

Ecclesiastical Latin

EL-P6: Rhythmic Hymnody and Missal Sequences

Analyze the complete Pentecost Sequence through grammar, quantity, syllable count, line grouping, repeated wording, and written endings, with Virgil supplied for formal comparison

Packet key	P6
Stable lessons	EL-P6
Course stage	Advanced Poetry Branch
What this assumes	Quantitative meters and Christian poetic traditions through EL-P5
Continue with	EL-P7, Poetic Commentary and Textual Comparison

EL-GUIDE explains the course-wide study loop, source labels, answer use, and repetition method. This packet begins with substantive teaching and supplies its own memory work, readings, composition, cumulative practice, and models.

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Part I

Teaching

CHAPTER 1

Poetry branch: rhythmic hymnody and sequences

1.1 The two received comparison texts

R/N, MR62-FORM-PENT, complete Pentecost Sequence: the wording is received from the 1962 *Missale Romanum*, printed p. 357, local evidence PDF p. 438, scan leaf 437, visually checked. The course omits the printed accents, regularizes *u/v*, and displays each three-member stanza as three analytical lines. Those line breaks are course apparatus, not a claim about performance or the Missal's compact typography.

*Veni, Sancte Spiritus,
et emitte cœlitus
lucis tuæ radium.*

*Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.*

*Consolator optime,
dulcis hospes animæ,
dulce refrigerium.*

*In labore requies,
in æstu temperies,
in fletu solacium.*

*O lux beatissima,
reple cordis intima
tuorum fidelium.*

*Sine tuo numine,
nihil est in homine,
nihil est innoxium.*

*Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.*

*Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.*

*Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.*

*Da virtutis meritum,
da salutis exitum,
da perenne gaudium. Amen. Alleluia.*

R, VERG-HEND1891, *Aeneid* 1.1–4: John Henderson, ed., *Aeneid, Book I* (Toronto: Copp, Clark, 1891), printed p. 27, scan PDF p. 31, visually checked. The edition prints *Trojae* and *Lavinaque*; the course normalizes *j/i* but retains its *Lavinaque* reading. This is the complete four-line window used here.

*Arma virumque cano, Troiae qui primus ab oris
Italiam, fato profugus, Lavinaque venit
litora, multum ille et terris iactatus et alto*

vi superum, saevae memorem Iunonis ob iram.

Using the complete sequence above, copy its analytical lines in three-member groups and make three independent records:

1. a grammar record of finite verbs, vocatives, ellipsis, and parallel constructions;
2. a visible-pattern record of syllable counts, three-member grouping, parallel syntax, repeated words, and written line endings;
3. a quantity record made by the P1 method, including uncertainty.

1.2 Do not turn one record into another

Quantitative structure organizes long and short syllables by a scheme. **Page-based textual pattern** records recurring syllable counts, line groups, parallel constructions, repeated words, and written endings. **Rhyme and assonance** are claims about sound; visible spelling may suggest a question but cannot establish its spoken answer in a course that supplies no pronunciation system. Keep the quantity, grammar, page pattern, and written-ending records separate.

Test the visible pairs *radium/cordium*, *refrigerium/solacium*, *fidelium/innodium*, *saucium/devium*, and *septenarium/gaudium*. Note exact and inexact correspondence. Then compare the sequence's paired development with a hymn project-built stanza printed later in this packet's integrated practice and with the complete Virgilian sentence printed above. Explain what changes when the line is a self-contained petition rather than one segment of an epic period.

1.3 Reconstruction and bounded imitation

Reconstruct the sequence from its imperative chain: *veni—emitte—veni—veni—veni—reple—lava—riga—sana—flecte—fove—rege—da—da—da—da*. The four occurrences each of *veni* and *da* are part of the poem's large architecture, not dispensable duplicates. Then write four P lines with a repeated grammatical pattern and two exact end correspondences. First secure grammar and meaning; only a later draft may adjust rhythm. Record every sacrificed or substituted word.

