɛ di 'ta bi tuʀ sɑ pi 'ɛn tsi ɑm ɛt lin gva 'e jʊs lo 'kve tʊʀ ju 'di tsi ʊm lɛks 'dɛ i 'e jʊs ɪn 'koʀ de 'ip zi us]
5) [ɔs ju sti mɛ di ta bi tuɾ sɑ pi ɛn tsi ɑm ɛt lin gwa ɛ jus lɔ kvɛ tuɾ ju di tsi um lɛks dɛi ɛ jus in kɔɾdɛ ip si us]

Allelúia, allelúia.
[ɑl lɛ 'lu i ɑ, ɑl lɛ 'lu i ɑ]

1) [ɑl lɛ 'lu i ɑ]
2) [ɑ lɛ 'lu i ɑ]
3) [ɑ lɛ 'lu i ɑ]
4) [ɑ lɛ 'lu i ɑ]
5) [ɑl lɛ lu ja]

Suggested Repertoire and Notes

Bruckner's *Os Justi* is in stark contrast harmonically to *Christus Factus Est*. While they share a liturgical function, *Os Justi* is void of chromatics, written entirely in the Lydian mode. German Latin characteristics most obvious to performer and listener alike include initial voiced S in *sapientiam,* the /kv/ of *lingua* and *loquetur* and the /ts/ in *judicium*.

Example 10

Example 11

French Latin

"The French pronunciation of Latin is an extreme case, for it is in a class by itself."

-F. Brittain

"Pronunciations that can be ruled out for English singers are…French pronunciations."

-Frank Howes

Transcribing French Latin presents the same challenges as English Latin. Many authors mention these challenges, but there are few guides that codify methods to creating accurate transcriptions. In *Singing in Church*, Brittain makes frequent mention of the French pronunciation in supporting his argument for the maintenance of nationalistic dialects. Examples are found sporadically, including the description of a French priest speaking *sicut erat in principio* as / [sikyt erat in prɛ̃sipio].[133] There are only two English-language sources that present enough information to create transcriptions.

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[133] Brittain 42

Identification of Sources

1) Copeman: *Singing in Latin*

Copeman's definitive *Singing in Latin* presents extensive research on French vernacular speech and its crossover to French Latin. "Skeleton Keys" allow readers to apply rules to sounds based on their period of composition, up to modern day, and their position in words. By examining the changes between each key, one can see the influence of Roman Latin approaching the nineteenth century.

2) Reeves: *The use of French Latin for choral music*

Anthony Reeve's article in the *Choral Journal* cites Copeman as a primary source, but presents some alternate rules, enough so that comparison of each transcription is warranted.

1) All final consonants elide to the next syllable
2) QU is /kw/ in all cases
3) some consonants are dropped in consonant clusters
4) Final S is Z

Because there is no standard French Latin pronunciation that functions as de Angelis' does for Ecclesiastical Latin, transcriptions based on each authors works are shown without annotations. The reader can compare the Ecclesiastical pronunciation found directly under each line of text with each French Latin interpretation, whose numbers match the authors above.

Transcriptions of Texts

Ave Verum

Ave vérum Córpus nátum de María Vírgine :
['ɑ vɛ 'vɛ rum 'kɔɾ pus 'nɑ tum dɛ mɑ 'ɾi ɑ 'viɾ dʒi nɛ]

1) [a ve ve ɾom kɔɾ pys na tom de ma ɾi ɑ viɾ ʒi ne]
2) [a ve ve ɾo mkɔɾ py zna tom de ma ɾi ɑ vi ɾʒi ne]

Vere pássum, immolátum in crúce pro hómine:
['vɛ ɾɛ 'pas sum im mɔ lɑ tum in 'kɾu tʃɛ prɔ 'ɔ mi nɛ]

1) [ve ɾe pɑ zo mɛ̃ mo lɑ tom ɛ̃ kɾy se pɾo o mi ne]
2) [ve ɾe pɑ zo mɛ̃ mo lɑ to mɛ̃ kɾy se pɾo o mi ne]

Cújus látus perforátum flúxit aqua et sanguine:
['ku jus 'lɑ tus pɛɾ fɔ 'ɾa tum 'fluk sit 'ɑ kuɑ ɛt 'san gui nɛ]

1) [ky jys lɑ tys pɛɾ fo ɾa tom flyg si tɑ kwɑ ɛt sɑ̃ gɥi ne]
2) [ky ʒy zlɑ ty zpɛ ɾfo ɾa tom fly zi tɑ kwɑ ɛ tsɑ̃ gwi ne]

Esto nóbis praegustátum mórtis in examine.
['ɛ stɔ 'nɔ bis pɾɛ gu 'stɑ tum 'mɔɾ tis in ɛgs 'ɑ mi nɛ]

1) [e sto no bis pɾe gy stɑ tom mɔɾ tiz ɛ̃ neg sa mi ne]
2) [e to no bi zpɾe gy stɑ to mɔ ɾti zɛ̃ ne gsa mi ne]

O Jésu dúlcis! O Jésu píe! O Jésu fíli Maríae.
[ɔ 'jɛ su 'dul tʃis ɔ 'jɛ su 'pi ɛ ɔ 'jɛ su 'fi li mɑ 'ɾi ɛ]

1) [o ʒe zy dul siz o ʒe zy pi e o ʒe zy fi li mɑ ɾi ɑ]
2) [o ʒe zy dul si zo ʒe zy pi e o ʒe zy fi li mɑ ɾi ɑ]

Suggested Repertoire and Notes

Charles Gounod's setting does not introduce any irregular text stress, which makes either

Ecclesiastical Latin or French Latin suitable in its performance. More subtle differences in

pronunciation, including dropping consonants in clusters like *esto* and voicing final S as /z/ in

words like *nobis*, in addition to more noticeable differences, like pronouncing *jesu* as /ʒe zy/ and the C in *dulcis* as /s/ give this simple setting the French flavor that Gounod no doubt intended.

