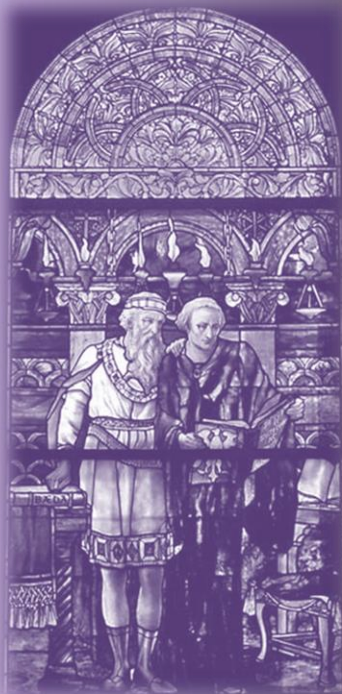


PSALM 60 & PRECES NOCTURNAE | TEMPLETON | 2 SOLOS & TRIPLE CHOIR



PSALM 60

(IN OLD LOW FRANCONIAN)

&

PRECES

NOCTURNAE

(PRAYER AT NIGHT)

for 2 Tenor solos and Triple Choir
(SSSA-SATB-TTBB)

Composed by
MARK D. TEMPLETON



PSALM 60 & PRECES NOCTURNAE

for two Tenor solos and Triple Choir: SSSA-SATB-TTBB.

Psalm 60: 9th century Old Low Franconian
Preces Nocturnae (*Prayer at Night*): Alcuin (c. 735-804)

Mark D. Templeton (b. 1974)

Freely $\text{♩} = 60$

Solo 1 *mf*

Ge - ho - ri got ge - bet min, ge - ho - ri got ge - bet min,

Solo 1 [5]

then - ke te ge - be - de me - nen, then - ke te ge - be - de me - nen. Fan

Solo 1 [10]

ein - de er - the Fan ein - de er - the

Solo 2 *mf*

Fan ein - de er - the

Solo 1 [14]

te thi riep, so sor - go - da her - ta men

Solo 2

Fan ein - de er the te thi riep, so sor -

Solo 1 [18] *mf*

an stei-ne err ho - dis tu mi. Thu

Solo 2

go - da her - ta men an stei-ne err ho - dis tu mi.

Solo 1 [23]

lei - dos me wan - da ge - dan bist to - ho - pa min,

Solo 2 *mf*

Thu lei - dos me wan - da ge - dan bist to - ho - pa min,

S 1 *pp* stagger breathe

Oh

27

Solo 1

turn ster-ke fan ant-scen-ne__ fi - un - dis, turn ster-ke fan ant-scen-ne__ fi - un -

Solo 2

turn ster-ke fan ant-scen-ne__ fi - un - dis, turn ster-ke fan ant-scen-ne__ fi - un -

S 1

31

Solo 1

dis.

Solo 2

dis.

S 1

T

mf Wo - non sal ec an se - le - thon thin - ro

B

mf Wo - non sal ec, sal ec an se - le - thon thin - ro

35

T

an we - rol - de, be - scir - mot ge - the - ke ge - the - ke fe - the -

B

an we-rol - de, we-rol-de, be - scir - mot ge - the-ke ge - the - ke fe - the -

39

S

mp Qui pla - ci - do in pup - pi car - pe - bat

A

mp Qui pla - ci - do in pup - pi car - pe - bat

Choir 2

T

mf ra-co thin - ro. Wan - da thu got min ge - hor - dos ge -

B

mf ra - co thin ro. Wan - da thu got min, got min ge - hor - dos ge -

44

S pec - to - re som - num, Ex - - ur - - - gens ven - tis im - pe - rat et

A pec - to - re som - num, Ex - - ur - - - gens ven - tis im - pe - rat et

Choir 2

T - bet min, ga - vi - thu e - ru - e forh - tin - don na -

B - - bet min, ge - bet min, ga - vi - thu e - ru - e, forh - tin - don na -

48

S 1 *mf* Dag o - - - vir dag

S 2 *mf* Dag o - - - vir dag

Choir 1

S 3 *mf* Dag o - - - vir dag cun -

A *mf* Dag o - - - vir dag, o - vir dag cun -

S *mf* pe - - - la - - - go: Fes - - - sa la - bo - - - re gra -

A *mf* pe - - - la - - - go: Fes - - - sa la - bo - - - re gra -

Choir 2

T *mf* - mo thin - - - in. Fes - - - sa la - bo - - - re gra -

B *mf* - mo thin - - - in. Fes - - - sa la - bo - - - re gra -

52

S 1 cun - ing - is sal - tu ge - fu - o - gan, Jar - si - na un - tes an

S 2 cun - ing - is sal - tu ge - fu - o - gan, Jar - si - na un - tes an

Choir 1

S 3 ing - is sal - tu ge - fu - o - gan, Jar - si - na un - tes an dag,

A ing - is sal tu ge - fu - o - gan, ge - fu - o - gan, Jar - si - na un - tes an dag, an

