

## 01. Ave Maria

Latin	English
Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus. Sancta Maria, Mater Dei, Ora pro nobis peccatoribus, Nunc et in hora mortis nostrae. Amen	Hail Mary, full of grace, the Lord is with thee, Blessed art thou among women, And blessed is the fruit Of thy womb, Jesus. Holy Mary, Mother of God, Pray for us sinners Now and at the hour of our death. Amen

## 01. Ave Maria

This is surely the most beloved prayer exclusive to the Catholic faith. The melody line of the “Hail Mary” (perhaps from the 13th century) is remarkable for its range, flexibility, and subtle tonal curiosities (at least to modern ears). This pure, clean chant line was used as the basis for large polyphony settings for hundreds of years. Today, however, the chant that goes with the prayer is nearly unknown to the post-conciliar generations.

Like the prayer, the song is in two parts. It begins emotionally, with a line that spans a wide range but quickly settles down to a contemplative style. The emotion picks back up again with the second section, “*Sancta Maria*,” hitting the highest tone in the fourth syllable, a full octave from its lowest pitch. The Amen is not an afterthought but integral to the prayer.

Sung slowly and with love, with one voice or many, this piece can move listeners to tears. Sung quickly with energy, it can be exuberant and liberating. Today it sounds fresh and alive and perfectly fitting for the one for whom it is sung. And what better way to begin to learn the Latin of this prayer than by knowing the tune that goes with it?

## 02. Adoro Te Devote

### Latin

1. Adoro te devote, latens Deitas,  
Quae sub his figuris vere latitas;  
Tibi se cor meum totum subjicit,  
Quia te contemplans, totum deficit.
2. Visus, tactus, gustus in te fallitur,  
Sed auditu solo tuto creditur;  
Credo quidquid dixit Dei Filius,  
Nil hoc verbo veritatis verius.
3. In Cruce latebat sola Deitas.  
At hic latet simul et humanitas:  
Ambo tamen credens, atque confitens,  
Peto quod petivit latro paenitens.
4. Plagas, sicut Thomas, non intueor,  
Deum tamen meum te confiteor:  
Fac me tibi semper magis credere,  
In te spem habere, te diligere.
5. O memoriale mortis Domini,  
Panis vivus vitam praestans homini:  
Praesta meae menti de te vivere,  
Et te illi semper dulce sapere.
6. Pie pellicane Jesu Domine,  
Me immundum munda tuo Sanguine:  
Cujus una stilla salvum facere  
Totum mundum quit ab omni scelere.
7. Jesu, quem velatum nunc aspicio,  
Oro, fiat illud, quod tam sitio,  
Ut te revelata cernens facie,  
Visu sim beatus tuae gloriae. Amen.

### English

1. O Godhead hid, devoutly I adore Thee,  
Who truly art within the forms before me;  
To Thee my heart I bow with bended knee,  
As failing quite in contemplating Thee.
2. Sight, touch, and taste in Thee are each deceived;  
The ear alone most safely is believed.  
I believe all the Son of God has spoken :  
Than Truth's own word there is no truer token.
3. God only on the Cross lay hid from view,  
But here lies hid at once the manhood too :  
And I, in both professing my belief,  
Make the same prayer as the repentant thief.
4. Thy wounds, as Thomas saw, I do not see;  
Yet Thee confess my Lord and God to be.  
Make me believe Thee ever more and more,  
In Thee my hope, in Thee my love to store.
5. O Thou, memorial of our Lord's own dying!  
O living bread, to mortals life supplying!  
Make Thou my soul henceforth on Thee to live;  
Ever a taste of heavenly sweetness give.
6. O loving Pelican! O Jesu Lord!  
Unclean I am, but cleanse me in Thy Blood :  
Of which a single drop, for sinners spilt,  
Can purge the entire world from all its guilt.
7. Jesu! whom for the present veiled I see,  
What I so thirst for, oh, vouchsafe to me :  
That I may see Thy countenance unfolding,  
And may be blest Thy glory in beholding. Amen

## 02. Adoro Te Devote

“Godhead here in hiding, whom I do adore; masked by these bare shadows, shape and nothing more.” The text to this hymn of thanksgiving and adoration belongs to St. Thomas Aquinas (1225-1274), and its most famous English translation to Gerard Manley Hopkins (1844-1889). The chant itself is of unknown origin from the first millennium. It is brighter and lighter than many chants, with a smooth and lyrical line of four easy phrases, with a swell in the third phrase that provides quiet drama while never losing its discipline.