1.4 Before continuing

You should reasonably be able to distinguish quantitative evidence from grammar, syllable count, line grouping, and written-ending evidence; analyze a complete sequence; reconstruct its verbal architecture; and create a bounded patterned imitation with a revision record.

Part II

Memory Work

CHAPTER 1

Vocabulary, forms, and constructions from memory

1.1 New lexemes

The entries below are sufficient for the packet's controlled memory work. English senses are project glosses; pedagogical strands do not assert a checked occurrence in a named corpus.

ID	Citation form	Project gloss	Morphology and use
L187	<i>imago, imaginis f.</i>	image, likeness	noun; third declension; feminine; literal, rhetorical, and theological senses require context
L188	<i>figura, -æ f.</i>	shape, figure, form	noun; first declension; feminine; rhetorical, grammatical, and typological senses differ
L587	<i>rhythmus, -i m.</i>	rhythm, rhythmic verse	noun; second declension; masculine; Greek loanword; name only the organization actually supported: quantity, syllable count, line grouping, repeated syntax, written endings, or another stated pattern
L588	<i>accentus, -us m.</i>	accent, accent mark; accentual pattern	noun; fourth declension; masculine; recognize that its technical sense depends on a stated system; this course neither assigns lexical stress nor teaches pronunciation
L589	<i>rima, -æ f.</i>	rhyme	noun; first declension; feminine; medieval and later term; rhyme classifies recurring terminal sound; record visible ending correspondence separately and withhold a rhyme claim when no phonological evidence is supplied
L590	<i>tropus, -i m.</i>	turn, trope, interpolation	noun; second declension; masculine; Greek loanword; rhetorical figure, chant addition, and modal terminology require contextual distinction

1.2 Cumulative retrieval

Supply the gloss from memory. N is the new set; R1, R2, R5, and S are scheduled returns at widening intervals.

Event	ID	Latin	Sense
N	L187	<i>imago, imaginis f.</i>	_____
N	L188	<i>figura, -æ f.</i>	_____
N	L587	<i>rhythmus, -i m.</i>	_____
N	L588	<i>accentus, -us m.</i>	_____
N	L589	<i>rima, -æ f.</i>	_____

Event	ID	Latin	Sense
N	L590	<i>tropus, -i m.</i>	
R1	L185	<i>cæsura, -æ f.</i>	
R1	L186	<i>ictus, -us m.</i>	
R1	L583	<i>typologia, -æ f.</i>	
R1	L584	<i>symbolum, -i n.</i>	
R1	L585	<i>allusio, allusionis f.</i>	
R1	L586	<i>paradoxon, -i n.</i>	
R2	L183	<i>brevis, breve</i>	
R2	L184	<i>quantitas, quantitatis f.</i>	
R2	L579	<i>lyricus, -a, -um</i>	
R2	L580	<i>strophæ, -æ f.</i>	
R2	L581	<i>Sapphicus, -a, -um</i>	
R2	L582	<i>Alcaicus, -a, -um</i>	
R5	L113	<i>lux, lucis f.</i>	
R5	L127	<i>veritas, veritatis f.</i>	
R5	L167	<i>oratio, orationis f.</i>	
R5	L168	<i>sententia, -æ f.</i>	
R5	L431	<i>discipulus, -i m.</i>	
R5	L448	<i>maiestas, maiestatis f.</i>	
R5	L533	<i>textus, -us m.</i>	
R5	L550	<i>affirmo, -are, -avi, -atum</i>	

1.3 Grammar retrieval

ID	Fact	Prompt	Response
G068	Poetic ellipsis and compression <i>poetic syntax</i>	What prevents over-supplying a poetic line?	_____
G069	Poetic diction and allusion <i>literary reading</i>	What evidence supports a claim of marked diction or allusion?	_____
G070	Figure and function <i>rhetoric</i>	What turns a figure label into analysis?	_____
G071	Syllabic and page-rhythmic verse <i>later poetry</i>	State the boundary between this study and pronunciation.	_____

1.4 Reconstruct and compose

Reconstruction. Reconstruct *imago / et / figura / sensum / carminis / audent*.