S vi quam - vis hic mem - bra qui - es - cant, Ad se can - ce - dat cor

A vi quam - vis hic mem - bra qui - es - cant, Ad se can - ce - dat cor

Choir 2

T 8 vi quam - vis hic mem - bra qui - es - cant, Ad se can - ce - dat cor

B vi quam - vis hic mem - bra qui - es - cant, Ad se ca - ce - dat cor

56

S 1 dag, an dag — cun - nis in — cun - - - nes. *f* Fol - wo - not

S 2 dag, an dag — cun - nis in — cun - - - nes. *f* Fol - wo - not

Choir 1

S 3 an dag — cun - nis in — cun - - - nes. *f* Fol - wo - not an — e -

A — dag cun - nis in — cun - - - nes. *f* Fol - wo - not — an — e -

S vi - gi - la - - - re me - - - - um. *f* A - - - gne de -

A vi - gi - la - - - re me - - - - um. *f* A - gne de -

Choir 2

T 8 vi - gi - la - - - re me - - - - um. *f* A - gne de -

B vi - gi - la - - - re me - - - - um. *f* A - - - gne de -

56

T 1 8 *f* Fol - wo - not

T 2 8 *f* Fol - wo - not

Choir 3

B 1 *f* Fol - wo - not an — e -

B 2 *f* Fol - wo - not — an — e -

60

S 1 an e - won an ge - gin - wir di go - dis, ge - na -
 S 2 an e - won an ge - gin - wir di go - dis, ge - na -
 Choir 1
 S 3 won an ge - gin - wir di go - dis, ge - na - thi in war -
 A won, e - won an ge - gin wir - di go - dis, go - dis, ge - na - thi in war -
 S i, mun - di qui cri - mi - na cun - cta tu - li - sti, Con - ser - - -
 A i, mun - di qui cri - mi - na cun - cta tu - li - sti, Con - ser - - -
 Choir 2
 T i, mun - di qui cri - mi - na cun - cta tu - li - sti, Con - ser - - -
 B i, mun - di qui cri - mi - na cun - cta tu - li - sti, Con - ser - - -
 60
 T 1 an e - won an ge - gin - wir di go - dis, ge - na -
 T 2 an e - won an ge - gin - wir di go - dis, ge - na -
 Choir 3
 B 1 won an ge - gin - wir di go - dis, ge - na - thi in war -
 B 2 won, e - won an ge - gin wir - di go - dis, go - dis, ge - na - thi in war -

64

Solo 2

S 1

S 2

Choir 1

S 3

A

S

A

Choir 2

T

B

64

T 1

T 2

Choir 3

B 1

B 2

thi in war - hei - de si - na we sal - thi - a - svo - - - can.

thi in war-hei-de si - na we sal - thi - a - svo - - - can.

hei-de si - na we sal - thi - a - svo - - - can.

hei - de si - na we sal - thi - a - svo - - - can.

va re - qui - em mi - tis ab ho - ste me - - - am.

va re - qui - em mi - tis ab ho - ste me - - - am.

va re - qui - em mi - tis ab ho - ste me - - - am.

va re - qui - em mi - tis ab ho - ste me - - - am.

thi in war - hei - de si - na we sal - thi - a - svo - - - can.

thi in war-hei-de si - na we sal - thi - a - svo - - - can.

hei-de si - na we sal - thi - a - svo - - - can.

hei - de si - na we sal - thi - a - svo - - - can.

FOR PUPILS ONLY

Mark Templaitmusic

DO NOT COPY

mp

So -

Solo 2


69



sal — ic — Lo - van que - than na - min thi - nin an we - rol - dis that ik — ge - we - ge -

Solo 2

74



hei - ta mi - na fan da - ge an — da - - ge.

INTRODUCTION

This piece was composed as one of the psalms of my larger work, *Compline*. The office of *Compline*, as observed in the Rule of St. Benedict (c. 480 to c. 547 C.E.), prescribes only Psalms 4, 90, and 133, but throughout the history of the church there has been some considerable variation as to how many and which psalms should be sung. Around the ninth century, *Compline*, and most of the western liturgy, took on a different appearance that fused the Carolingian practices of Charlemagne with the Latin Roman rite.¹ The most significant Carolingian change to *Compline* was the addition of Psalm 30 to the already established three psalms.² It is not quite clear if Charlemagne himself or one of his many trusted advisers (Alcuin, Angilbert, Theodulf, etc.) decreed this change, but it certainly took place during his rule.

When I had initially started to set the psalms of *Compline* to music, I had only planned on using the original three, but after knowledge of Charlemagne's suggested involvement in the addition of a fourth psalm, I decided to give Psalm 30 another look. This knowledge sparked my interest considerably, because in 2007, I learned of a late distant cousin, Marjorie Kimball Templeton, who kept meticulous genealogical records of my family's ancestry and had traced our lineage as far back as Charlemagne.³ Because of the ancestral link, I wanted to reference Charlemagne some way in my psalm settings, so I decided to look for Psalm 30 written in Charlemagne's native tongue, Old Low Franconian.