Aquinas is said to have written this text at the request of Pope Urban IV for the Feast of Corpus Christi in 1264. This chant is often used as a prayer of thanksgiving after Mass, though it is suitable for any time of focus on the Blessed Sacrament. The Hopkins translation is beautiful; consider the last line of the third verse: “Truth himself speaks truly or there’s nothing true.” But it cannot compare to the lyric quality of Aquinas’s Latin: “*Nil hoc verbo veritatis verius.*”

### 03. Regina Caeli

#### Latin

Regina Caeli, laetare,  
Alleluia!  
Quia quem meruisti portare,  
Alleluia!  
Resurrexit, sicut dixit,  
Alleluia!  
Ora pro nobis Deum,  
Alleluia!

#### English

Queen of Heaven, rejoice,  
Alleluia!  
For He whom thou wast worthy to bear,  
Alleluia!  
Has risen, as He said,  
Alleluia!  
Pray for us to God,  
Alleluia!

### 03. Regina Caeli

“Joy to thee, O Queen of Heaven.” Although the author of the Regina Caeli is not known, it is believed to have been written sometime between the ninth and the twelfth centuries. It is short, delicate, celebratory, and regal—drawing attention to, and capturing, what was Mary’s joy in the resurrection of her Son. The Regina Caeli is traditionally sung during Eastertide, from Holy Saturday right up through the Saturday after Pentecost, and is to be sung “in choro,” or standing.

A lovely legend suggests that St. Gregory the Great heard its first three lines chanted by angels on a certain Easter morning in Rome while walking barefoot in a procession. He was so inspired, the story goes, that he was moved to add the fourth line, “*Ora pro nobis Deum, alleluia.*” The Regina Caeli remains one of the most beloved of the chant repertoire, and it takes its seat alongside the Salve Regina as one of the most celebrated Marian hymns.

#### 04. Ave Verum Corpus

Latin	English
Ave verum Corpus natum	Hail True Body, born
De Maria Virgine:	of the Virgin Mary:
Vere passum, immolatum	Truly suffered, offered
In cruce pro homine:	On the cross, for mankind.
Cujus latus perforatum	From whose side, upon being torn,
Fluxit aqua et sanguine:	Flowed water and blood:
Esto nobis praegustatum	Be to us a foretaste
Mortis in examine.	Of death in the balance.
O Jesu dulcis!	O sweet Jesus!
O Jesu pie!	O loving Jesus!
O Jesu fili Mariae!	O Jesus, son of Mary!

#### 04. Ave Verum Corpus

“Hail true Body, born of the Virgin Mary.” The most famous setting of this text by 14th-century Pope Innocent VI is by Mozart, especially famous in our time because it was chosen by the New York Philharmonic for a concert following September 11, 2001. Whether listeners understood the underlying message is another matter.

The Mozart setting is justly celebrated, but the chant version is equally dramatic. It has three distinct sections, the first of which is repeated and made up of only five tones. The second section, again with a repeated melody line, develops the theme a third higher, while the last section contains the most overtly emotional line of any in this repertoire: “*O Jesu Dulcis! O Jesu pie! O Jesu fili Mariae.*” The lines are so emotional, in fact, the temptation might be to overdo them instead of letting them speak for themselves.

## 05. Pange Lingua Gloriosi

### Latin

1. Pange lingua gloriosi  
Corporis mysterium,  
Sanguinisque pretiosi,  
Quem in mundi pretium  
Fructus ventris generosi,  
Rex effudit gentium.

2. Nobis datus, nobis natus  
Ex intacta Virgine  
Et in mundo conversatus,  
Sparso verbi semine,  
Sui moras incolatus  
Miro clausit ordine.

