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Brill's Encyclopaedia of the Neo-Latin World

Latin Words to Music

(7,145 words)

Introduction

¶ Although music is generally thought to have its roots in vocal music, the 'marriage' between words and music that takes place in vocal music is by no means self-evident. Spoken language or speech has a pitch structure as well as a temporal structure and both of these are strongly continuous, that is, allowing all values in pitch and time. In addition, for a single syllable, pitch may vary in the pronunciation of the syllable. Music deploys pitch and time structures as well, but here the pitch and the time systems are made up of discrete values: the pitch values regulated according to the musical scale, the time values in accordance with the system of metre and rhythm, often consisting of the division of durations in two or three equal parts. Nevertheless, experience tells us that it is quite well possible to combine speech and music when singing. It must be said, however, that it is speech which suffers, at least somewhat: it is put into patterns of discrete values, to which it is normally not subjected. If a composer designs his melody in a clever way, the text can function very well when set to music, as is demonstrated by the singing of songs in a great variety of environments, such as the home, the street, the church, and the opera house.

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The setting of Latin words to music in the Neo-Latin era is in fact still less self-evident than the setting to music of words in the vernacular. For the period under discussion here, Latin was not a living language, let alone a mother tongue, but always a second language learned without direct contact with native speakers. Latin pronunciation is now a kind of projection or perhaps rather a combination of the pronunciation of one's own language and a notion of how Latin was pronounced at the time when it was still a living language.¹ But, as with singing in a living language, setting Latin words to music was and is never experienced as problematic.

When setting living languages to music, composers consider the metric structure of the text first. Speech has accents and music has accents and preferably these should coincide when texts are set to music. Melodic contour should follow the pitch contour of speech, at least to a certain extent. And longer syllables in speech—whatever that means—should be applied to longer notes in music.

What about setting Latin texts to music? Classical Latin prosody does not have accents in the way modern languages like Dutch, German, Italian and Spanish have accents; the major differentiation between syllables is their length.² It is generally agreed that after classical antiquity Latin pronunciation was no longer approached from the point of view of length, but rather of accentuation, although whatever this accentuation means, it is clearly derived from the length of syllables. By this process Latin texts could be set to music just as texts in the spoken languages. In Western music, accented syllables generally occur in accented positions in music. Whether by coincidence or not, notes in music in accented positions tend to have longer durations than notes in unaccented positions. That means that long syllables in a Latin text have a fair chance to be set to longer notes in music and, vice versa, short syllables to shorter notes.

The repertoire of music with Latin text is endless. Of course, the amount of music composed for Latin texts faithfully reflects the role of Latin in western society. Until the sixteenth century one can say that in the Western world Latin was dominant in written culture and some sectors of the spoken culture, such as the church and the academic world, and until that time most texts set to music are indeed in Latin. From the sixteenth century onwards the role of Latin in western cultures diminishes gradually but continuously without, however, disappearing entirely. In this period more and more texts in the vernacular are set to music, at the cost of Latin texts.

Within its history of one-and-a-half millennia one can distinguish a number of repertoires of music with Latin text—if we may use this expression here.³ The first is the ecclesiastical repertoire known as plainchant. Sacred polyphony has its roots in the early polyphony of the thirteenth century—which in turn has its roots in plainchant—and flowered for many centuries from that time onwards. Songs on Latin texts have been composed from the Middle Ages onwards. There are both sacred and secular repertoires. Even Latin drama was not

without music and this creates a dramatic repertoire of music with a Latin text. In the sections which follow all these repertoires will be briefly discussed. We will close this contribution with a brief discussion of classical Latin texts set to music from the fifteenth to the twentieth century and of the use of texts that are Latin translations of texts in the vernacular set to music.

Plainchant

Plainchant is the general term for monophonic liturgical singing.⁴ When we apply this to the Catholic Church in the Western world, it is Latin plainchant. Large sections of the Mass and office were sung from the beginning of Christianity onwards. Early plainchant must have developed from synagogal song, perhaps with the influence of vernacular repertoires. Some codification of the texts took place during the middle centuries of the first millennium, while within various areas—Rome and its surroundings, northern Italy, the Frankish lands, the Iberian peninsula—various chant repertoires were developed. Gregorian chant was created when in the eighth century the Carolingian State propagated a unification of chant in all its territories, therewith suppressing all other chant repertoires except the so-called Ambrosian plainchant of Milan. It is generally agreed that at least early plainchant melodies grew out of the melodies that are implied or hidden in the spoken text.⁵