This proved to be no easy task. Firstly, there seemed to be some ambiguity as to whether he actually spoke that language. Secondly, Old Low Franconian is a dead language whose only representation we have exists in just a few fragmentary written sources. But, I found in one of those fragments an old psalter written in Latin with a corresponding translation in Old Low Franconian. Alas, I had found my "needle in a haystack." But, this psalter only contained Psalms 18 and 53:7–73:9. After realizing that Psalm 30 was not available, I decided to set to music Psalm 60, which is the second psalm (the other being Psalm 33) assigned to *Compline* for Wednesdays.⁴

Through my research of Charlemagne, I also discovered the writings of the proverbial and endeared monk and educator, Alcuin. I had beforehand only been familiar with a few of Alcuin's poems (translated from Latin to English), but was unaware of his massive contribution to the court of Charlemagne and to the foundation of our western educational system. It is for these reasons I have decided to juxtapose one of his Latin prayers, *Preces Nocturnae* (Prayer at Night), alongside the Old Low Franconian psalm text.

THE TEXTS

The term "Old Low Franconian" refers to the language of the Franks who lived in the "Low countries" of what is now the modern day Belgian province of East and West Flanders.⁵ This is considered to be the language of Charlemagne and his court. The written evidence for Old Low Franconian is preserved in only four documents – two handwritten manuscripts and two printed editions. All four may be traced back to a single common source, now lost, to which is commonly referred to as the *Wachtendonck Codex*. This Codex apparently contained a Latin version of the Book of Psalms and of several hymns and creeds with interlinear translations from the Latin into Central Franconian (Psalms 1-9) and Low Franconian (Psalms 10-150, and the creeds and hymns).⁶

The *Wachtendonck Psalter*, thought to have been written in the ninth century, survives only in a few relatively late fragmentary copies known collectively as the Old Low and Central Franconian Psalms and Glosses. It was one of the earliest translations of the psalms into a German dialect. The existing fragments provide the most extensive textual evidence of those early translations.⁷ Most of the surviving descriptive accounts of this text are to be found in the correspondence of Flemish scholar Justus Lipsius. In a letter to Jan van der Does, dated 2 August 1591, Lipsius wrote he had obtained a

Latin Psalter from Arnoldus Wachtendonck in Liege. He described this as containing word-for-word "Germanic" translations "from our earlier language," and that he intended either to have it reproduced or to copy some passages from it himself. He also mentioned that the psalter had earlier been in St. Amor, and it had probably been written around the time of Charlemagne (747-814).⁸

One of the fragmentary sources that has survived is known as the Dietz Manuscripts. This source only contains, as previously mentioned, Psalms 53:7–73:9. It is presumed that the Dietz Manuscripts were copied from an original lost source (the *Wachtendonck Codex*) between the years 1595 and 1605.⁹ The text (Psalm 60) in the music score comes from this source.

Alcuin's Latin prayer, *Preces Nocturnae* (Prayer at Night), comes to us with no mystery at all.¹⁰ His correspondences and writings have been well documented and published over the ages. This particular prayer is well suited for *Compline*, and bears a striking resemblance to the *Salva Nos* antiphon. The only difference is when Alcuin prays "*Conserva requiem mitis ab hoste meam*" (Guard thou my sleep against the enemy), he was truly praying for protection from barbarian hordes marauding upon Frankish lands.

CHARLEMAGNE AND ALCUIN

Charlemagne (Charles the Great) was born heir to the Frankish throne in 747 C.E. When his father, Pepin the Short (714-768), died, Charles ruled his inherited land with a wise and unyielding leadership that Europe and the western world has not seen since. It was his personality and character, which can best be surmised as culturally-hungry, which led to his success and the almost legendary persona that we imagine today. Wilson, in his biography of Charlemagne, describes Charles as having "a deep and genuine love of learning for its own sake and an almost adulatory appreciation of those who had mastered the mysteries of ancient wisdom."¹¹

Alcuin, born 735 in York, England, has been considered one of the greatest of a distinguishable line of clerical schoolmasters. In 778 he had established one of the finest libraries in all of Europe and was vastly gaining an international reputation for his work in education. In 781, Charles invited Alcuin to be the head of the Palace School at Aachen. Alcuin reluctantly accepted to teach a king and his kingdom.¹² Charles would sit at Alcuin's feet and learn to speak and pray in Latin. Charles even learned to read Greek but could not pronounce it. Einhard, Charles' contemporary biographer, paints a picture of the aging great king with tablets and pencils under his pillow in order to practice his letters before sleep, but he never did fully master the art of writing.¹³

Together, Charles and Alcuin founded a plethora of cathedral, monastic, and parish schools which instructed in the seven liberal arts of grammar, logic, rhetoric, arithmetic, geometry, music, and astronomy. Their newly founded scriptoriums were dedicated to the copying and dissemination of as many manuscripts as they could find.¹⁴ It is possible that the *Wachtendonck Codex* was written under decree of Charles himself, so as to have a psalter written in his own language, and it is also possible that Alcuin and his fellow scholars were the scribes. It is in the unbridled spirit of learning and thirst for knowledge that both Charles and Alcuin possessed that I have composed this piece.