Composition. Write a four-sentence note that identifies an image, names a figure, proves its grammar, and states its effect.

Part III

Reading and Composition

CHAPTER 1

Connected Latin and written expression

1.1 Three independent records — connected practice

Connection. Quantity, page-based recurrence, and visible line-ending correspondence can coexist in one text without becoming the same kind of evidence.

Practice. For *In labore requies, in æstu temperies, in fletu solacium*, make one grammar ledger, one syllable-count and parallel-structure ledger, one quantity ledger, and one written-ending comparison. Give each conclusion the name of the ledger that supports it.

Recall without notes. Define quantitative structure and page-based textual pattern; then explain why visible endings alone do not prove rhyme or assonance.

1.2 Imperatives as a memory architecture — connected practice

Connection. A finite-form spine can preserve the large movement of a poem before every lexical detail has become secure.

Practice. From memory restore *veni—emitte—veni—veni—veni—reple—lava—riga—sana—flecte—fove—rege—da—da—da—da*. Group the verbs under arrival, illumination, restoration, guidance, and gift. Then compare the chain with the printed witness and record every omission or transposition.

Recall without notes. Rebuild the chain twice: once by form and once by semantic group.

1.3 Patterned imitation with a grammar audit — connected practice

Connection. Visible recurrence is worth keeping only when the repeated lines also have sound case, agreement, government, and meaning.

Practice. Analyze the project-built hymn-style stanza *Veni, lux fidelium; mentes nostras illumina. In labore da solacium; ad bonum nos dirige*. Then write four to eight P lines with one repeated grammatical pattern and two exact visible ending correspondences. Keep a prose plan and revision list.

Recall without notes. List what may be revised for pattern and what may not be falsified.

Part IV

Cumulative Practice

CHAPTER 1

P6 worksheet family: rhythmic hymnody and sequences

Worksheet P.21 — Three independent pattern records

Worksheet ID: P.21

Focus: Distinguish quantity, page-based textual pattern, and written line-ending correspondence.

Use: Begin before making any claim about sound.

1. Define quantitative structure.

2. Define page-based textual pattern for this course.

3. Distinguish a visible ending correspondence from rhyme or assonance.

4. Why can one line support more than one record without the records becoming identical?

5. Make parallel ledgers for one supplied sequence triad.

Worksheet P.22 — Visible pairings in the sequence**Worksheet ID:** P.22**Focus:** Test exact and inexact correspondences rather than calling every ending rhyme.**Use:** Use the complete Pentecost Sequence in the packet.

1. Compare *radium/cordium*.

2. Compare *refrigerium/solacium*.

3. Compare *saucium/devium*.

4. What large-scale structure is visible in *lava, riga, sana / flecte, fove, rege*?

5. Choose four paired endings from the sequence and rank the visible correspondence.

Worksheet P.23 — The imperative architecture**Worksheet ID:** P.23**Focus:** Recover the poem's full verbal movement from memory.**Use:** Use the sequence only after attempting the chain unaided.

1. Restore the full imperative chain.

2. Group the verbs into arrival, illumination, restoration, guidance, and gift.

3. How do nominal lines contribute when no finite verb is printed?

4. Why does an imperative ledger reveal form before meter is settled?

5. Reconstruct one omitted stanza from its verbs and lexical field, then compare with the source.

Worksheet P.24 — Patterned imitation and audit**Worksheet ID:** P.24**Focus:** Build visible recurrence without sacrificing grammar.**Use:** The model and all responses are P.

1. **Text:** *Veni, lux fidelium; mentes nostras illumina. In labore da solacium; ad bonum nos dirige.*

Passage ID: P.24.1; exact source and collation state are recorded in the passage inventory.

Parse the project stanza and list its repeated structural features.

-
2. What may be revised to strengthen visible pattern?

-
3. What may not be inferred from a successful project pattern?

-
4. Write two new parallel petitions with correct objects.

