

Pronunciation notes

The Latin in this work should be pronounced using classical rules, and not as in Church Latin (for example, double c (as in “accipe”) should be pronounced with a *k* sound rather than a *ch*).

Consonants

- g hard as in get
- v as w (there is no separate w in Latin)
- y is rare but when found should be pronounced as a cross between “oo” and “ee”, a little like the vowel *u* in French.
- z TS as in fits

Vowels

- a AHR as in father
- e AY as in prey
- i EE as in machine
- o OH as in over
- u OO as in ruse

Diphthongs

- ae AI as in aisle
- au OW as in owl
- ei EI as in freight
- eu EU as in feud
- oe OY as in boy
- ui UI as in Ouija

Other combinations

- bs PS as in lapse
- cc K as in baccarat
- ch K as in tachometer
- ph Pe-He as in uphill
- th Te-he as in outhouse

Elisions

In Latin prose every letter is sounded but in poetry certain sounds can be elided (i.e. omitted), and this is very important to the rhythm of Latin poetry. The most common situation is when a word that ends with a vowel is followed by a word that starts with one.

These elisions are indicated in the lyrics with a curved underscore (for example pu-e-ri_in-te-gri). In this piece the two elided syllables are given a single note, and singers should normally just omit the first vowel. So the above example would be sung as pu-e-rin-te-gri.

Just very occasionally I have ignored the elision where I felt the musical demands were strong enough.