*O quam dulcis vita fuit
dum sedebamus in quieti
inter librorum copias.*

Oh how sweet life became
When we sat together in quiet
Midst all these books.

Alcuin

MUSIC AND PERFORMANCE NOTES

After finding the texts and doing all the initial research, I set out to compose music that would reflect the attitude and medieval times of Charlemagne and Alcuin. I wanted the music as a whole to sound, more or less, as if it were improvisational. I wanted the opening bars to literally seem as if a teacher were teaching a pupil a new melody. I have the Solo 1 sing the melody followed by an antiphonal exchange (mm. 11-23) with the Solo 2. This is followed by a round between the two parts while the 1st Sopranos hold a drone on F. The teacher and student correlation is symbolic of the relationship between Charles and Alcuin.

The next section (mm. 32-41) signifies the robust nature of the warrior-king. This is followed by the entrance of a more somber plainchant sounding duet (mm. 41-50) in parallel fourths juxtaposed with the robust sounding men. It is with this juxtaposition that the two invariable personalities of the warrior-king and scholar are present. They could exist by themselves, but, when combined, add a more cohesive strength. The composers of the thirteenth century also used this technique of combining various chant melodies and texts together.¹⁵

The next two sections (mm.51-59 and 59-69) layer the previous sections' themes on top of each other until they build to a climactic halt at measure 69. The compounded layers of voices and themes are symbolic of the vast political and educational expansion and influence that Charles and Alcuin had on Europe and the whole of western civilization. After the climactic halt, the Solo 2 finishes the piece alone symbolizing the power that one voice has to influence many voices.

In an ideal situation, both Solos 1 and 2 should process slowly from the back of the performance venue while singing – almost as if strolling along or wandering. It is highly suggested that

the soloists get into the characters of teacher and student. Once they reach the front of the room they would join the ensemble in their proper choral sections.

The layout of the ensemble should have the voices of Choir 2 placed between Choirs 1 and 3. All the men in the whole ensemble should sing during measures 32 through 59.3. All the Sopranos and Altos should join the men from measures 41 through 50. At measure 50, the Sopranos and Altos should split into their respective parts while all the men stay on the Choir 2 parts (make sure proper balance is achieved – the men might have to sing a bit softer). At measure 59, everyone should be singing on his or her own part. The Solo 2 should finish singing the song while slowly walking out by himself the same way he entered.

REHEARSAL SUGGESTIONS

This piece is ultimately for 14 voice parts, but this should not intimidate the conductor because many parts are doubled. The conductor will find that the minimalist nature of this piece makes it very accessible even if there are only two voices on each part. I have made a ten-step rehearsal guide that lasts only 20 minutes. The rehearsal guide does not incorporate the texts but asks the singers to only sing on a neutral vowel and consonant of the conductor's discretion.

This rehearsal guide is only for learning the notes and the relative form of the piece. The Latin text of this piece should not be a problem to most choirs familiar with liturgical music, but the language of the Old Low Franconian text is not well known. It may take some considerable time to learn the phonetics. After the ten-step (20 min.) rehearsal, refer the singers to the texts and the pronunciation guide for study outside of the rehearsal.

Ten-step Rehearsal Guide

Steps	Measure #s	Time	Comments
1	1 -10	1 min.	Have everyone sing the melody in their own octave on a neutral vowel and consonant. Note: Slurs should be observed.
2	32 - 41	1 min.	Have the Sopranos and Tenors sing the Tenor part and the Altos and Basses sing the Bass part in their own octave on a neutral vowel and consonant.
3	51 - 59	1 min.	Have the 1sts (from every part) sing the S 1 part, and the 2nds (from every part) sing the S 2 part in their own octave on a neutral vowel and consonant.
4	23 - 32	1 min.	Have the 1sts sing the Solo 1 part and the 2nds sing the Solo2 part in their own octave on a neutral vowel and consonant.
5	59 - 69	2 min.	Have everyone sing the Choir 1 and Choir 3 parts on a neutral vowel and consonant. Choir 2 can join in on whatever part is comfortable. Note: Choirs 1 and 3 are octaves apart and are identical except for an occasional octave shift to accommodate for a comfortable range in the Choir 1 Alto part.
6	51 - 59	1 min.	In Choir 2 have the Sopranos and Tenors sing the Tenor part, and the Altos and Basses sing the Bass part in their own octave on a neutral vowel and consonant.
7	51 -59	1 min.	In Choir 2 have the Sopranos and Tenors sing the Soprano part, and the Altos and Basses sing the Alto part in their own octave on a neutral vowel and consonant.
8	60 - 69	2 min.	Have everyone sing the Choir 2 parts on a neutral vowel and consonant. Choir 1 and 3 can join in on whatever part is comfortable. Note: Pay attention to rhythmic changes and voice crossing.
9	59 - 69	4 min.	Have everyone sing all three choir parts, Choir 1 , Choir 2 , and Choir 3 , on a neutral vowel and consonant.
10	1 - end	6 min.	Sing the whole piece on a neutral vowel and consonant.