3. In supremæ nocte coenæ  
Recumbens cum fratribus,  
Observata lege plene  
Cibis in legalibus,  
Cibum turbae duodenæ  
Se dat suis manibus

4. Verbum caro, panem verum  
Verbo carnem efficit:  
Fitque sanguis Christi merum,  
Et si sensus deficit,  
Ad firmandum cor sincerum  
Sola fides sufficit.

5. Tantum ergo Sacramentum  
Veneremur cernui:  
Et antiquum documentum  
Novo cedat ritui:  
Praestet fides supplementum  
Sensuum defectui.

6. Genitori, Genitoque  
Laus et jubilatio,  
Salus, honor, virtus quoque  
Sit et benedictio:  
Procedenti ab utroque  
Compar sit laudatio. Amen.

### English

1. Sing, my tongue, the Savior's glory,  
Of His Flesh the mystery sing;  
Of His Blood, all price exceeding,  
Shed by our immortal King,  
Destined, for the world's redemption,  
From a noble womb to spring.

2. Of a pure and spotless Virgin  
Born for us on earth below,  
He, as Man, with man conversing,  
Stayed, the seeds of truth to sow;  
Then He closed in solemn order  
Wondrously His life of woe.

3. On the night of that Last Supper,  
Seated with His chosen band,  
He the Pascal victim eating,  
First fulfills the Law's command;  
Then as Food to His Apostles  
Gives Himself with His own hand.

4. Word made Flesh, the bread of nature  
By His word to Flesh He turns;  
Wine into His Blood He changes:  
What though sense no change discerns?  
Only be the heart in earnest,  
Faith her lesson quickly learns.

5. Down in adoration falling,  
Lo! the sacred Host we hail;  
Lo! o'er ancient forms departing,  
Newer rites of grace prevail;  
Faith for all defects supplying,  
Where the feeble sense fail.

6. To the everlasting Father,  
And the Son who reigns on high,  
With the Holy Ghost proceeding  
Forth from Each eternally,  
Be salvation, honor, blessing,  
Might and endless majesty. Amen.

## 05. Pange Lingua Gloriosi

“Praise we Christ’s immortal body.” The text is by Aquinas, and it is based on an earlier text by Venantius Honorius Fortunatus, a sixth-century Christian poet. Aquinas’s text was written for vespers or perhaps for the feast of Corpus Christi, but its use quickly entered all the liturgies of the Faith. The customary use is during the repository on Holy Thursday. It has six stanzas, the last two of which form the Tantum Ergo, a hymn prescribed for benediction of the most Blessed Sacrament. The Tantum Ergo is still sung as often as this liturgy is offered in our parishes.

The origin of the chant line, haunting and distinctive, is unknown but surely dates from the earliest centuries. It begins on the third pitch of the major scale and takes a while before finding its tonic home with the last word of the first line. The effect of this opening is to lengthen the overall tonal structure of each verse to a full six phrases, creating an expansive environment for this moving tribute to pure faith in the Blessed Sacrament. “*Praestet fides supplementum,*” says the fifth verse, “*sola fides suficit.*” What our senses fail to fathom, let us grasp through faith’s consent.

## 06. Parce Domine

### Latin

#### *Refrain:*

Parce, Domine,  
Parce populo tuo:  
Ne in aeternum irascaris nobis.

1. Flectamus iram vindicem,  
Ploremus ante Judicem;  
Clamemus ore supplici,  
Dicamus omnes cernui:  
*Refrain*

2. Nostris malis offendimus  
Tuam Deus clementiam  
Effunde nobis desuper  
Remissor indulgentiam.  
*Refrain*

3. Dans tempus acceptabile,  
Da lacrimarum rivulis  
Lavare cordis victimam,  
Quam laeta adurat caritas.  
*Refrain*

4. Audi, benigne Conditor,  
Nostras preces cum fletibus  
In hoc sacro jejunio,  
Fusas quadragenario.  
*Refrain*

### English

#### *Refrain:*

Spare, O Lord,  
Spare Your people,  
Do not be angry with us forever.