-
5. Compose four to eight P lines with one repeated grammatical pattern and two exact visible ending correspondences.
-

CHAPTER 2

Before continuing

Before continuing. Distinguish quantity-based scansion from syllable count, line grouping, parallel syntax, repeated wording, and written-ending correspondence; analyze the complete supplied sequence; trace exact received wording to its controlling witness; and compare it with the supplied Virgil passage and project stanza without importing a pronunciation system.

Use fresh work before consulting the answers. The purpose of this record is to identify what has become dependable and what deserves another round of explanation, memory work, or reading.

Area	Fresh attempt	Later return
Date, passage, or form used		
Vocabulary recalled directly		
Forms and constructions explained		
Connected Latin read directly		
Latin composed and revised		
Recurring uncertainty		
Explanation or sheet repeated		
What is reasonably dependable now		

If an ability remains uncertain: Return to the exact memory set, reading, scansion, commentary, composition task, or worksheet that exposes the uncertainty; then use different verse for the later return.

What I will revisit next: _____ **Date of a later return:** _____

Reason in one complete sentence: _____

Part V

Answers and Models

Use this part after a fresh attempt. Compare deciding evidence, not merely wording, and use *EL-GUIDE*'s alternative-answer method for Latin that admits more than one defensible form or interpretation.

CHAPTER 1

Memory-work answers

Lexeme and retrieval models

Event	ID	Latin	Project gloss
N	L187	<i>imago, imaginis f.</i>	image, likeness
N	L188	<i>figura, -æ f.</i>	shape, figure, form
N	L587	<i>rhythmus, -i m.</i>	rhythm, rhythmic verse
N	L588	<i>accentus, -us m.</i>	accent, accent mark; accentual pattern
N	L589	<i>rima, -æ f.</i>	rhyme
N	L590	<i>tropus, -i m.</i>	turn, trope, interpolation
R1	L185	<i>cæsura, -æ f.</i>	caesura, metrical word-break
R1	L186	<i>ictus, -us m.</i>	beat, stroke, ictus
R1	L583	<i>typologia, -æ f.</i>	typology
R1	L584	<i>symbolum, -i n.</i>	sign, token, symbol; creed
R1	L585	<i>allusio, allusionis f.</i>	allusion
R1	L586	<i>paradoxon, -i n.</i>	paradox, unexpected proposition
R2	L183	<i>brevis, breve</i>	short, brief
R2	L184	<i>quantitas, quantitatis f.</i>	quantity, amount
R2	L579	<i>lyricus, -a, -um</i>	lyric
R2	L580	<i>strophæ, -æ f.</i>	strophe, stanza
R2	L581	<i>Sapphicus, -a, -um</i>	Sapphic
R2	L582	<i>Alcaicus, -a, -um</i>	Alcaic
R5	L113	<i>lux, lucis f.</i>	light
R5	L127	<i>veritas, veritatis f.</i>	truth
R5	L167	<i>oratio, orationis f.</i>	speech, discourse, prayer
R5	L168	<i>sententia, -æ f.</i>	opinion, judgment, thought, sentence
R5	L431	<i>discipulus, -i m.</i>	disciple, pupil
R5	L448	<i>maiestas, maiestatis f.</i>	majesty, greatness
R5	L533	<i>textus, -us m.</i>	text, connected wording, fabric
R5	L550	<i>affirmo, -are, -avi, -atum</i>	affirm, assert, strengthen

Grammar models

ID	Fact	Prompt	Model
G068	Poetic ellipsis and compression <i>poetic syntax</i>	What prevents over-supplying a poetic line?	Require grammatical necessity, a strong parallel, or clear contextual licensing. Mark every supply in brackets and test whether the printed forms already permit a complete analysis.
G069	Poetic diction and allusion <i>literary reading</i>	What evidence supports a claim of marked diction or allusion?	Identify the exact word, form, construction, or verbal overlap; compare an adequate source context; test ordinary alternatives; and scale the claim to the evidence. A rare gloss or two common words do not prove dependence.
G070	Figure and function <i>rhetoric</i>	What turns a figure label into analysis?	Quote the corresponding Latin forms, prove their grammatical relation, and explain how repetition, balance, antithesis, sound, or displacement directs attention and develops the thought.
G071	Syllabic and page-rhythmic verse <i>later poetry</i>	State the boundary between this study and pronunciation.	Later Latin verse may organize syllable count, line grouping, parallel syntax, repeated wording, written endings, or another pattern rather than classical quantity alone. Identify and document what the complete supplied poem visibly establishes; spelling alone does not prove stress, rhyme, or pronunciation.