Plainchant has a tradition longer than any other genre in western music, but it would be a mistake to see it as a repertoire that remained in use without change. Instead, one must see it as a dynamic repertoire, one that underwent constant changes in text, music and notation. On various occasions certain chants were suppressed or replaced by others, existing or newly composed, often in response to changing liturgical or musical requirements. In general, plainchant evolved steadily, as did the music around it, and new chants were written and disseminated in all centuries. Only in the nineteenth century did a movement emerge to restore chant to its original, medieval form, mainly through the study of the original sources. The twentieth century exhibits a dual approach to music in the Catholic Church. On the one hand there is the tendency to guard and cherish plainchant from the past, on the other hand compositions in newer styles and with text in the vernacular may be employed.

Plainchant repertoires of the Middle Ages and later centuries are of an enormous size, impossible to survey by whatever means.⁶ The original repertoire, formed in the Carolingian age, may have comprised about a thousand texts and melodies, but through later additions in all centuries ever since and in all countries of Europe it has grown to many tens of thousands of items. A discussion in detail of the repertoire is therefore totally impossible. Here only a few general trends will be mentioned.

Texts may be classified into two main groups. The first group consists of the texts in prose form, the second of those in metric forms. Prose texts have, of course, a rather free form, determined by the text itself. Melodic structure cannot but follow the structure of text, and the result is something like sung speech. In principle they are sung by a single singer or a single group of singers. But some texts, such as Antiphons, Psalms, Introits and Communions, have sections that are sung in alternation by two choirs. Other, such as Responsories, Graduals, Alleluias and Offertories, have sections sung by a single singer in alternation with a choir. A special group is formed by the chants that are sung on a reciting tone with opening and closing formulas, such as Collects, Epistles and Gospels. The Vulgate is by far the most important text source for all of these chants, in the form of excerpts, often paraphrased and often by combining phrases derived from various passages. But it must be said that many chants in prose formats have texts that cannot be traced to the Scriptures.

Metric forms define the lengths and the accents of text lines and often a structure in stanzas, either with rhyming line endings or not. The Vulgate does not provide strophic texts so that it is no wonder to find new poetry written for these chants, of which we may know the author or not. The new poetry normally does not follow classical metric form, but employs iambic or trochaic lines of a certain number of syllables. Seven or eight-syllable verses seem to be the most frequently used, but shorter and longer lines are not rare by any means. From the eighth or ninth century rhyming is used more and more, most often in the form of paired rhyme. The most important metric plainchant genres are Hymns and Sequences. Hymns were sung in the office and the earliest repertoires date from the fourth century.⁷ They often have four-line stanzas with a melody which is repeated for each stanza. The following is the first strophe of a hymn ascribed to St Ambrose:

Aeterne rerum conditor,
Noctem diemque qui regis,
Et temporum das tempora,
Ut alleves fastidium.

Later centuries added innumerable new texts and melodies to the existing repertoires.

Sequences are sung in the Mass and may have their origin in setting texts to the long melismas of Alleluia chants.⁸ The earliest examples date from the ninth century. Sequences do not have a standard structure. Characteristic elements are pairs of lines of similar metric structure sung to the same melodic phrase. As with the Hymns, the earliest examples do not employ rhyming, but rhyme becomes more and more common from the tenth century onwards. Later sequences, that is, those composed after 1100, often have three-line stanzas with melodies

used for pairs of stanzas. This description holds for some of the few sequences that survived the Council of Trent and are today among the best known chant compositions, the *Dies irae* (from the liturgy for the dead), with three-line strophes with a single rhyme:

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus! Etc.

and the *Stabat mater* (Easter time), with strophes that are connected by the rhyme of the third lines:

Stabat mater dolorosa
Iuxta crucem lacrimosa,
Dum pendebat filius.

Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius. Etc.

The first melody notations of chant melodies go back to the ninth century, but these notations are adiasthematic, that is, they indicate the melodic contour of figures, but not the exact pitches (see Figure 1). The signs used to indicate the course of the melody are often called 'neumes', especially if they do not completely define the notes, as is usual until the thirteenth century. It is only through the development of the staff, first with one or two, later with more lines, that notes could be written down in a precise manner, and even then the duration of the notes was still undecided (see Figure 2). With the advent of the lines the neumes were replaced by square or diamond shaped notes, in notations called square notation (see Figure 3).