1. Let us turn back the angry avenger,  
Let us lament before the Judge;  
Let us cry aloud as suppliants,  
Falling prostrate, let us all say:  
*Refrain*

2. By our evils we have offended  
Your clemency, O God.  
Pour out upon us from above  
Your indulgence, unto remission.  
*Refrain*

3. Giving us an acceptable time,  
Grant that by rivers of tears,  
The victim, our heart, may be cleansed  
That our joy may enkindle our charity.  
*Refrain*

4. Hear, O good Seasoner,  
Our prayers through weeping,  
In this most sacred fast,  
Made firm by these forty days.  
*Refrain*

## 06. Parce Domine

“Spare thy people, Lord... Be not angry.” The text is from the book of Joel (2:17). The astonishingly simple chant line used during times of penance, built from only five notes, masks a brilliant and penetrating power. Repeated again and again (no made-up verses, please), it gets the message across. It should be sung slowly and with feeling, with a liberal use of silence between phrases and before repetitions. When done properly, one can only stare at the simple notes in disbelief that such emotion can be packed into such a small space. If one is seeking to put on display the spiritual import of the chant tradition, this small, affecting piece, which can be quickly mastered, is the archetype.



## 07. Asperges

### Latin

Asperges me, Domine,  
Hyssopo, et mundabor:  
Lavabis me,  
Et super nivem dealbabor.

Miserere mei, Deus,  
Secundum magnam misericordiam tuam.

Gloria Patri, et Filio,  
Et Spiritui Sancto.  
Sicut erat in principio,  
Et nunc, et semper,  
Et in saecula saeculorum.  
Amen

Asperges me, Domine,  
Hyssopo, et mundabor:  
Lavabis me,  
Et super nivem dealbabor.

### English

Cleanse me, O Lord,  
With hyssop, and I shall be made clean:  
Wash me, and  
I shall be made whiter than snow.

Have mercy on me, O God,  
According to Your great mercy.

Glory be to the Father, and to the Son,  
And to the Holy Ghost.  
As it was in the beginning,  
Is now, and ever shall be,  
World without end.  
Amen

Cleanse me, O Lord,  
With hyssop, and I shall be made clean:  
Wash me, and  
I shall be made whiter than snow.

## 07. Asperges

“Thou shall sprinkle me, Lord, with hyssop and I shall be cleansed.” The text is based, in part, on Psalm 50, the great psalm of repentance. The chant line, probably of 13th-century origin, is sung by a choir and the people during the sprinkling rite outside the season of Easter. Though complex and long enough to be sung through the entire rite, with unusual periods of long notes combined with several notes on individual syllables, the faithful can learn it in time. Its pacing traditionally allows for a great deal of interpretation.

The reference to hyssop might at first seem odd until we realize that before Christianity, in both Jewish and Greek traditions, it was frequently used for cleansing holy spaces, in a symbolic invocation of the healing properties of the herb itself. In earlier centuries, the hyssop branches were used for this rite, which is of tenth-century origin. In church consecrations, they still are. In the new Roman Rite, the sprinkling rite takes the place of the penitential rite.

“Where charity and love are, there is God.” This is one of the oldest texts, according to some scholars, dating from the earliest Christian gathering of prayer and psalm singing—the agape—before the Mass was formalized. The text is too beautiful for even the debunkers of chant to discard, so it has been set again and again, even in contemporary ritual music. But there’s no improving on the original hymn—which is variously dated between the fourth and tenth centuries— with its haunting, steady refrain: “*Ubi caritas et amor, deus ibi est.*”

For those not used to the meter of old Latin hymnody, the placing of notes with their proper syllables might at first seem counterintuitive. But for this reason, it is an excellent chant to start with in the process of deprogramming our musical senses away from commercial meters to the sacred space and length of chant. Repetition here is the key. The chant begins to take shape and makes sense on its own terms, truly expressing the themes of love and community. The Ubi Caritas is usually sung during the exposition of the Blessed Sacrament but can be sung anytime the faithful gather in love and charity.