VOCAL RANGES

Solos 1 & 2



Choir 1		Choir 2		Choir 3	
Soprano 1		Soprano		Tenor 1	
Soprano 2		Alto		Tenor 2	
Soprano 3		Tenor		Bass 1	
Alto		Bass		Bass 2	

PSALM 60 IN OLD-LOW-FRANCONIAN ¹⁶

2	<i>Gehori got gebet min, Thence te gebede mènèn.</i>	Hear, O God, my supplication: listen to my prayer.	7	<i>dag <u>ouir</u> dag cuningis saltu gefuogan, Jarsina untes an dag cunnis in cunnès.</i>	You will add days to the days of the King; his years to generations and generations.
3	<i>Fan einde erthe te thi riep, so sorgoda herta mèn an steine érr-hodis tu mi.</i>	To you I cry from the ends of the earth when my heart was in anguish, you lifted me up on a rock.	8	<i>Foluunonot an <u>euuon</u> an <u>geginuuirði</u> godis, gènathi in <u>uarheide</u> sina <u>uue</u> sal thia suocan.</i>	He abides forever in the sight of God: who shall search his mercy and truth?
4	<i>Thu Leidos mè <u>uuanda</u> gedan bist tohopa min, turn sterke fa antscenne fiundis.</i>	You lead me, you have been my hope; a strong tower in the face of the enemy.	9	<i>So sal ic Louan quethan naming thinin an <u>uueroldis</u> that ik <u>geue</u> geheita mina fan dage an dage.</i>	So will I sing a psalm to your name for ever and ever, that I may fulfill my vows from day to day.
5	<i><u>Uuonon</u> sal ècan selethon thinro an <u>uueroldè</u>, bescirmot an getheke fetheraco thinro</i>	In your tent I shall dwell forever: I shall be protected under the shelter of your wings.			
6	<i><u>Uuanda</u> thu got min gehordos gebet min, <u>gaui</u> thu eruè forhtindon namo thinin.</i>	For you, my God, have heard my prayer; you have given an inheritance to those who fear you name.			

PRECES NOCTURNÆ (PRAYER AT NIGHT) ¹⁷

*Qui pacido in puppi carpebat pectore somnum,
Exurgens ventis imperat et pelago:*

He lay with quiet heart in the stern asleep:
Waking, commanded both the winds and sea.

*Fessa labore gravi quamvis hic membra quiescent,
Ad se concedat cor vigilare meum,*

Christ, though this weary body slumber deep,
Grant that my heart may keep its watch with thee.

*Agne dei, mundi qui crimina cuncta tulisti,
Conserva requiem mitis ab hoste meam.*

O Lamb of God that carried all our sin,
Guard thou my sleep against the enemy.

PRONUNCIATION GUIDE FOR OLD LOW FRANCONIAN ¹⁸

Old Low Franconian is a language that is influenced by many languages. The main influence is that of the barbarian Franks, the original “Frankish,” which is Germanic in nature. Other influences include Saxon and Latin. Since Old-Low-Franconian is a dead spoken language and only exists in a few written fragmentary documents, like the Dietz Manuscript, there is no clear understanding of its dialect and phonetics. The best way to summarize its phonetics is to say, “If it looks like German, it sounds like German. If it looks like Saxon or Latin, it sounds like Saxon or Latin.” This generalization does need some clarification, though, especially for the choir who is looking to unify vowels and consonants. Below is a basic guide for pronunciation.

The labio-velar semi-vowel [w] is usually spelled as a *uu* in the Dietz Manuscript. These letters have been converted to a *w* in the music score for the sake of clarification. The *w* would retain its German inflection. For example, the word *uuanda* becomes *wanda* in the score, but sounds like ‘vanda.’ Other examples include:

<i>uuonon</i>	becomes	<u>wonon</u>	sounds like	‘vonon’
<i>uuerolde</i>	becomes	<u>werolde</u>	sounds like	‘verolde’
<i>foluunot</i>	becomes	<u>folwonot</u>	sounds like	‘folvonot’
<i>euuon</i>	becomes	<u>ewon</u>	sounds like	‘evon’
<i>geginuirdi</i>	becomes	<u>geginwirdi</u>	sounds like	‘geginvirdi’
<i>uuarheida</i>	becomes	<u>warheida</u>	sounds like	‘varheida’
<i>uue</i>	becomes	<u>we</u>	sounds like	‘ve’
<i>uueroldis</i>	becomes	<u>weroldis</u>	sounds like	‘veroldis’

The labio-dental or bilabial fricatives (f v) are spelled *f* and *u* in the manuscript. The *f* retains its hard *f* sound, but the *u* has been converted to a *v* in the music score.