Example 12

Example 13

Ecce fidelis servus

Ecce fidélis sérvus et prúdens, quem constítuit Dóminus super famíliam súam.
['ɛ tʃɛ fi 'dɛ lis 'sɛr vus ɛt 'pɾu dɛns kuɛm kɔn 'sti tu it 'dɔ mi nus 'su pɛr fɑ 'mi li ɑm 'su ɑm]

1) [ɛk se fi de lis sɛr vy zɛt pɾy dɛ̃s kɥɛm kɔn sti ty it do mi nys sypɛr fɑ mi li am sy ɑm]
2) [ɛ se fi de li zɛr vy zɛ tpɾy dɛ̃ zkwɛ mkɔ nsti ty I tdo mi ny zypɛ rfɑ mi li ɑ msy ɑm]

Jústus germinábit sicut lílium : et florébit in aetérnum ante Dóminum.
['ju stus dʒɛr mi 'nɑ bit 'si kut 'li li um ɛt flɔ 'ɾɛ bit in ɛ 'tɛr num 'ɑn tɛ 'dɔ mi num]

1) [ʒy stys ʒɛr mi nɑ bit si kyt li li o mɛt flo ɾe bi tɛ̃ ne tɛr no mɑ̃ te do mi nom]
2) [ʒy sty zʒɛ ɾmi nɑ bi tsi ky tli li o mɛ tflo ɾe bi tɛ̃ ne tɛ ɾno mɑ̃ te do mi nom]

Ecce fidélis….

Suggested Repertoire and annotations

Gabriel Fauré's STB setting is ripe with "misplaced" accents that would make Eccelsastical Latin sound strange. Singing French Latin, in which stress is reduced overall and more naturally placed on final syllables, the text setting is clear. A musician's view that these French composers were simply doing it wrong or didn't know any better cannot be considered seriously when the care that they give to all other aspects of composition is so obvious. A much more reasonable view is that they were following a tradition that existed for hundreds of years, and persists today.

Example 14

Do - mi-nus su - per fa-mi-li-am

Example 15

si - cut li - li - um

Example 16

in ae - ter - num an - te   Do - mi - num.

Example 17

Quem cons - ti tu - it Do - mi - nus

Quem Vidistis Pastores

Quem vidístis, pastóres?
[kuɛm vi ˈdi stis pɑ ˈstɔ ɾɛs]

1) [kɥɛm vi di stis pɑ sto ɾɛs]
2) [kwɛ mvi di sti zpɑ sto ɾɛz]

dícite : annuntiáte nóbis, in terries quis appáruit?
[ˈdi tʃi tɛ ɑn nun tzi ˈɑ tɛ nɔ bis in tɛr ɾi ɛs kuis ɑp ˈpɑ ɾu it]

1) [di si te ɑ non si ɑ te no biz ɛ̃ te ɾi ɛs kɥi zɑ pɑ ɾy it]
2) [di si te ɑ no nsi ɑ te no bi zɛ̃ te ɾi ɛ zkwi zɑ pɑ ɾy it]

Nátum vídimus, et chorus Angelórum collaudántes Dóminum.
[ˈnɑ tum ˈvi di mus ɛt kɔ ɾus ɑn dʒɛ lɔ ɾum kɔl lɑu ˈdɑn tɛs ˈdɔ mi num]

1) [nɑ tom vi di myz ɛt ko ɾy zɑ̃ ʒɛ lo ɾom ko lo dɑ̃ tɛs do mi nom]
2) [nɑ to mvi di my zɛ tko ɾy zɑ̃ ʒɛ lo ɾom ko lo dɑ̃ tɛ zdo mi nom]

Suggested Repertoire and Notes

Perhaps no modern French composer's choral works can be brought in to focus with French Latin more clearly than those by Francis Poulenc. Copeman suggest using his Christmas motets, *Quatre motets pour le temps de Noël,* to introduce a choir to French Latin. Trying to apply Ecclesiastical stress and pronunciation is contradictory to Poulenc's intent.[134] The phrasing and accents make "complete sense" when sung with French Latin and taking into consideration that stress frequently falls on the final syllable in French words.
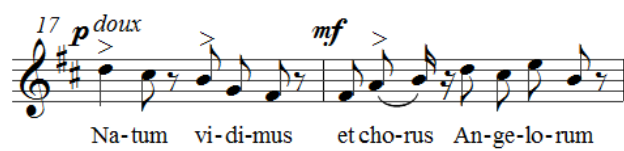
Example 18

Quem vi-dis-tis pas-to-res di-ci-te: an-nun-tia te no-bis in-ter-ris quis ap-pa-ru-it:

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[134] Copeman 212

Example 19

Veni Creator

Veni Creátor Spíritus, Méntes tuórum vísita : Imple supérna grátia Quae tu creásti péctora.
['vɛ ni kɾɛ 'ɑ tɔɾ 'spi ɾi tus 'mɛn tɛs tu 'ɔ ɾum 'vi si tɑ 'im plɛ su 'pɛɾ nɑ 'gɾɑ tzi ɑ kuɛ tu kɾɛ 'ɑ sti 'pɛk tɔ ɾɑ]

1) [ve ni kɾe ɑ tɔɾ spi ɾi tys mɛ̃ tɛs ty o ɾom vi zi tɑ ɛ̃ ple zy pɛɾ nɑ gɾɑ si ɑ kɥe ty kɾe ɑ sti pɛk to ɾɑ]
2) [ve ni kɾe ɑ tɔ ɾspi ɾi ty zmɛ̃ tɛ zty o ɾom vi zi tɑ ɛ̃ ple zy pɛ ɾnɑ gɾɑ si ɑ kwe ty kɾe ɑ sti pɛ kto ɾɑ]

