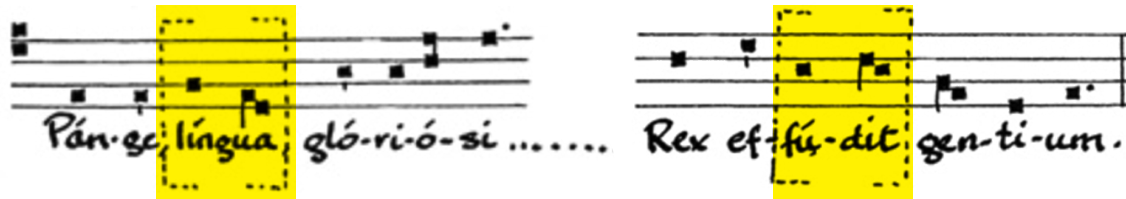


Literal rendering into English seems easily possible for the most part, but there are two places — the first and last lines — where just one shift of melodic accent that would fit the English has, alas, been missed —

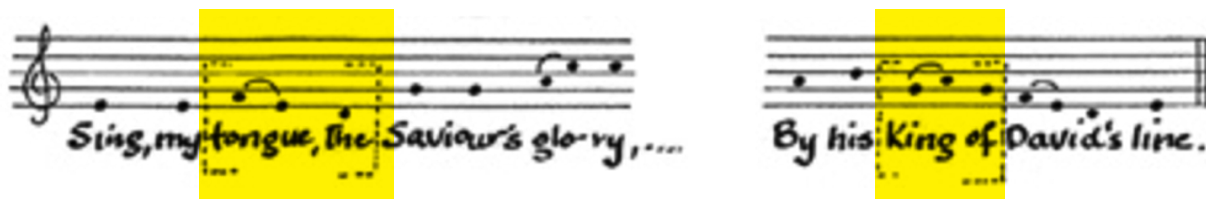


Note the areas enclosed by the dotted lines. In the first instance, the accent of "língua" is on the first syllable, but the melodic stress falls on the two-note group over the second; and the same thing happens at the last line. With Latin, this kind of thing poses no problem, because the Latin accent is light; and indeed, the "syncopation" brought about by playing word accent against note accent is really the beauty of Gregorian chant — its particular form of wedding text to music. But now let us set these two sections down in English, note-for-note the same as the Latin —

**Citation Needed!**



Note the same areas, but look what has happened to the English: the note pattern has thrown the word accent abruptly from "tongue" to "the", and from "King" to "of" — and the result is not happy. The solution? The two-note group is simply shifted to the accented words "tongue" and "King"; the melody does not change but the accent does: it is now where it should be, and the effect is satisfying "English", and sings itself naturally —



**I**TS EDITORS LEFT NO STONE turned in their quest for the best versions of these ancient Catholic hymns, combing through centuries of English translations from the sixteenth century to the present day. In the process, they have revealed much little-known material, and some that is published in a hymnal for the first time. [They] navigate this difficult terrain with assurance; indeed, the editors' explanation of the Urbanite reform and its impact on English translators is a model of clarity, and contains information this reviewer has not encountered elsewhere.