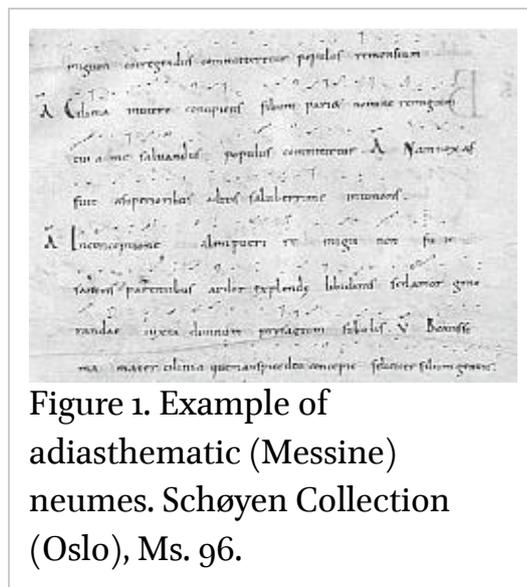


Figure 1. Example of adiasthematic (Messine) neumes. Schøyen Collection (Oslo), Ms. 96.

Defined pitch and undefined rhythm and meter have always been the characteristics of the notation of Latin chant (with occasional exceptions, of marginal importance at best). In practice it means that the singing is often done with more or less equal durations of the musical notes, while musical lines follow the intonation and the accentuation of the text. Differences in duration among syllables may be obtained by setting syllables to more than one note of the melody. The coupling of one text syllable with one musical note is called syllabic setting; that with several notes, neumatic setting; and that with many notes, melismatic setting.



Figure 2. Example of diastematic (Beneventan) neumes, on one line. Schøyen Collection (Oslo), Ms. 1681.

In principle plainchant melodies make use only of the diatonic scale. Melodies are often classified according to their final notes: melodies ending on D are called Dorian; on E, Phrygian; on F, Lydian; on G, Mixolydian. The melodic system of plainchant has, through many developments, become the basis of the modern system of music (scales, harmonies, etc.). Modern notation is an evolution of the notation system of plainchant. From these points of view one may say that plainchant was at the basis of Western music in general.



Figure 3. Example of square notation of Latin plainchant. *Missale leodiense* (Liege, 1506).

Latin Polyphony

The precise origin of polyphony is unknown. It may have sprung from music theory, where melodic lines are sometimes doubled at consonant intervals such as the fourth, the fifth and the octave. The first preserved polyphonic repertoires can be found in France, in the twelfth and thirteenth centuries. Polyphony of this time is often called *organum* and follows simple patterns either with two parts (voices) in equal rhythm or one voice with short notes against another one with long notes. In both cases one voice (the *vox principalis*, usually the lower in pitch) has the chant melody, the other one (the *vox organalis*, higher in pitch) a countermelody. A typical thirteenth-century development is the *organum triplum*, with one low voice with longer notes and two upper voices with shorter notes, often with different text. Thirteenth-century polyphony is often labelled *Ars antiqua*.

Whereas in the early stage of the motet the relation between text and music is generally well defined, this becomes less and less so in later stages. It is standard practice that text fragments were written underneath musical phrases without specifying which syllable belongs to which note, leaving it to the performer to decide how the text is to be sung (see, for example, Figure 4). Text repetition may be allowed for longer musical phrases and it will be clear that every text underlay is bound to have a strongly subjective element in it.

The genre denomination ‘motet’ is in fact not limited to ecclesiastical repertoire. It is used as well for serious pieces on Latin texts written outside a liturgical or ecclesiastical context, such as those written for public festivities, academic ceremonies, marriages, funerals, etc.¹⁰

After 1600

As has already been said in the introduction to this contribution, after 1600 the role of Latin in the perspective of general music history diminished. The major composers moved to vocal music in the vernacular, for opera and songs of every kind, and instrumental music. Nevertheless, music with Latin texts for the Catholic Church was still produced in great quantities. It usually adopted the stylistic developments of its musical environment, which means that the form and dimensions in which this music was composed can vary from small miniatures for a single solo voice with basso continuo accompaniment to massive compositions for several soloists, several choirs and instrumental ensemble. An example of music with Latin text in small form is provided by the setting by Constantijn Huygens (1596–1687) of a number of texts taken from psalms in the Vulgata, published in his *Pathodia sacra et profana* (Paris, Robert Ballard, 1647). The style is almost like the *recitativo* of an early opera (Music example 2). Most music on Latin words uses larger musical forms, in fact derived from the motet from before 1600.