Qui díceris Paráclitus, Altíssimi dónum Déi, Fons vívus, ígnis, caritas, Et spiritális únctio.
[kui 'di tʃɛ ɾis pɑ 'ɾɑ kli tus ɑl 'tis si mi 'dɔ num 'dɛ i fɔns 'vi vus 'in jis 'kɑ ɾi tɑs ɛt spi ɾi 'tɑ lis 'unk tzi ɔ]

1) [kɥi di se ɾis pɑ ɾɑ kli tyz ɑl ti zi mi do nom de i fɔns vi vy zi ɲis kɑ ɾi tɑ zɛt spi ɾi tɑ li zɛ̃ ksi o]
2) [kwi di se ɾi zpɑ ɾɑ kli ty zɑl ti zi mi do no mde i fɔ̃ zvi vy zi ɲi zkɑ ɾi tɑ zɛ tspi ɾi tɑ li zɛ̃ ksi o]

Accénde lumen sénsibus, Infúnde amórem córdibus, Infírma nostril córporis Virtúte fírmans pérpeti.
[ɑ 'tʃɛn dɛ 'lu mɛn 'sɛn si bus in 'fun dɛ ɑ 'mɔ ɾɛm 'kɔɾ di bus in 'fiɾ mɑ 'no stril 'kɔɾ pɔ ɾis viɾ 'tu tɛ 'fiɾ mɑns 'pɛɾ pɛ ti]

1) [ak sɛ̃ de ly mɛn sɛ̃ si byz ɛ̃ fɔ̃ de ɑ mo ɾɛm kɔɾ di by zɛ̃ fiɾ mɑ no stril kɔɾ po ɾis viɾ ty te fiɾ mɑ̃s pɛɾ pe ti]
2) [ɑ sɛ̃ de ly mɛ nsɛ̃ si by zɛ̃ fɔ̃ de ɑ mo ɾɛm kɔ ɾdi by zɛ̃ fi ɾmɑ no stri lkɔɾ po ɾi zvi ɾty te fi ɾmɑ̃ zpɛɾ pe ti]

Hóstem repéllas lóngius, Pacémque dónes prótinus : Ductóre sic te praévio, Vitémus ómne nóxium.
['ɔ stɛm ʀɛ 'pɛl lɑs 'lɔn dʒi us pɑ 'tʃɛm kuɛ 'dɔ nɛs 'pro ti nus duk 'tɔ ɾɛ sik tɛ 'pɾɛ vi ɔ vi 'tɛ mus 'ɔm nɛ 'nɔk si um]

1) [ɔ stɛm ɾe pe lɑs lɔ̃ ʒi ys pɑ cɛm kɥe do nɛs pro ti nys dyk to ɾe sik te pɾe vi o vi te myz ɔ̃ ne nɔg si om]
2) [ɔ stɛ mɾe pe lɑ zlɔ̃ ʒi y spɑ cɛ mkwe do nɛ zpro ti ny zdy kto ɾe si kte pɾe vi o vi te my zɔ̃ ne nɔ gsi om]
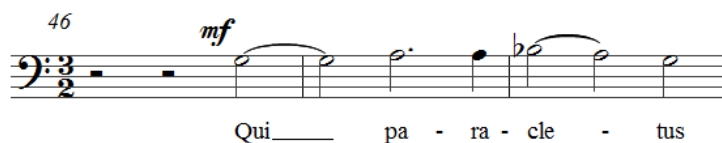
Amen.
['ɑ mɛn]

1) [ɑ mɛn]
2) [ɑ mɛn]

Suggested Repertoire and Notes

Camille Saint-Saëns' four-part male motet setting is composed in four sections that alternate duple and triple meter. The benefit of the use of French vowels and consonants in this piece is subjective, but observing the French approach to text accent has a clearly positive outcome. In the first triple meter section, which begins with the text *Qui paracletus*, the stress should fall on the second syllable [pɑ 'ɾɑ kli tus]. Saint-Saens sets the third syllable on a downbeat. By minimizing text stress, and using French Latin diction, this and other instances of displaced accent will feel more natural to singers and audiences alike.

Example 20

Example 21

Example 22

English Latin

With the complexities of the English language itself, it is even more difficult to create a definitive pronunciation of foreign words in "the English style." There are many exceptions to rules based on the origin of the word, so in creating a practical guide to pronouncing foreign words as though they were English words, more generalizations must be made. Singing a work by a nineteenth or twentieth century composer in English or Anglo-Latin is rarely done. It is this author's belief that this is because American musicians for the most part believe that by that point in history, Italian-based Latin was the norm. This is perpetuated when one studies the chapter on Anglo-Latin in *Singing Early Music*. Naturally, the content of this chapter stops at 1750. This suggests falsely to the reader that Anglo-Latin was no longer sung after 1750. F. Brittain, in 1934, published *Latin in Church*. This volume, although brief, is cited frequently in the sources examined below. Even in the first quarter of the twentieth century, there was opposition to conforming to Roman Latin because of a strong sense of nationalistic pride in music, just as there was, and is, in Germany and France.[135] Brittain concedes that in his time, an Italian pronunciation of Church Latin is recommended in contemporary manuals for singers.[136] Brittain's response, based on historical accuracy, is that there never was a uniform pronunciation of Latin, so why fabricate and impose one?[137] Brittain cites many examples from early in the first millennium that support this fact.