Reconstruction and composition models

Reconstruction prompt. Reconstruct *imago / et / figura / sensum / carminis / augent*.

Model. *Imago et figura sensum carminis augent*. The compound subject controls plural *augent*.

Composition prompt. Write a four-sentence note that identifies an image, names a figure, proves its grammar, and states its effect.

Model. Model: *Imago lucis apparet. Figura est anaphora. Idem verbum ter repetitur. Repetitio lucem ante oculos ponit.*

CHAPTER 2

Reading, composition, and practice models

Three independent records — model and points to check

Model / points to check. Grammar records the three prepositional circumstances and balanced nouns. The pattern ledger records recurring counts, parallel grammar, and line grouping; the quantity ledger records natural and positional evidence plus uncertainty; the ending ledger compares visible material such as *-quies*, *-temperies*, *-solacium*. A sound classification as rhyme or assonance would additionally need phonological evidence not supplied here.

Imperatives as a memory architecture — model and points to check

Model / points to check. Arrival uses four occurrences of *veni*; sending or illumination and filling use *emitte*, *reple*; restoration uses *lava*, *riga*, *sana*; correction and guidance use *flecte*, *fove*, *rege*; gift uses four occurrences of *da*. The later comparison should preserve differences as useful retrieval evidence rather than silently erase them.

Patterned imitation with a grammar audit — model and points to check

Model / points to check. *Veni*, *illumina*, *da*, *dirige* are singular imperatives; *lux fidelium* is vocative plus genitive; *mentes nostras*, *solacium*, and *nos* are objects; *in labore* gives a circumstance and *ad bonum* direction. Syllable count, order, parallel syntax, and ending vocabulary may be revised; grammar, meaning, source labels, and asserted quantity may not be falsified.

CHAPTER 3

P6 worksheet family: rhythmic hymnody and sequences

Solution P.21 — Three independent pattern records

Worksheet ID: P.21

Focus: Distinguish quantity, page-based textual pattern, and written line-ending correspondence.

Use: Begin before making any claim about sound.

1. Define quantitative structure.

Answer / model: An organization of metrically long and short syllables according to a stated scheme, supported by natural quantity, position, and permitted resolutions.

2. Define page-based textual pattern for this course.

Answer / model: A recurring organization of syllable counts, line groups, parallel constructions, repeated words, and written endings. It is recorded separately from quantitative scansion and from any claim about pronunciation.

3. Distinguish a visible ending correspondence from rhyme or assonance.

Answer / model: A visible correspondence records repeated letters or morphemes at line endings. Rhyme and assonance are sound classifications and require phonological evidence; similar spelling alone does not establish them.

4. Why can one line support more than one record without the records becoming identical?

Answer / model: The same written syllables can participate in lexical quantity, recurring count and grammar, and visible ending correspondence. Each observation answers a different structural question.

5. Make parallel ledgers for one supplied sequence triad.

Answer / model: Ledger one records grammar; ledger two records syllable count, parallel construction, and line grouping; ledger three records quantity and uncertainty; a fourth small column records exact written-ending correspondences. Conclusions should cite the relevant ledger.

Solution P.22 — Visible pairings in the sequence

Worksheet ID: P.22

Focus: Test exact and inexact correspondences rather than calling every ending rhyme.

Use: Use the complete Pentecost Sequence in the packet.

1. Compare *radium/cordium*.

Answer / model: Both end in the exact written sequence *-dium*, after different preceding material, and form a strong line-ending correspondence; their grammatical forms and lexical meanings remain different.