Yet, in the later seventeenth to nineteenth centuries, music on Latin texts is definitely associated with music of the past, especially from before 1600. This is visible in compositions or parts or sections of compositions that employ much more contrapuntal and fugal techniques than is customary in contemporary styles and often the music is notated in so-called *alla breve* bars, with the minim as basic unit, to create in the notation a relation with the past. The term ‘Palestrina style’ is often used to denote the stylistic quality of the music, because it attempts to imitate the polyphony of Palestrina. The famous *Stabat mater* by Giovanni Battista Pergolesi contains two fugues of this kind, for soprano, alto and strings.

Whereas before 1600 music on Latin text often constitutes the most important output of a well known composer, this is less so after 1600. Claudio Monteverdi wrote the well known Marian Vespers or, more commonly in English, Vespers for the Blessed Virgin, Bach his *Hohe Messe*, the major composers from the ‘Classical Period’, around 1800, Joseph Haydn, Wolfgang

Amadeus Mozart, Ludwig van Beethoven and Franz Schubert, all wrote music for the Mass which is well known still today. Later in the nineteenth century Anton Bruckner is best known for his liturgical music, like the famous motet *Locus iste*.

A special place is occupied by compositions of the Mass for the Dead, commonly called the Requiem, after the opening words of its first chant, the introitus *Requiem æternam*. The Requiem has been set to music from the late fifteenth century onwards, but gained additional prestige from around 1800 onwards, when these compositions began to be performed at public and often large-scale ceremonies for the funerals of well-known persons. Mozart wrote his famous Requiem as one his last compositions (1791). Requiem compositions from the nineteenth century include those by Luigi Cherubini (1816), Hector Berlioz (1837), Robert Schumann (1851), Giuseppe Verdi (1874), Camille Saint-Saëns (1878), Gabriel Fauré (1877–1893) and Antonin Dvořák (1891). A complete Requiem Mass consists of a number of ‘movements’ derived from a series of chants—among them the *Dies iræ*—and this gave the composers the opportunity to compose these movements in a variety of manners. Many of these Requiem compositions are performed today in concert settings.

In the twentieth century the Latin mass was even sung to music in non-Western idioms, such as the *Missa Luba*, ‘written’ by Father Guido Haazen O. F. M. (1921–2004) in the 1950s in the Belgian Congo, developing the music from collective improvisations on traditional song forms and using local black voices for its performance.

The seventeenth century saw the rise of a new genre of Latin music, the oratorio, in fact a non-staged sacred counterpart of the recent opera. Its text has a dramatic character, tells a story, but the roles are sung, not acted. The first examples were composed, in the 1630s, for Roman *oratori*,¹¹ whence the name, and these early examples are invariably in Latin. Giacomo Carissimi is by far the most important composer in the genre during the seventeenth century. Soon the oratorio shifted from using primarily Latin to the vernacular languages, and the Latin oratorio became rare. A particular example of it is *Oedipus Rex* (completed 1927), with music by Igor Stravinsky (1882–1971), on text which is a Latin translation by Jean Daniélou of a libretto written by Jean Cocteau on the basis of Sophocles’s *Oedipus*. Stravinsky called it an oratorio-opera, and indeed it can be and has been performed both staged and non-staged.

Among the leading composers of the twentieth century Stravinsky has used Latin texts for his compositions most frequently, in well-known works such as the *Symphony of Psalms* (1930, text from several Vulgate psalms), the *Canticum sacrum ad honorem Sancti Marci nominis*



Music Example 2. Example of 13th-century polyphony, a motet, with a lower voice derived from a plainchant melody and two upper voices (duplum and triplum) with separate texts.

(1955), the *Threni: id est Lamentationes Jeremiae prophetae* (1957–58, all based on Vulgate texts), the *Introitus* (1965) and the *Requiem Canticles* (1965–1966; both based on the Requiem mass text).

Latin Song

Song is a particular genre in music, in which text and melody are united more strongly than in any other vocal genre. The text consists of a number of stanzas, each stanza consists of a number of lines, each line with a certain metric scheme. All stanzas have (in principle) the same metric scheme so that one melody—which reflects the particular metric properties of the stanza—can be used for every stanza. Lines usually have a rhyme structure and this rhyme structure usually is reflected in the metric structure. Song melodies should have ‘natural qualities’ so that they can be remembered easily by the singers who often have to sing them from memory and perhaps cannot read musical notes.