## o8. Ubi Caritas

### Latin

Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exultemus, et in ipso jucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.

Ubi caritas et amor, Deus ibi est.  
Simul ergo cum in unum congregamur:  
Ne nos mente dividamur caveamus.  
Cessent jurgia maligna, cessent lites.  
Et in medio nostri sit Christus Deus.

Ubi caritas et amor, Deus ibi est.  
Simul quoque cum beatis videamus,  
Glorianter vultum tuum, Christe Deus.  
Gaudium quod est immensum, atque probum:  
Saecula per infinita saeculorum.  
Amen.

### English

Where charity and love are, there God is.  
The love of Christ has gathered us into one.  
Let us exult, and in Him be joyful.  
Let us fear and let us love the living God.  
And from a sincere heart let us love each other.

Where charity and love are, there God is.  
Therefore, whenever we are gathered as one:  
Lest we in mind be divided, let us beware.  
Let cease malicious quarrels, let strife give way.  
And in the midst of us be Christ our God.

Where charity and love are, there God is.  
Together also with the blessed may we see,  
Gloriously, Thy countenance, O Christ our God:  
A joy which is immense, and also approved:  
Through infinite ages of ages.  
Amen.

## 09. Attende Domine

### Latin

**Attende Domine, et miserere,  
Quia peccavimus tibi.**

***Refrain:***

**Attende Domine, et miserere,  
Quia peccavimus tibi.**

**1. Ad te Rex summe,  
Omnium Redemptor,  
Oculos nostros  
Sublevamus flentes:  
Exaudi, Christe,  
Supplicantum preces.**

***Refrain***

**2. Dexterâ Patris,  
Lapis angularis,  
Via salutis,  
Janua caelestis,  
Ablue nostri  
Maculas delicti.**

***Refrain***

**3. Rogamus, Deus,  
Tuam majestatem:  
Auribus sacris  
Gemitus exaudi:  
Crimina nostra  
Placidus indulge.**

***Refrain***

**4. Tibi fatemur  
Crimina admissa:  
Contrito corde  
Pandimus occulta:  
Tua, Redemptor,  
Pietas ignoscat.**

***Refrain***

**5. Innocens captus,  
Nec repugnans ductus;  
Testibus falsis  
Pro impiis damnatus:  
Quos redemisti,  
Tu conserva, Christe.**

***Refrain***

### English

**Hear us, O Lord, and have mercy,  
Because we have sinned against Thee.**

***Refrain:***

**Hear us, O Lord, and have mercy,  
Because we have sinned against Thee.**

**1. To Thee, highest King,  
Redeemer of all,  
We lift up our eyes  
In weeping:  
Hear, O Christ, the prayers  
of your servants.**

***Refrain***

**2. Right hand of the Father,  
Cornerstone,  
Way of salvation,  
Gate of heaven,  
Wash away our  
Stains of sin.**

***Refrain***

**3. We beseech Thee, God,  
In Thy great majesty:  
Hear our groans  
With Thy holy ears:  
Calmly forgive  
Our crimes.**

***Refrain***

**4. To Thee we confess  
Our sins admitted  
With a contrite heart  
We reveal the things hidden:  
By Thy kindness, O Redeemer,  
Overlook them.**

***Refrain***

**5. The Innocent, seized,  
Not refusing to be led;  
Condemned by false witnesses  
On account of impious men  
Those whom Thou hast redeemed,  
Keep safe, O Christ.**

***Refrain***

## 09. Attende Domine

“Hear our entreaties, Lord, and show us Thy mercy.” The melody line of this tenth-century text partakes of a Gregorian sensibility, again from early centuries, but the current version in use is sometimes dated as late as 1824. It is included among the chant repertoire because of its overwhelming popularity. Its refrain includes a rapid interval shift from the tonic (“*Qui*”) to the fifth (“*a*”) and down to the second note of the scale (“*pe*”), a change that one must hear again and again to follow and reproduce with the total phrase: “*Quia peccavimus tibi.*” But it becomes intuitive in time.