In some cases, including Pearsall's *In Ducli Jubilo* discussed below, singing English or French Latin preserves a rhyme scheme or alliteration that Ecclesiastical Latin would remove.[138]

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[135] Brittain 13
[136] Brittain 14
[137] Brittain 16
[138] Brittain 22

Unfortunately, Brittain does not give us a guide to English Latin that could be used to recreate the sounds he describes. He gives examples of English Latin vowels having the same long and short qualities as English vowel, including the word *regina* sounding /rɛdʒaɪnɑ/, but does not say how to determine whether a vowel in English Latin should be sounded long or short.[139] By explaining that English Latin changed very slowly and persisted through the twentieth century, he does, however, justify applying the guide in *Singing Early Music* to text in the nineteenth and twentieth centuries. Catholic clergy in England throughout the nineteenth century worked to give the liturgy a more Roman sound, but English Catholics "clung very much to their old ways" and referred to the Roman pronunciation of Latin as "the chees and chaws."[140]

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[139] Brittain 49
[140] Brittain 68

Identification of Sources

1) National Federation of Music Societies: *Choral Latin*

The National Federation of Music Societies, in its 1957 publication, presents three methods for pronouncing Latin texts set by English composers, or sung by English Choirs. It promotes the use of "English Latin" in one form or another, to present music from all composers, regardless of country of origin.[141] The Erasmus-based pronunciation, which prescribes pronouncing all words as though they were English, is suggested for nineteenth century repertoire and earlier, including any pieces with macaronic texts, in which Italianate vowels would ruin the rhyme scheme.[142] It is assumed that English choirs can sing Latin as though it were English without a guide, so none is supplied. For twentieth century repertoire, a "compromise" is prescribed, which includes the use of "continental" vowels and English consonants. In the phonetic transcriptions (non-IPA), there is no distinction made between closed and open vowels, so one may safely assume that since *The Correct Pronunciation of Latin According to Roman Usage* was published nearly thirty years prior, that the vowels described in that book are applicable to the "compromise" version of Latin here.

Because the book only prescribes "English" consonants, without explanation of the precise sound desired, additional sources must be referenced to determine how to most accurately transcribe these sounds into the IPA. Madeline Marshall's *The Singer's Manual of English Diction* has very clear rules for singing R in the English tradition.[143]

a) R should never sound before a consonant.
b) R should always sound before a vowel sound. This rule ignores word boundaries.

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[141] National Fed, 1
[142] National Fed, 1
[143] Marshall, 9

c) Double R sounds as a single R.

2) David Bennett King: *Latin Pronunciation*

King presents a thorough set of complex rules for determining the proper English sounds of Latin words. The underlying theme is to pronounce them as they would sound using the most common English sound for the letters.[144] To one looking for a straightforward guide, this source leaves a bit to be desired. In order to make effective use of the information King presents and apply it to a Latin text today, the author had to construct a spreadsheet, Appendix A, that presents all of the suggestions and exceptions before attempting any kind of phonetic transcription. A simplification of the language used in this 1891 publication overcomes a major hurdle to the musician in need of clear, intelligible rules in modern English.

3) Harold Copeman: *Singing in Latin*

Copeman includes a skeleton key that requires the reader to know whether a vowel is short or long before the key is useful. After research and assistance from Peter Wright, an outstanding student in the Classics department at the University of Cincinnati, the length of each vowel in these texts was determined.

4) Rigg: *Singing Early Music*

In *Singing Early Music*, Rigg covers the evolution of Anglo-Latin to 1750, using a chart that shows vowel and consonant sounds over the centuries. The latest version of each sound, as supported by Brittain's book, is appropriate for use in transcribing pronunciation for nineteenth and early twentieth century text settings.

Because there is no standard English Latin pronunciation that functions as de Angelis' does for Ecclesiastical Latin, transcriptions based on each authors works are shown complete without annotations. The reader can compare the Ecclesiastical pronunciation found directly

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[144] King 6

under each line of text with each English Latin interpretation, whose numbers match the authors above.

Ave Maris Stella

Ave máris stélla, Déi Máter álma, Atque semper Vírgo, Félix caéli pórta.

['αvɛ 'mα ɾis 'stɛl lα 'dɛ i 'mα tɛɾ 'al mα 'at kuɛ 'sɛm pɛɾ 'viɾ gɔ 'fɛ liks 'tʃɛ li 'pɔɾ tα]

1) ['αvɛ 'mα ɾis 'stɛ lα 'dɛ i 'mα tə 'al mα 'at kwɛ 'sɛm pə 'viə gɔ 'fɛ liks 'kɛ li 'pɔ tα]
2) ['e vi 'me ɾız stɛ le deɪ 'mæ tɛɾ 'æl me 'æt kwi sɛm pɛɾ 'vɪɾ go fi lɪks si lαɪ pɔɾte]
3) ['æ vi 'mæ ɾis 'stɛ læ deɪ meɪ tɛɾ æl mæ 'æt kwɛ sɛm pɛɾ vɪɾ gɔ 'fi lɪks si lɪ pɔɾ tæ]
   a. Many similarities between English Latin and German Latin because English is a Germanic language.
4) [æ vɪ mæ ɾız stɛ lα dɛ i 'me tɛɾ 'æl mα 'æt kwɪ 'sɛm pɛɾ 'vɪɾ go fi lɪks si li pɔɾ tα]

Súmens íllud Ave Gabriélis óre Fúnda nos in pace, Mútans Hévae nómen.
['su mɛns 'il lud 'αvɛ gα bɾi 'ɛ lis 'ɔ ɾɛ 'fun dα nɔs in 'pα tʃɛ 'mu tαns 'ɛ vɛ 'nɔ mɛn]

1) ['su mɛns 'i lud 'αvɛ gα bɾi 'ɛ lis 'ɔ ɾɛ 'fun dα nɔs in 'pα kɛ 'mu tαns 'hɛ vɛ 'nɔ mɛn]
2) ['sju mɛnz ı lʊd 'e vi gæ bɾı 'i lız 'o ɾi fʊn de nɔz ın 'pe si 'mju tænz 'hi vi 'no mɛn]
3) ['sju mins ı lʊd æ vi gæ bɾı 'i lıs 'oɣ ɾɛ fʊn dæ noɣs ın 'peɪ sɛ 'mju teɪns 'hɛ vi 'noɣ mɛn]
4) ['sjɣ mɛns 'ʌı lʊt 'æ vɪ gæ bɾı 'i lız 'o ɾı 'fʊn dα noz ın 'pe sı 'mjɣ tens 'hi vɛ 'no mɛn]