Songs have been written with texts in all languages. Sometimes one person wrote the text, another one the melody, sometimes one person wrote both. Many songs are anonymous regarding their text or melody, especially from earlier times. When songs are sung over longer stretches of time they often show changes either in their texts or their melodies, or both. A melody may have been written for a particular text, but a text may also be fitted to a pre-existent melody.

Songs with Latin texts have been written since medieval times. Already from the first millennium there is a repertoire of Latin poetry with lines organised in stanzas in which rhyming was applied occasionally. They abandon the Latin metra with long and short syllables in favour of simpler rhythmic prosody, with accented and unaccented syllables.¹² The hymn texts discussed in relation to plainchant can be counted among this repertoire. Since the repertoire is not liturgical, it is very difficult to decide whether it was sung or not. But from the ninth century onwards one finds examples of these texts provided with adiasthematic neumes, such as poems derived from Martianus Capella's *De nuptiis Philologiae et Mercurii* and Boethius's *De consolatione Philosophiae* and newer laments and occasional poems.¹³ Latin songs from the eleventh to thirteenth centuries are often called Goliardic songs, after the wandering scholars who were called goliards. Well-known collections from this period are the so-called Cambridge Songs, with melodies notated in neumes,¹⁴ the so-called Arundel Songs, without musical notation,¹⁵ and the so-called Carmina burana, written down in Southern Germany.¹⁶ Songs from the latter collection have become well-known if not famous by their setting to music, for a large choir and a large orchestra, by Carl Orff (1895–1982; 1936).

There is one Latin song from the thirteenth-century goliard repertoire that is still sung today, the famous students' song *Gaudeamus igitur*. The presently used melody is first found in eighteenth-century sources (Music Example 8). Mainly at Dutch universities there is a second

widespread Latin student song, *Io vivat, io vivat, nostrorum sanitas*. Its origin is unknown, but probably eighteenth-century. At other universities different Latin songs are sung on various occasions.

An early, medieval sacred or ecclesiastical Latin song genre is the *conductus*.¹⁷ The designation may have its origin in the fact that these songs were used to introduce liturgical items. It has its origin in France in the twelfth century and spread over other areas in the thirteenth. Strophes are often short, but always with lines rhyming in pairs. Several sources contain examples of the polyphonic *conductus*.

Sacred Latin songs are not liturgical music, although many have been written in relation to the major feasts of the liturgical calendar such as Christmas, Easter and Pentecost. Especially numerous are songs related to the Christmas Cycle: Advent, Christmas proper, Circumcision, New Year, Epiphany and Candlemas (2 February). Many of them can be found in sources from the late Middle Ages until the eighteenth century, such as *Puer nobis nascitur* and *Puer nobis natus est* (see Figure 5). These songs usually have a very simple structure, with stanzas of four lines or seven of eight syllables, certainly derived from the hymn as model. Latin songs of the fifteenth and sixteenth centuries often have melodies that are in chant notation on four-line staves, without defined rhythm. Later notations using rhythm often show simple alternations of longer and shorter notes, thereby creating a simple triple meter. Lines with the last 'accent' on the antepenultimate syllable treat the final syllable of the line as accented, which serves for the final note of the melodic phrase. Lines with the final 'accent' on the penultimate syllable lengthen this syllable so that the last syllable falls on an accented position in the bar. By these simple procedures a Latin line fits perfectly under a melodic phrase conforming to a wide range of Western musical idioms.

A particular subgenre are the macaronic songs, with texts partly in Latin, partly in the vernacular. An example with middle Dutch is the following:¹⁸

In dulci iubilo,
Singhet ende weset vro!
Al onse hertenwonne,
Leit *in presepio,*
Dat lichtet als die sonne,
In matris gremio.
Ergo merito,
Des sullen alle herten
Sweven *in gaudio.*

Ô splendor Patris,
 Ô decus Matris,
 Desiderate gentibus.
 Quem Virgo gessit,
 Quae virum nescit,
 Hominibus stupentibus.
 In urbe parva,
 Ex Dei serva,
 Rex gloriæ progredieris,
 Et stabulo reponeris.

A famous example of an eighteenth-century Latin song is the carol *Adeste fideles*, usually ascribed, for both text and melody, to John Francis Wade (1711–1786). The melody is indeed typically eighteenth-century in style. The lines do not rhyme.

The image shows a musical score for the first bars of 'Fac ut ardeat' from the *Stabat Mater* by Giovanni Battista Pergolesi. The score is in 3/4 time, marked 'Allegro', and features vocal parts (Soprano and Alto) and instrumental parts (Violino I, Violino II, Viola, and Basso). The lyrics are: 'Fac ut ardeat in mundo Clu- - stem'. The vocal parts are in a larger font, while the instrumental parts are in a smaller font.