The remaining verses of this hymn are only three phrases long, and each phrase should be internally connected, producing a beautiful arch with an understood swell in the middle of the phrase. It is usually sung during Lent but can be used during communion or as a prelude during any season of the liturgical year.

## 10. Veni Creator Spiritus

### Latin

1. Veni Creator Spiritus,  
Mentes tuorum visita  
Imple superna gratia,  
Quae tu creasti, pectora.

2. Qui diceris Paraclitus,  
Altissimi donum Dei  
Fons vivus, ignis, caritas,  
Et spiritalis unctio.

3. Tu septiformis munere,  
Digitus Paternae dexteræ  
Tu rite promissum Patris,  
Sermone ditans guttura.

4. Accende lumen sensibus,  
Infunde amorem cordibus,  
Infirma nostri corporis  
Virtute firmans perpeti.

5. Hostem repellas longius,  
Pacemque dones protinus,  
Ductore sic te praevio,  
Vitemus omne noxium.

6. Per te sciamus da Patrem,  
Noscamus atque Filium,  
Te utriusque Spiritum  
Credamus omni tempore.

7. Deo Patri sit gloria,  
Et Filio qui a mortuis  
Surrexit, ac Paraclito,  
In saeculorum saecula.  
Amen.

### English

1. Come, O Creator Spirit blest,  
And in our minds take up thy rest,  
Come with thy grace and heavenly aid  
To fill the hearts which thou hast made.

2. Great Paraclete! To Thee we cry,  
O highest gift of God most high,  
O font of life! O fire of love!  
And sweet anointing from above!

3. Thou in thy sevenfold gifts art known,  
The finger of God's hand we own,  
The promise of the Father, Thou:  
Who dost the tongue with pow'r endow.

4. Kindle our senses from above,  
And make our hearts o'erflow with love.  
With patience firm and virtue high  
The weakness of our flesh supply.

5. Far from us drive the foe we dread,  
And grant us thy true peace instead,  
So shall we not, with Thee for guide,  
Turn from the path of life aside.

6. O may Thy grace on us bestow,  
The Father and the Son to know,  
And thee, through endless times confess'd,  
Of both, th' eternal Spirit blest.

7. All glory, while the ages run,  
Be to the Father and the Son,  
Who rose from death. The same to Thee,  
O Holy Ghost, eternally.  
Amen

## **10. Veni Creator Spiritus**

**“Come Holy Spirit, Creator Blessed, and in our souls take up Thy rest.”** The text belongs to Rabanus Maurus (776-856) and the plainchant the ninth century. Once the most famous of all chant hymns, it became the very sound of Pentecost until it fell into disuse in parish life in the 1970s and following. It is still sung for the election of popes, the consecration of bishops, the dedication of churches, the ordination of priests, and during other devotions.

The melodic line achieves something nearing a floating effect that perfectly matches the thematic material. It begins on the fifth note of the scale and travels upwards to the tonic, rises higher in the second phrase, and settles back down in the fourth phrase to a graceful ending on the low tonic of the scale. Matching words and music requires something of an investment of time, but after it is done, it will be your conviction that Pentecost should not come and go without it.

## 11. Jesu, Dulcis Memoria

Latin	English
1. Jesu, dulcis memoria, Dans vera cordis gaudia: Sed super mel et omnia Ejus dulcis praesentia.	1. Jesus, the very thought of Thee, With sweetness fills my breast; But sweeter far Thy Face to see And in Thy presence rest.
2. Nil canitur suavius, Nil auditur jucundius, Nil cogitatur dulcius, Quam Jesus Dei Filius.	2. Nor voice can sing, nor heart can frame, Nor can the memory find A sweeter sound than Thy blest Name, O Saviour of mankind!
3. Jesu, spes paenitentibus, Quam pius es petentibus! Quam bonus te quaerentibus! Sed quid invenientibus?	3. O Hope of every contrite heart, O joy of all the meek, To those who fall, how kind Thou art, How good to those who seek.
4. Nec lingua valet dicere, Nec littera exprimere: Expertus potest credere, Quid sit Jesum diligere.	4. My tongue and words cannot express, Their usefulness is low But having felt is to believe, sweet Jesus' love to know.
5. Sis, Jesu, nostrum gaudium, Qui es futurus praemium Sit nostra in te gloria, Per cuncta semper saecula. Amen.	5. Jesus, our only joy be Thou, As Thou our prize wilt be; O Jesus, be our glory now And through eternity. Amen.