Sólve víncla réis, Prófer lumen caécis: Mála nóstra pélle, Bóna cúncta pósce.
['sɔl vɛ 'vink lα 'ʀɛ is 'pɾɔ fɛr 'lu mɛn 'tʃɛ tʃis 'mα lα 'nɔ strα 'pɛl lɛ 'bɔ nα 'kunk tα 'pɔ ʃɛ]

1) ['sɔl vɛ 'vink lα 'ʀɛ is 'pɾɔ fɛ 'lu mɛn 'kɛ kis 'mα lα 'nɔ strα 'pɛ lɛ 'bɔ nα 'kunk tα 'pɔs kɛ]
2) ['sɔl vi 'vın kle 'ɾi ız 'pro fɛr 'lju mɛn 'si sız 'me le nɔs tre 'pɛ li 'bo ne kʊn te pɔs ki]
3) ['sɔl vɛ vın klæ 'ʀɛ ıs proɣ fɪr 'lju mɛn 'si sis 'mæ læ 'nɔ strɛ pɛ lɛ 'bɔ næ 'kʊnk tæ pɔs kɛ]
4) ['sɔl vɪ 'vın klα ɾɛ ız pro fɪr 'ljɣ mɛn 'si sʌız 'mæ lα 'no strα 'pɛ lɪ 'bɔ nα 'kʊnk tα pɔ sɛ]

Mónstra te ésse mátrem: Súmat per te préces, Qui pro nóbis nátus, túlit ésse túus.
['mɔn strα tɛ 'ɛs sɛ 'mα trɛm 'su mαt pɛr tɛ 'prɛ tʃɛs kui pɾɔ 'nɔ bis 'nα tus 'tu lit 'ɛs sɛ 'tu us]

1) ['mɔn strα tɛ 'ɛ sɛ 'mα trɛm 'su mαt pɛə tɛ 'prɛ kɛs kwi pɾɔ 'nɔ bis 'nα tus 'tu lit 'ɛ sɛ 'tu us]
   a. Marshall describes the sound in words like *There,* and *here* include the open E and a neutral vowel (schwa) that takes the place of the R. This should naturally apply to the Latin word *per* and the like.[145]
2) ['mɔn strɛ ti 'ɛ si mæ trɛm sju mæt pɛr ti 'pri sɛz kwαɪ pro 'no biz 'ne tʊs 'tju lıt 'ɛ si 'tju ʊs]
3) [mɔn streɪ tɛ ɛ sɛ meɪ trɛm 'sju meɪt pɛr tɛ prɛ sis kwı proɣ 'noɣ bıs 'næ tʊs 'tʊ lıt ɛ sɛ tʊ ʊs]

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[145] Marshall, 10

4) ['mon stɑ tɪ 'ɛ sɪ 'me tɾɛm 'sjɤ met pɛɾ tɛ 'pɾɛ sɛz kwi pɾo no bɪz 'næ tʊz 'tʊ lɪt 'ɛ sɛ tʊ ʊs]

Vírgo singuláris, Inter ómnes mítis, Nos cúlpis solútos, Mítes fac et cástos.
['vir gɔ sin gu 'la ɾis 'in tɛr 'ɔm nɛs 'mi tis nɔs 'kul pis sɔ 'lu tɔs 'mi tɛs fak ɛt 'ka stɔs]

1) ['viə gɔ sin gu 'la ɾis 'in tɛ 'ɔm nɛs 'mi tis nɔs 'kul pis sɔ 'lu tɔs 'mi tɛs fak ɛt 'ka stɔs]
2) ['vir go sɪn gju 'le ɾɪz 'ɪn tɛr ɔm nɛz 'maɪ̯ tɪz nɔz 'kʊl pɪz so 'lju tɔz maɪ̯ tɛz fæk ɛt kæs tɔz]
3) [vir gɔ sin gʊ leɪ̯ ɾɪs ɪn tɛr 'ɔm nis 'maɪ̯ taɪ̯s noɰs kʊl paɪ̯s sɔ lju 'tɛ oɰs maɪ̯ tis feɪ̯k ɛt 'kæ stɔs]
4) ['vɪr go sɪn gʊ 'le ɾɪz 'ɪn tɛr 'ɔm nɛz 'mʌi tɪz noz 'kʊl pɪz so lʊ 'tɛ ɔz 'mʌi tɛz fek ɛt kæ stɔz]

Vítam praésta púram, Iter pára tútum: Ut vidéntes Jésum Semper collaetémur.
['vi tam 'pɾɛ sta 'pu ɾam 'i tɛr 'pa ɾa 'tu tum ut vi 'dɛn tɛs 'jɛ sum 'sɛm pɛr cɔl lɛ 'tɛ muɾ]

1) ['vi tam 'pɾɛ sta 'pu ɾam 'i tɛ 'pa ɾa 'tu tum ut vi 'dɛn tɛs 'jɛ sum 'sɛm pɛr cɔ lɛ 'tɛ muə]
2) ['vaɪ̯ tæm 'pɾɛ ste 'pju ræm aɪ̯ tɛ 'pe ɾe 'tju tʊm ʊt 'vaɪ̯ dɛn tɛz 'dʒi sʊm 'sɛm pɛr kɔ li 'ti muɾ]
3) ['vai tæm pri steɪ̯ 'pju ræm ɪtɛr 'pæ ɾeɪ̯ 'tʊ tom ʊt vɪ 'din tis 'dʒi zʊm 'sɛm pɛr kɔ li 'ti muɾ]
4) ['vʌi tæm 'pri sta 'pjɤ ræm 'ɪ tɛr 'pæ ɾa 'tʊ tʊm ʊt vɪ 'din tɛz dʒi sʊm 'sɛm pɛr kɔ lɛ 'ti muɾ]