Music Example 4. First bars of *Fac ut ardeat*, a section of the *Stabat mater* composition by Giovanni Battista Pergolesi, composed c. 1730. Where the vocal parts differ from the violin parts, the notes of the violin parts are in smaller font.



Figure 6. *Vade retro, Sathana*, song (conductus), attributed to Philip the Chancellor, with melody notated in square notation, in the *Roman de Fauvel* (early fourteenth century). Paris, Bibliothèque nationale de France, Ms. français 146, fols. 29r.

Music on Classical Texts

A small portion of music composed to Latin text makes use of texts borrowed from classical authors. Although strictly spoken these texts are non-Neo-Latin texts, their use did occur within the era of Neo-Latin and can therefore be considered a part of the larger picture of the use of Latin for musical compositions during that period.

et alia ode in laudem musicae descriptae modis musicis vocis et instrumenti dicti piano-forte (Leiden, 1803; see Figure 7), to cite an example from the Netherlands. Even in the twentieth century the tradition lingered on: William Gow composed melodies and David Coutts provided piano accompaniments for a number of odes of Horace, published in 1930,²³ and Carl Orff composed music to a number of poems by Catullus, in his *Catulli carmina* (1941–1943),²⁴ and these are by no means exceptions.

The influence of Classical texts on music was, of course, not confined to musical settings of these texts. Through translations and especially through the inspiration of Classical texts on the subject matter of vocal music such as songs, cantatas, oratorios and operas their influence has been immeasurably great.²⁵

Music Example 5. The students' song *Gaudeamus igitur*, with the melody in which it is sung normally today.

Translations into Latin

Music has not only been composed to Classical texts or to later original Latin texts; from time to time texts in the vernacular set to music were translated into Latin, in order to be sung in that language. The seventeenth-century schoolmaster Johannes van Aelhuysen, from Tiel (in Gelderland, Netherlands), translated the Genevan psalter from French (or from its Dutch translation by Petrus Dathenus?) into Latin, so that it could be sung in Latin with the tunes which were current for the French and Dutch versifications (see Music Example 5).²⁶ Van Aelhuysen did not apply the rhyme scheme of the Genevan text.

In more recent times Latin translation have been made for a number traditional songs, well known in many countries, such as *Happy birthday* (*Felicissime sit*), *Amazing grace* (*O gratia tua, dulcissima*) and *Frère Jacques* (*Surge, Jacob*).²⁷ A proper search will undoubtedly bring to light more examples.²⁸

Conclusion

Despite the fact that Latin ceased to be a living language after classical antiquity, Latin words have been set to music ever since, in fact more often (presumably) than in classical times. First of all this has to do with the role of music in the Roman Catholic Church. Liturgy is in Latin and wherever music or singing is required this creates Latin words set to music. Only during the last half century is the role of Latin in the church diminishing. Latin was also the language

of learned Europe during the Middle Ages and later and also in this context many Latin texts have been set to music and sung on numerous occasion. Because of its prestige, Latin was also useful for official occasions outside the Church or the academic world.

There are exceptions, but almost universally Latin is treated like a vernacular language when set to music, with a series of accented syllables with unaccented ones in between, instead of the Classical quantitative metra defined by long and short syllables. With accented syllables a Latin line can conveniently be set to melodic lines that are governed by metre and rhythm in the sense of Western music theory. Of course, this application was preceded by many centuries—from late antiquity to the later Middle Ages—when Latin texts were mainly sung as chant, that is, with melody but without fixed temporal patterns, so that the temporal course of the melody could follow the prosodic structure of the text.



Music Example 6. Melody of *Altitude qui hic iaces*, from *Laudes vespertinae* (Antwerp, 1648). Soprano part of a four-part setting.

Latin texts set to music after antiquity were as a rule newly written and written expressly to be set to music. A very small portion of music set to Latin words uses Classical texts, and another very small portion was translated from vernacular texts.

Although the role of Latin in present-day society cannot be compared to the role of Latin in medieval society or even its role in early modern history, Latin is still used on many occasions and in many different situations. Even in popular music Latin is used from time to time.²⁹

To conclude, Friedrich Schiller's *Ode to Joy*, immortalised by Beethoven's setting in his Ninth Symphony, may be mentioned. Beethoven's melody serves, since 1985, as the anthem of the European Union, without words, to avoid national associations. Since 2003 it can be sung with Latin lyrics by Peter Roland:³⁰

Est Europa nunc unita et unita maneat,
 Una in diversitate pacem mundi augeat.
 Semper regant in Europa fides et justitia,
 Et libertas populorum in maiori patria.
 Cives, floreat Europa,opus magnum vocat vos.
 Stellæ signa sunt in caelo aureæ quæ jungant nos.