For example:

<i>gaui</i>	becomes	<u>gavi</u>	sounds like	‘gafi’
<i>ouir</i>	becomes	<u>ovir</u>	sounds like	‘ofir’
<i>suocon</i>	becomes	<u>svocan</u>	sounds like	‘sfocan’
<i>louan</i>	becomes	<u>lovan</u>	sounds like	‘lofan’
<i>geue</i>	becomes	<u>geve</u>	sounds like	‘gefe’

Other consonants appear less tricky. Both *c* and *k* in the manuscript sound as *k* in the music score. For example *cuningis* sounds as ‘kuningis’, and *antscenne* sounds as ‘antskenne’. The letter *g* always has a hard *g* sound like the word ‘goat’. The letter *j* sounds as a *y* or *i*, therefore, the word *jar-sina* sounds as ‘iar-sina’. The letters *qu* sound as *qu* like the word ‘quick’. The letter *r* should always be rolled and never Americanized. The letter *s* has a hard *s* sound like the word ‘salsa’ except when it comes before the consonant *t*, in which case it would have a ‘sh’ sound. The words *steine* and *sterke* would sound as ‘shteine’ and ‘shterke’. The letters *th* are a bit ambiguous, but, for the sake of consistency, a hard dental *t* should always sound. Therefore, the words *thu*, *thinin*, and *that* should sound as ‘tu’, ‘tinin’, and ‘tat’.

All vowels retain a Latinized voicing except for the letter *i* and the combinations of the letters *ei* and *ie*.

<i>A (dage)</i>	sounds like	‘ah’	as in the word	<i>agnus</i> (Latin)
<i>E (gebet)</i>	sounds like	‘eh’	as in the word	<i>Deus</i> (Latin)
<i>I (namīn)</i>	sounds like	‘ih’	as in the word	<i>thick</i> (English)
<i>El (geheita)</i>	sounds like	‘ee’	as in the word	<i>heinze</i> (German)
<i>IE (riep)</i>	sounds like	‘ee’	as in the word	<i>steep</i> (English)
<i>O (tohopa)</i>	sounds like	‘oh’	as in the word	<i>Domino</i> (Latin)
<i>U (gefuogan)</i>	sounds like	‘oo’	as in the word	<i>fortuna</i> (Latin)

PRONUNCIATION GUIDE FOR ECCLESIASTICAL LATIN ¹⁹

Ecclesiastical Latin refers to the pronunciation and usages of Latin by the Catholic Church. It is, in some respects, different from the Classical Latin of Julius Caesar and his contemporaries. Ecclesiastical Latin is the Italianized Latin spoken only by the church. Even though Alcuin’s poems were not considered part of the liturgy, the sacred nature of his poetry carries a tradition of being pronounced in an ecclesiastical manner. The main thing to remember when singing Latin is to have a warm elongated vowel as opposed to a wide vowel sound as is common in so many American dialects.

Vowels and Diphthongs

(Vowel sound equivalents are given in English)

<i>A (gravi)</i>	sounds like	‘ah’	as in the word	<i>Father</i>
<i>E (pectore)</i>	sounds like	‘eh’	as in the word	<i>red</i>
<i>I (hic)</i>	sounds like	‘ee’	as in the word	<i>feet</i>
<i>O (cor)</i>	sounds like	‘oh’	as in the word	<i>for</i>
<i>U (puppi)</i>	sounds like	‘oo’	as in the word	<i>moon</i>
<i>Y (kyrie)</i>	sounds like	‘ee’	as in the word	<i>daily</i>

For the most part when vowels sit side by side each vowel should be sounded. For example, the word *diēi* sounds as ‘dee-eh-ee’, *fili* sounds as ‘fee-lee-ee’, and *eōrum* sounds as ‘eh-oh-room’. The only time a diphthong is not used is during the combination of the vowels *AE* and *OE*. Both these combinations sound like the Latin *E* – as if they are one syllable as in the word *caelum* – sounds like ‘cheh-loom’.

Consonants

- ❖ *C* coming before *e*, *ae*, *oe*, *i*, or *y* sounds like ‘ch’ as in the word ‘church’. For example, *Celia* sounds like ‘cheh-chee-li-ah’. *CC* before *e*, *ae*, *oe*, *i*, or *y* sounds like ‘t-ch’ – e.g. *siccitas*

sounds like ‘seet-chee-tahs’. *SC* before *e*, *ae*, *oe*, *i*, or *y* sounds like ‘sh’ as in the word ‘shed’ – e.g. *Descēdit* sounds like ‘Deh-shēhn-deet’. Except for these instances *C* and *CH* are always pronounced like the English *K* – e.g. *cūcta* sounds like ‘koón-ktah’, and *māchina* sounds like ‘māh-kee-nah’.