Sit laus Déo Pátri Súmmo Chrísto décus, Spíritui Sáncto, Tríbus honor únus. Amen.
[sit laus 'dɛ ɔ 'pa tɾi 'sum mɔ 'kri stɔ 'dɛ kus 'spi ɾi tu i 'sank tɔ 'tɾi bus 'ɔ nɔɾ 'u nus 'ɑ mɛn]

1) [sit laus 'dɛ ɔ 'pa tɾi 'su mɔ 'kri stɔ 'dɛ kus 'spi ɾi tu i 'sank tɔ 'tɾi bus 'ɔ nɔɾ 'u nus 'ɑ mɛn]
2) [sɪt laɰs 'di oɰ 'pæ tɾaɪ̯ 'su mo 'kɾɪ sto 'di kʊz spi ɾi 'tu aɪ̯ sæn to 'tɾaɪ̯ bʊz 'ho nɔr 'ju nʊz 'e mɛn]
3) [sɪt laɰs 'dɪ oɰ 'pæ tɾɪ 'su mo kɾɪ stoɰ dɛ kʊs spi ɾɪ 'tʊaɪ̯ sænk toɰ 'tɾɪ bʊs 'ho nɔr 'ju nʊs ['eɪ̯ mɛn]
4) [sɪt sɔz 'dɛ o 'pæ tɾi sʊ mo 'kɾɪ sto dɛ kʊz spi ɾɪ 'tʊ ʌi 'sænk to 'tɾɪ bʊz hɔ nɔr 'jɤ nʊz]

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Suggested Repertoire and Notes

Edward Elgar's setting for choir and organ opens with a brief soprano solo. By using any of the transcriptions above the first sound of *Ave* by the soprano soloist will ensure that the audience will notice something different. In all cases except the Compromise, the vowel will either be an /'e/ as it would be in the word *Aviary* or an /æ/ as in *apple*. Other places that the English dialect will be prominent are in the initial sound of *sumens,* the C in *preces,* and final S throughout.

Example 23

A - ve

Example 24

Su- mens il - lud   A - ve

Example 25

pre - ces,

pre - ces,

pre - ces,

pre - ces,

Example 26

In Dulci Jubilo

In dúlci júbilo
[in 'dul tʃi 'ju bi lɔ]

1) N/A
    a. This piece is an example of a work with a macaronic text that calls for "Erasmian" Latin. All words should sound as they would if they were English to preserve the rhyme scheme.
2) [ɪn 'dʊl saɹ 'dʒu baɹ lo]
3) [ɪn 'dʊl si 'dʒju bɪ loɰ]
4) [ɪn dʊl si 'dʒjʏ bɪ lo]

Let us our homage shew;
Our heart's joy reclineth

In praesepio,
[in pɾɛ 'sɛ pi ɔ]

1) N/A
2) [ɪn pɾi 'zɛ pi o]
3) [ɪn pɾi zi pɪ oɰ]
4) [ɪn pɾɪ 'zi pɪ o]

And like a bright star shineth,

Mátris in grémio.
['mɑ tɾis in 'gɾɛ mi ɔ]

1) N/A
2) [mæ tɾɪz ɪn 'gɾi mi o]
3) [meɹ tɾɪs ɪn 'gɾɛ mɪ oɰ]
4) ['me tɾɪz ɪn gɾɛ mɪ o]

Alpha es et O.
['ɑl fɑ ɛs ɛt ɔ]
1) N/A
2) ['æl fe ɛz ɛt ɔ]
3) [æl fæ ɛs ɛt oɰ]

4) ['æl fɑ ɛz ɛt o]

O Jésu párvule (confirm stress)
[ɔ jɛ su 'pɑɾ vu lɛ]

   1) N/A
   2) [ɔ 'dʒi zu 'pæɾ vju li]
   3) [ɔ 'dʒi zu 'pæɾ vʊ lɛ]
   4) [o 'dʒi zjɤ 'pæɾ vʊ lɪ]

My heart is sore for thee!
Here me, I Beseech thee,

O Puer optime!
[ɔ 'pu ɛɾ 'ɔp ti mɛ]

   1) N/A
   2) [ɔ pju ɛɾ 'ɔp taɪ̯ mi]
   3) [ɔ pʊ ɛɾ ɔp tɪ mɛ]
   4) [o pʊ ɛɾ ɔp tɪ mɪ]

My prayer let it reach thee,

Princeps gloriae!
[ɔ 'pɾin tʃɛps 'glɔ ɾi ɛ]

   1) N/A
   2) ['pɾɪn kɛpz 'glo ɾi i]
   3) ['pɾɪn sɛps gloɰ ɾi ei̯]
   4) [o 'pɾɪn seps glo ɾi ɛ]

Trahe me poste!
['tɾɑ ɛ mɛ 'pɔ stɛ]
   1) N/A
   2) ['tɾe hi mi pɔ sti]
   3) ['tɾæ hɛ mɛ 'pɔ stɛ]
   4) [tɾɑ hɪ mɪ pɔ stɪ]

O Patris caritas,
[ɔ 'pɑ tɾis 'kɑ ɾi tɑs]

  1) N/A
  2) [ɔ pæ tɾɪz 'kɑ ɾaɪ̯ tæz]
  3) [ɔ pei̯ tɾɪs kei̯ ɾɪ tæs]
  4) [o 'pe tɾɪz kɑ ɾɪ tæz]

O Nati lenitas!
[ɔ 'nɑ ti 'lɛ ni tɑs]