Further Reading

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Notes

1. In this contribution I do not go into the question of how Latin is pronounced when it is being sung. It seems that in general it is pronounced according to the rules of Italian pronunciation. But in France Latin may be pronounced according to rules of French pronunciation, at least in recent times, purportedly based on earlier practices.

2. The French language is different in this respect: accent hardly plays a role when a text is set to music, except at the end of the line.

3. I purposely avoid here the expression 'Latin music', because this normally refers to music in styles related to Latin America.

4. General introductions are Peter Wagner, *Einführung in die gregorianischen Melodien. Ein Handbuch der Choralwissenschaft* (Leipzig: Breitkopf & Härtel, 1901–1923), and David Hiley, *Western Plainchant. A Handbook* (Oxford: Clarendon Press, 1993).

Ô splen - dor Pa - tris, Ô de - us Mi - tris, De -
 Quis vir - go ge - ni - tus, Qui vi - tus ne - sci, Ho -
 si - de - ra - ti - us pa - ter e - us, In ur - be
 mi - ni - bus ab - ter - ti - o.
 per - vi - tus De - i ser - vi, Rex glo - ri - ae
 pro - ce - de - ns, Et cae - le - stis se - po - nis.

Music Example 7. Melody of *Ô splendor Patris*, in *Laudes vespertinae* (Antwerp, 1648). Soprano part of a four-part setting.

Te - lix cae - li - sce - ter - rae bo - na - lus.
 Pro - sper ni - mi - us, qui - bus - que De - o.
 Sicut dicit per ni - ci - ta - tem dei.
 Qui - bus - que - a - ni - bus - que - nam.
 Sicut - que - De - o, qui - bus - que - o.
 Sicut - que - a - ni - bus - que - De - o.

Music Example 8. Psalm 1, in a Latin translation from the Genevan psalter, with the Genevan melody, in Johannes van Aelhuysen's *Centum et*

5. See, for example, Annie Fenner, 'Une composante essentielle du chant grégorien, la structure du mot latin', in *Histoire, humanisme et hymnologie: Mélanges offerts au Professeur Édith Weber*, ed. by Pierre Guillot and Louis Jambou (Paris: Presse de l'Université de Paris-Sorbonne, 1997), pp. 331–340.

6. Overviews are available in Walter Howard Frere, *Bibliotheca musico-liturgica* (Burnham: Plainsong and Medieval Music Society, 1901–1932), and René-Jean Hesbert, *Antiphonale missarum sextuplex* (Brussels: Vromant, 1935).

7. Hymn texts can be found in many volumes of the series *Analecta hymnica medii ævi* (55 volumes, Leipzig: Reisland, 1886–1922). See also Bruno Stäblein, *Die mittelalterlichen Hymnenmelodien des Abendlandes* (Kassel: Bärenreiter, 1956) *Monumenta Monodica Medii Ævi*, 1.

8. 'Sequence' is here a technical term, to denote a particular genre of plainchant, the English translation of the Latin *sequentia*.

9. See Norman E. Smith, 'The Earliest Motets. Music and Words', *Journal of the Royal Musical Association*, 114 (1989), 141–163. Catherine E. Bradley, 'New Texts for Old Music. Three Early Thirteenth-Century Latin Motets', *Music & Letters*, 93 (2012), 149–169.

10. See for example Albert Dunning, *Die Staatsmotette 1480–1555* (Utrecht: Oosthoek, 1969).

11. An *oratorio* in seventeenth-century Rome is a worship space used especially for prayer services.

12. See Leofranc Holford-Strevens, 'Latin Poetry and Music', in *The Cambridge Companion to Medieval Music*, ed. by Mark Everist (Cambridge: Cambridge University Press, 2011), pp. 225–240.

13. Bryan Gillingham, *Secular Medieval Latin Song, I. An Anthology, II. A Critical Study* (Ottawa: Institute of Mediaeval Music, 1993–1995).

quingenta psalmi (Leiden, 1683).



Figure 8. Horace's *Moecenas atavis ædite regibus* set to music in Petrus Tritonius's *Melopoeia* (Augusburg 1507). It is the tenor part of a four-part setting.