- ❖ *G* before *e*, *ae*, *oe*, *i*, or *y* is soft as in generous – e.g. *mādgī*, *gēnitor*, *Regina*. Otherwise *G* is hard as in Government – e.g. *Gubernātor*, *Vigor*, and *Ego*. *GN* has the soft sound given to these letters in French and Italian – e.g. *agneau*, *Signor* and *Monsignor*. The nearest English equivalent would be *N* followed by – e.g. *Regnum* sounds like ‘reh-nyoom’ and *Magnificat* sounds like ‘Mah-nyee-fee-caht’.
- ❖ *J*, often written as *I*, is treated as *Y*, forming one sound with the following vowel – e.g. *Jam* sounds like ‘Yahm’, *alleluia* sounds like ‘ah-leh-loó-ee-yah’, and *major* sounds like ‘mah-yor’.
- ❖ *R*: when with another consonant, care must be taken not to omit this sound. It must be slightly rolled on the tongue. Care must be taken not to modify the quality of the vowel in the syllable preceding the *R* – e.g. *Kýrie*: Do not say ‘Kear-ee-eh’ but ‘Keé-ree-eh’. *Sápere*: Do not say ‘Sah-per-eh’ but ‘Sáh-peh-reh’. *Diltgere*: Do not say ‘Dee-lee-ger-reh’ but ‘Dee-leé-geh-reh’.
- ❖ *S* is hard as in the English word *sea* but is slightly softened when coming between two vowels – e.g. *misericórdia*.
- ❖ *TI* standing before a vowel and following any letter (except *S*, *X* and *T*) is pronounced as ‘tsee’ – e.g. *Patíentia* sounds like ‘Pah-tsee-ehn-tsee-ah’. *Grátia* sounds like ‘Gráh-tsee-ah’. *Constitútio* sounds like ‘Cohn-stee-toó-tsee-oh’. *Laetítia* sounds like ‘Leh-teé-tsee-ah’. Otherwise the Latin *T* is like the English *T*. *TH* always sounds as *T* – e.g. *Thómas*, *cathólicam*.
- ❖ *X* is pronounced as ‘ks’; slightly softened coming between two vowels – e.g. *exércitus*. *XC* before *e*, *ae*, *oe*, *i*, or *y* sounds like ‘ksh’ – e.g. *Excélsis* sounds like ‘ek-shell-sees’. Before other

vowels *XC* has the ordinary hard sound of the letters composing it like ‘eks’ – e.g. *excussórum* sounds like ‘eks-koos-sóh-room’.

❖ *Z* is pronounced as ‘dz’ or ‘ts’.

All The rest of the consonants *B, D, F, K, L, M, N, P, Q* and *V* are pronounced as in English.

NOTES

¹ One of the most significant products of this fusion is what is commonly known as Gregorian Chant, but at the time of its inception, or evolution, rather, the style of this chant would have been recognized as Carolingian song. One of the most discernible qualities of Carolingian (Gregorian) chant is the many melismas sung on one syllable as opposed to the relatively syllabic chant of the Roman rite. For an in depth description of the fusion of Carolingian and Roman chant see Richard L. Crocker. *An Introduction to Gregorian Chant* (Yale University Press, 2000): pp. 75-77; and David Hiley. *Western Plainchant: A Handbook* (Oxford, England, Oxford University Press, 1995): pp. 514-523.

² D. Jason Bishop. “*Omnes Compleant: A Conductor’s Resource Guide to the Office of Compline*” (Ph.D. dissertation, University of Oklahoma, 2006): p. 22

³ Because of my late cousin’s meticulous and scholarly genealogical contribution to my family, I have decided to dedicate this particular piece of music to her. Her short biography, which is taken from her own unpublished genealogical records, is included:

“Marjorie Kimball Templeton was born April 5, 1907 in Huntington, West Virginia to parents, Charles Foster and Flora Jarvis Templeton. She received her A.B. degree from Marshal College (WV) in 1929, taught public school art, and was a private art instructor for ten years. She held memberships in D.A.R. (Daughters of the American Revolution) and Magna Carta Dames. She died in 1992.”

⁴ Father Sean Finnegan. *Ad Completorium, Being the Rite of Compline for Every Day of the Liturgical Year According to the Roman Breviary of 1960* (London, England, The Saint Austin Press, 2000): p. 14.

⁵ Timothy J. McGee. *Singing Early Music, the Pronunciation of European Languages in the Late Middle Ages and Renaissance* (Bloomington, Indiana; Indiana University Press, 1996): p. 271.

⁶ Robert L. Kyes. *The Old Low Franconian Psalms and Glosses*. (Ann Arbor, Michigan, The University of Michigan Press, 1969): p. 1.

⁷ Robert L. Kyes. *Dictionary of the Old Low and Central Franconian Psalms and Glosses*. (Darmstadt, Germany, Max Niemeyer Verlag Tübingen, 1983): p. ix.

⁸ *Ibid.*, p. xii.

⁹ Mauritis Gysseling. *Corpus van Middelnederlandse Teksten (tot en met het jaar 1300). Bouwstoffen Voor een Woordarchief van de Nederlandse Taal*. (Reeks II. Literaire Handschriften, Deel 1: Fragmenten. The Hague: Grass, 1980): p. 44.

¹⁰ Alcuin, *Poetae Latini Carolini Aevi* (4 volumes, Berlin 1881-1923): p. 350.

¹¹ Derek Wilson. *Charlemagne, A Biography* (New York, Vintage Books, 2007): p. 114

¹² Helen Waddell. *More Latin Lyrics, From Virgil to Milton* (New York, NY, W.W. Norton & Company, Inc. 1977): p. 146

¹³ *Ibid.*, p. 17

¹⁴ Derek Wilson. *Charlemagne, A Biography* (New York, Vintage Books, 2007): p. 119

¹⁵ This style of singing was the beginnings of polyphony and was aptly called the *motet* (a diminutive form of the French word *mot*, meaning “word,” a term that was later applied to the work as a whole). For an in depth description of the first motets and the beginnings of polyphony see Donald Jay Grout and Claude V. Palisca. *A History of Western Music* (New York, NY, W.W. Norton & Company, 1996): pp. 73-100.