    1) N/A
    2) [ɔ 'ne tɑi̯ 'lɛ nɑi̯ tɑz]
    3) [ɔ nei̯ tɪ 'li nɪ tæs]
    4) [o 'ne ti 'li nɪ tæz]

Deeply were we stained

Per nostra crinima;
[pɛɾ 'nɔ stɾɑ 'kri mi nɑ]

    1) N/A
    2) [pɛɾ 'nɔ stɾe 'kɾɪ nɑi̯ me]
    3) [pɛɾ noɰ stɾæ kɾɑi̯ nɪmæ]
    4) [pɛɾ 'no stɾɑ kɾʌi nɪ mɑ]

But thou has for us gained

Coelorum gaudia
[tʃɛ 'lɔ ɾum 'gɑu di ɑ]
    1) N/A
    2) [si 'lo ɾʊm 'gɔ di e]
    3) [si 'loɰ ɾʊm gɑɰ dɪ æ]
    4) [si 'lo ɾʊm 'gɔ dʒɑ]

O that we were there!

Ubi sunt gaudia,
['u bi sunt 'gɑu di ɑ]
    1) N/A
    2) ['u bi sʊnt 'gɔ di e]
    3) ['ʊ bɑi̯ sʊnt gɑɰ dɪ æ]
    4) ['ʊ bʌi sʊnt 'gɔ dʒɑ]

If that they be not there?
There are angels singing

Nova cantica,
['nɔ vɑ 'kan ti kɑ]
    1) N/A
    2) [no ve kæn tɑi̯ ke]
    3) [nɔ væ kæn tɪ kæ]
    4) ['nɔ vɑ 'kæn tɪ kɑ]

There the bells are ringing

In Regis curia:
[in 'ʀɛ dʒis ku ɾi ɑ]
    1) N/A
    2) [ɪn 'ɾi dʒɪz 'kju ɾi e]
    3) [ɪn ɾi dʒɪs kʊ ɾɪ ej]
    4) [ɪn ɾi dʒɪz kʊ ɾdʒɑ]

O that we were there.

There are angels singing,
There the bells are ringing

In Regis curia:
[in 'ʀɛ gis ku ɾi ɑ]
    1) N/A
    2) [ɪn 'ɾi dʒɪz 'kju ɾi e]
    3) [ɪn ɾi dʒɪs kʊ ɾɪ ej]
    4) [ɪn ɾi dʒɪz kʊ ɾdʒɑ]

O that we were there!

Suggested Repertoire and Notes

There is no clearer example in this document of a piece that requires non-Ecclesiastical Latin diction than Robert Pearsall's (1795-1856) setting of *In Ducli Jubilo*. If one sings the Lain in the Roman style, the rhyming sounds of *parvule* / *sore for thee* / *optime* / *glorioe / poste* in the first two verses are destroyed. In verse three, the final sound of *gained* is rhymed with *gaudia*. Singing English and Italian Latin, the /eɪ/ of *gained* and *there* does not rhyme with the Italian /ɑ/ of *gaudia* and *curia* However, following English Latin rules, the final A in *gaudia* and *curia* is sung /e/ or /eɪ/ and the rhyme is preserved.

Example 27a

O   Je - su   par - vu - le!_____ My heart is   sore for   thee!_____

Example 27b

Hear me,   I   be - seech____ thee, O Puer op - ti - me!_____

Example 27c

My   prayer_   let   it reach thee, O Prin - ceps   glo - ri - oe!_____

Example 27d

Tra - he   me post - te!_____   Tra - he   me post te!

Example 28

Deep - ly   were   we   stain - ed   Per   nos - tra   cri - mi - na;_____

Justorum Animae

Justórum ánimae in mánu Déi sunt, et non tánget íllos torméntum malítiae : vísi sunt óculis insipiéntium móri: ílli autem sunt in pace, alleluia.
[ju ˈstɔ ɾum ˈɑ ni mɛ in ˈmɑ nu ˈdɛ i sunt ɛt nɔn ˈtan dʒɛt ˈil lɔs tɔɾ ˈmɛn tum mɑ ˈli tzi ɛ ˈvi si ˈsunt ˈɔ ku lis in si pi ˈɛn tzi um ˈmɔ ɾi ˈil li ˈɑu tɛm sunt in ˈpɑ tʃɛ ɑl lɛ ˈlu ia]

1) [ju ˈstɔ ɾum ˈɑ ni mɛ in ˈmɑ nu ˈdɛ i sunt ɛt nɔn ˈtan gɛt ˈi lɔs tɔ ˈmɛn tum mɑ ˈli ti ɛ ˈvi si ˈsunt ˈɔ ku lis in si pi ˈɛn ti um ˈmɔ ɾi ˈi li ˈɑu tɛm sunt in ˈpɑ kɛ ɑ lɛ ˈlu ia]
   a. The "compromise" between "continental vowels" with "English consonants" would suggest that an initial J would sound /dʒ/ as in the English "Jesus" or "Jerusalem." However, in the phonetic transcriptions, initial J is transcribed as "Y." This seems counterintuitive to the point of the compromise, especially since other English Latin sources suggest /dʒ/.
2) [dʒʊ ˈsto ɾʊm ˈæ naɪ mi ɪn ˈme nju ˈdi aɪ sʊnt ɛt nɔn ˈtæn dʒɛt ˈɪ lɔz tɔɾ ˈmɛn tʊm mæ ˈlaɪ ʃi i vaɪ zaɪ sʊnt ˈo kju lɪz ɪn sɪ pi ˈɛn ʃi ʊm ˈmo ɾaɪ ˈɪ laɪ ˈɔ tɛm sʊnt ɪn ˈpe si æ li ˈlu i e]
3) [dʒʊ ˈstoɣ ɾʊm ˈæ ni mi ɪn ˈmæ nju dɛ ɪ sʊnt ɛt nɔn ˈtæn dʒɛt ɪ loɣs tɔɾ ˈmɛn tʊm mæ ˈlɪ ti i ˈvaɪ zaɪ sʊnt ɔ kʊ laɪs ɪn saɪ pɪ ˈɛn tɪ ʊm moɣ ɾi ˈɪ lɪ ˈaɣ tɛm sʊnt ɪn peɪ sɛ æ lɛ lʊ ɪ ɑ]
4) [dʒʊ sto ɾʊm ˈæ ni mɛ ɪn ˈmæ ny ˈdɛ i sʊnt ɛt nɔn tæn dʒɛt ˈɪ lɔz tɔr ˈmɛn tʊm mæ ˈlʌi ʃɛ ˈvʌi zi sʊnt ˈɔ kʊ lɪz ɪn zi pɪ ɛn ʃʊm ˈmo ɾi ˈɪ li ˈɔ tɛm sʊnt ɪn pe sɪ æ lɪ ljɣ dʒɑ]