Figure 9. Horace's *Ode Poscimus quid vacui sub umbra*, set to music for one voice and piano by Christian Friedrich Rüppe (Leiden, 1803).

14. Cambridge, University Library, Gg.5.35. See Jan M. Ziolkowski, *The Cambridge Songs (Carmina Cantabrigensia)* (New York: Garland, 1994).
15. London, British Library, Arundel 384. See Wilhelm Meyer, *Die Arundel Sammlung mittellateinischer Lieder* (Berlin: Königliche Gesellschaft der Wissenschaften zu Göttingen, 1908).
16. Munich, Bavarian State Library, Clm 4660. See Carl Fischer a.o. (eds.), *Carmina burana. Die Lieder der Benediktbeurer Handschrift* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1979), and Michael Korth a.o. (eds.), *Carmina burana, lateinisch-deutsch. Gesamtausgabe der mittelalterlichen Melodien mit der dazugehörigen Text* (Munich: Heimeran, 1979).
17. See Robert Falck, *The Notre Dame Conductus. A Study of the Repertoire* (Henryville, PA: Institute of Mediaeval Music, 1981) and Roswitha Stelzle, *Der musikalische Satz der Notre Dame Conductus* (Tutzing: Schneider, 1988).
18. From Jacobus Johannes Mak, *Middeleeuwse kerstliederen* (Utrecht: Spectrum, 1948), pp. 43–45.
19. Found at: <http://www.sing365.com/music/lyric.nsf/In-Dulci-Jubilo-lyrics-Katherine-Jenkins/364A72A66392EEEEB48257AB50080FCAD>.
20. Henry Thomas, 'Musical Settings of Horace's Lyric Poems', *Proceedings of the Musical Association*, 46 (1919–1920), 73–97. Günther Wille, 'Horaz, Carmen 2, 10: Rectius vives', in *Romania cantat, Gerhard Rohlf's zum 85. Geburtstag gewidmet*, ed. by Francisco J. Oroz Arizcuren (Tübingen: Gunter Narr Verlag, 1980), vol. II, pp. 15–22.
21. Oliver Strunk, 'Virgil in Music', *Musical Quarterly*, 16 (1930), 482–497.
22. Hans Joachim Moser, 'Didonis novissima verba in der Musik. Ein Beitrag zum Nachleben Vergils', *Gymnasium*, 58 (1951), 322–326. Helmut Osthoff, 'Vergils Aeneis in der Musik von Josquin des Prez bis Orlando di Lasso', *Archiv für Musikwissenschaft*, 11 (1954), 85–102. Allen B. Skee, '“Dulces exuviae”. Renaissance Settings of Dido's Last Words?', *The Music Review*, 37 (1976), 77–91. Sebastian Neumeister, 'Vergils Aeneis—gesungen', in Oroz Arizcuren (ed.), *Romania cantat*, vol. II, pp. 11–14. Michael Zywiets, 'Dulces exuviae. Die Vergil-Vertonungen des Josquin des Prez', *Archiv für Musikwissenschaft*, 61 (2004), 245–254.
23. *Odes of Horace: Arranged for Singing in Schools and Colleges*, melodies by William Gow, arranged by David Coutts (London: Oxford University Press, 1930).
24. See Günther Wille, 'Catull, Carmen 85. Odi et amo', in Oroz Arizcuren (ed.), *Romania cantat*, vol. II, pp. 23–29.

25. Also many instrumental compositions find their inspiration in Classical literature.

26. Johannes van Aelhuysen, *Centum et quinquaginta psalmos Regii Prophetæ . . . Latino versu offert* (Leiden: Cornelis Boutensteyn, 1683).

27. Franz Schlosser, *Latine cantemus. Cantica popularia latine reddita* (Wauconda, IL: Bolchazy-Carducci, 1996).

28. Even Beatles song texts have been translated into Latin, by Benjamin Goffe, in order to enter the Nation Classics Fraternity (1999). The first line of *Sgt. Pepper's Lonely Hearts Club Band*, 'It was twenty years ago today, Sergeant Pepper taught the band to play' then becomes 'Erat abhinc viginti annis hodie Centurio Piper catervam canere docebat.' See the Internet with a search for 'Benjamin Goffe' and 'Beatles'.

29. See http://en.wikipedia.org/wiki/List_of_songs_with_Latin_lyrics.

30. See <http://www.hymnus-europae.at/linguae/DeutschLateinkurs.htm>.

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