## 11. Jesu, Dulcis Memoria

“Jesus, the very thought of Thee, fills my heart with sweetness.” The words come from a long poem written by St. Bernard of Clairvaux (1091-1153), and ranging anywhere from a few to as many as 53 stanzas. The chant line lends itself to repetition, with its distinctive opening of four identical tones on each syllable of “*Jesu, Dulcis*,” continuing with its four, well-proportioned phrases of great sweetness and simplicity. From the experience of our schola, this particular chant is among the most immediate and affecting in the entire repertoire.



## 12. Salve Regina

Latin	English
Salve, Regina, mater misericordiae:	Hail, holy Queen, mother of mercy,
Vita, dulcedo, et spes nostra, salve.	Our life, our sweetness, and our hope.
Ad te clamamus, exsules, filii Hevae.	To thee do we cry, poor banished children of Eve.
Ad te suspiramus, gementes et flentes	To thee do we send up our sighs,
In hac lacrimarum valle.	Mourning and weeping in this vale of tears.
Eia ergo, Advocata nostra,	Turn then, O most gracious Advocate,
Illos tuos misericordes oculos	Thine eyes of mercy towards us.
Ad nos converte.	And after this, our exile,
Et Jesum, benedictum fructum ventris tui,	Show unto us the blessed fruit of thy womb, Jesus.
nobis, post hoc exsilium ostende.	
O clemens! O pia!	O clement! O loving!
O dulcis Virgo Maria!	O sweet Virgin Mary!

## 12. Salve Regina

Of all the Latin hymns on our list, perhaps this one stands the greatest chance of being somewhat known. The last lines, in any case, might have the slight ring of familiarity—"O Clemens, O Pia, O Dulcis Virgo Maria"—if only because they so closely echo the same lines from English. Legend has it that St. Bernard of Clairvaux was so moved by these lines that he genuflected three times. Plates of brass were laid down in the pavement of the church where his knee is said to have touched the ground.

The text itself is probably that of Aimor, bishop of Le Puy, eleventh century. At the end of Poulenc's opera, *Dialogue of the Carmelites* (1957), the sisters sing the Salve Regina as they march to their deaths. It was once a common recessional for the whole congregation to sing. When it happens, the effect is moving and spectacular leaving everyone with the assurance that Mary has indeed turned her eyes of mercy toward us.

## Pronunciation Guide for Latin Chants

A	as in “father”
E	as in “get” before a consonant, and otherwise with more “a” sound
I	as in “sleet”
O	as in “our”
U	as in “spoon” Y treated the same as “I”
AE, OE	one sound
AU, EU, OU, AI	each vowel pronounced separately
Cui	pronounced “koo-ey”
C	before e, ae, i, y, as in “children”; otherwise pronounced like a K
CC	before e, ae, i, y, pronounced as “tch” (ecce=et-che)
SC	before e, ae, i, y, as in “shall” (ascendit=a-shen-deet)
G	before e, ae, oe, r, y, as in “general”; otherwise, hard, as in “get” [고전 라틴어에서는 모든경우에 ‘ㄱ’발음]
GN	pronounced like “ny” (Magnificat=mah-nyee-fee-cot)
H	in mihi and nihil: pronounced as K; otherwise mute
J	is often written as an I
R	before a consonant, slightly rolled
S	when preceded and followed by a vowel, Z; otherwise pronounced as in “see”
TI	before vowel, “tsi” (gratia=gra-tsi-a); exceptions when it follows s, x, t
TH	pronounced as “T”
U	preceded by Q or NG and followed by a vowel, one syllable
X	before e, ae, oe, i, y, pronounced as “ks”
XC	before e, ae, oe, i, y, pronounced as “ksh” (excita=ek-shee-tah); before other vowels, pronounced as “ksk”