¹⁶ A transcription of this Psalm (beginning with verse two) from the Dietz Manuscript is published in urtext form without translation in Robert L. Kyes’ *The Old Low Franconian Psalms and Glosses*. (Ann Arbor, Michigan, The University of Michigan Press, 1969): p. 54. There is no published translation of this Psalm. A translation can be made by using Robert L. Kyes’ *Dictionary of the Old Low and Central Franconian Psalms and Glosses*. (Darmstadt, Germany, Max Niemeyer Verlag Tübingen, 1983): pp. xviii-xxiv.

¹⁷ Helen Waddell, *More Latin Lyrics, From Virgil to Milton* (New York, NY, W.W. Norton & Company, Inc. 1977): p. 180-181.

¹⁸ There is a modest pronunciation guide in the introduction of Robert L. Kyes’ *Dictionary of the Old Low and Central Franconian Psalms and Glosses* (Darmstadt, Germany, Max Niemeyer Verlag Tübingen, 1983): pp. xx-xxiv.

¹⁹ Benedictines of Solesmes. *The Liber Usualis* (Tournai, Belgium, Desclée & Company, 1961): pp. xxxv-xxxviii

Don ertzen musten in anungu may unatdrollora
 so an heiligen. gesehien is the, that is gesage erst
 the in gesehien heile the

Quanda bettera ist quatte the
 our lif, Lepora minia Loiny sulun the.
 So sal ich gesehien the an him miny in an an
 anoy the minia sal ich heile miny.

Also mit pender in mit fete wfulst unthe
 slla miny, in mit leporoy minid the Loiny
 sal mant min.

So gesehien min the our stro min
 an morgon the Loiny sal ich an the minid the
 man sulper. min.

In an gesehien fete Loiny the minid
 sal, minid slla min an the the, mi ant,
 fete fortgesehien the.

So gesehien an iduln. the minia slla
 minia, ingesehien an iduln. the minia the minia
 minid the an Loiny the minid the minid the minid the

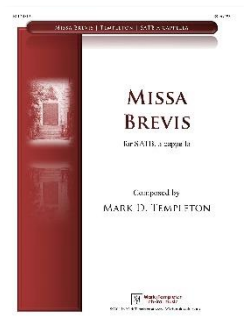
Quanda gesehien the minia sal an the, gesehien
 the the minid an min, quanda bestupot ist
 minid sprechender minid.

So gesehien got gesehien min so ich bidden
 the fortgesehien minid the minid slla min.



MARK TEMPLETON, born 1974, is an American choral composer, conductor, and countertenor. Templeton's music has been described by the Boston Music Intelligencer as "charming and entertaining, playing with homophony and polyphony, and having a winning way with neo-romantic sweet dissonances." Some of his music is published by Santa Barbara Music Publishing, and he has recently started to self-publish. His music for men's voices, including *When I Hear Her I Have Wings*, has been performed across the world at various international festivals and ACDA conventions. His *Missa Brevis* has recently been featured in a doctoral dissertation at Florida State University. Templeton is also a sought after performer and clinician. He currently sings countertenor with Vox Populi, Delaware's professional chamber choir. He resides with his wife, Becca, at West Nottingham Academy in Colorado, Maryland, the oldest boarding school in the United States, where he is the director of choral activities, music theory, and music composition. He also enjoys coaching, playing, and watching soccer when he is not working. He is available for commission upon request.

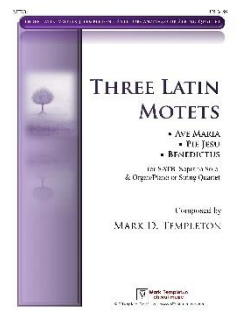
Other sacred music composed by Mark Templeton



MISSA BREVIS

- REX REQUIEM
- KYRIE
- PSALM 23
- SANCTUS
- A PRAYER OF SAINT BENEDICT
- AGNUS DEI
- THE CHORISTER'S PRAYER

SATB or TTBB, a cappella



THREE LATIN MOTETS

- AVE MARIA
- PIE JESU
- BENEDICTUS

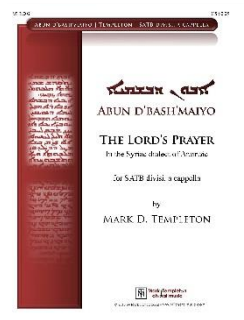
SATB & organ/piano
Also available with string quartet.

SATB, Soprano solo & organ/piano

Also available:

- with string quartet
- with brass quintet
- SATB, a cappella

SATB-SATB (double choir) & organ
Also available with string quartet.



ABUN D'BASH'MAIYO

THE LORD'S PRAYER
(in Aramaic)

SATB divisi, a cappella

For more information about these songs and other compositions by Mark Templeton visit www.MTchoralmusic.com



Mark Templeton
choral music