Suggested Repertoire and Notes

There are no known printed suggestions for pronouncing English Latin for works written after the early twentieth century such by Vaughan Williams or Britten, but Copeman discusses works from the earlier twentieth century, including Charles Villiers Stanford's *Three Motets*.[146] Stanford wrote them to be sung at Trinity College when singers would have known the Classical and English Latin pronunciation better than an imported Italian dialect. Copeman does not rule out traditional English Latin, but, with explanation, suggests that a dialect close to the "compromise," where Italian vowels were mixed with English consonants, would best serve the music.[147] Consonants that will sound most striking to musicians and listeners accustomed to Ecclesiastical Latin include the /dʒ/ of *justorum*. Furthermore, choristers may now, without shame, sing /ɪn/ when *in* appears. This alone could save hours of rehearsal.

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[146] Copeman 199
[147] Copeman 200

Example 29

Example 30

CONCLUSION

The information above does not present a clear answer to the question "how should Latin be pronounced?" Instead, the information presents the tools an interested musician needs to draw an informed, educated conclusion on their own. Many of the sources, particularly those published in the late nineteenth and early twentieth century are out of print, widely unknown, and difficult to acquire. Drawing attention alone to their existence can assist greatly in future research by musicians in community ensembles, public schools, and universities. There is no single definitive way to sing Roman Latin, German Latin, French Latin, or English Latin. On this subject, a musician must base their decision on the best scholarly information available. The ultimate goal of pronunciation in music is to create sounds that are clearly understood, aesthetically pleasing, dramatically effective, and physically comfortable.

Vowel Rules

Long Vowels

Rule #	1	2	3	4
Vowel Rule	Final	before a single consonant in a penultimate syllable	in a penultimate or non-final unaccented syllable, a vowel before a mute + L or R (ex: TR, PL) is long (ex: suplex)	Before another vowel.
exceptions	none	none	I, U, Y	I, U

Rule #	5	6	7	8
Vowel Rule	before one or more consonants in an accented penultimate syllable. (3+syllable words)	before a non-final unaccented syllable	Before a diphthong	In a non-final unaccented syllable, before a mute + L or R (ex: TR, PL) (ex: suplex)
exceptions	none	none	none	none

Short Vowels

Rule #	9	10	11	12
Vowel Rule	within a final syllable that ends with a consonant	before X	before one or more consonants in any accented syllable (except the penultimate). Only applicable to 3+ syllable words.	before any 2 consonants except a mute folllowed by L or R, like (vowel)+TR or PL
exceptions	none	none	A, E, I, O, U	none

Vowel Exceptions

	A	E	I	O	U	Y
	Long	**Long**	**Long**	**Long**	**Long**	**Long**
	followed by a single consonant or mute before L or R is long	followed by a single consonant or mute before L or R are long	when it stands alone before a single consonant, is sometimes long (ex: italics)	followed by a single consonant or mute before L or R are long	In any syllable excep the last, when followed by a single consonant or mute followed by L or R (except BL) is long	
See Rule #	11	11	3	11	11	
	preceded by QU and followed by DR or RT is /a/ quadrant		when between accented A, E, O or Y and another vowel, it sounds /j/.		When preceded by Q and followed by a vowel, sounds /w/.	
See Rule #	11		4		4	
			In the first syllable of a word, when followed by an accented vowel, is long.			
See Rule #						
	Short	**Short**	**Short**	**Short**	**Short**	**Short**
		Before final R or before R followed by another consonant: pronounced as in *her, fir, pur*.	before final R or before R followed by another consonant: pronounced as in *her, fir, pur*. (hut?)		before final R or before R followed by another consonant: pronounced as in *her, fir, pur*. (hut?)	
See Rule #		11	11		11	
			in any unaccented syllable that isn't first or last is short		When followed by, GL, TL or (BL + A, E, I, or O) is short	In any unaccented syllable that isn't first or last is short
See Rule #			3		3	3

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Consonant Rules

C	Sounds /s/ before E, I, Y, AE, and OE	sounds /ʃ/ between an accented syllable and EU or YO.	before T is silent	Sounds /k/ in all other cases
CH	before TH is silent			
CI	sounds /ʃ/ after an accented syllable			
G	Sounds /dʒ/ before E, I, Y, AE, OE	Sounds /g/ in all other cases	before M is silent	
M	before N is silent			
P	before T is silent	before S is silent		
S	sounds /z/ in final position	sounds /z/ after E, AE, AU, B, M, N, R	Sounds /z/ between vowels in words that are common in English, like *Jesus* or *Caesar*.	
SI	sounds /ʒ/ after an accented syllable			
T	sounds /t/ after S, T, X	sounds /t/ within ending TIER	before M is silent	
TI	sounds /ʃ/ after an accented syllable			
X	sounds /ks/	between E or U and an accented vowel, it sounds /gz/	Initial X sounds /z/	
XI	sounds /kʃ/ after an accented syllable			

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