2. Compare *refrigerium/solacium*.

Answer / model: They share the broader neuter singular *-ium* ending but not a longer identical written sequence. This is weaker than identity of a longer ending and should be described precisely.

3. Compare *saucium/devium*.

Answer / model: Both have three-syllable adjective forms ending visibly in *-ium*, but the stems differ; record the correspondence without claiming identical quantity or pronunciation from spelling alone.

4. What large-scale structure is visible in *lava, riga, sana / flecte, fove, rege*?

Answer / model: Two balanced triads of imperatives, each followed by a free relative clause. The first moves through cleansing, watering, and healing; the second through bending, warming, and guiding.

5. Choose four paired endings from the sequence and rank the visible correspondence.

Answer / model: A sound answer copies exact spellings, identifies shared material, notes grammatical form, and uses ordered descriptions such as exact longer ending, shared suffix, shared vowel letters, or weak resemblance.

Solution P.23 — The imperative architecture

Worksheet ID: P.23

Focus: Recover the poem's full verbal movement from memory.

Use: Use the sequence only after attempting the chain unaided.

1. Restore the full imperative chain.

Answer / model: *veni—emitte—veni—veni—veni—reple—lava—riga—sana—flecte—fove—rege—da—da—da—da*. The exact chain has four occurrences each of *veni* and *da*; it should then be checked against the printed witness.

2. Group the verbs into arrival, illumination, restoration, guidance, and gift.

Answer / model: Arrival: four *veni* occurrences; sending/illumination and filling: *emitte, reple*; restoration: *lava, riga, sana*; guidance or correction: *flecte, fove, rege*; gift: four *da* occurrences. Other group labels are possible if all sixteen forms are accounted for.

3. How do nominal lines contribute when no finite verb is printed?

Answer / model: Vocatives and appositions name the addressee; balanced predicate nouns name the relief sought. Ellipsis carries the address and predication across line boundaries.

4. Why does an imperative ledger reveal form before meter is settled?

Answer / model: It identifies recurring clause spines and large-scale semantic progression directly from morphology. That structure does not depend on assigning every syllable to a quantitative scheme.

5. Reconstruct one omitted stanza from its verbs and lexical field, then compare with the source.

Answer / model: The first version should be labeled P reconstruction. The comparison records exact words recovered, changed order or inflection, omissions, and what repeated returns made more dependable.

Solution P.24 — Patterned imitation and audit

Worksheet ID: P.24

Focus: Build visible recurrence without sacrificing grammar.

Use: The model and all responses are P.

1. **Text:** *Veni, lux fidelium; mentes nostras illumina. In labore da solacium; ad bonum nos dirige.*

Passage ID: P.24.1; exact source and collation state are recorded in the passage inventory.

Parse the project stanza and list its repeated structural features.

Answer / notes: *veni, illumina, da, dirige* are singular imperatives; *lux fidelium* is vocative plus genitive; *mentes nostras* is accusative object; *solacium* is object with *in labore*; *nos* is object and *ad bonum* direction. Features include imperative recurrence, short balanced members, direct address, and parallel petitions.

2. What may be revised to strengthen visible pattern?

Answer / model: Syllable count, word placement, parallel syntax, and ending vocabulary may be revised if meaning, quantity claims, case, agreement, and government remain sound and every change is recorded.

3. What may not be inferred from a successful project pattern?

Answer / model: Ancient or medieval authorship, liturgical reception, historical meter, or performance practice.

4. Write two new parallel petitions with correct objects.

Answer / model: Model P: *Corda nostra purifica; gressus nostros dirige.* Both imperative verbs govern masculine or neuter plural accusative objects with agreeing possessives.

5. Compose four to eight P lines with one repeated grammatical pattern and two exact visible ending correspondences.

Answer / model: The record should include the prose thought, grammar check, line counts, ending comparison, revision list, and a statement of which pattern was deliberately imitated.

Part VI

Scope and Sources

CHAPTER 1

Scope and Qualifications

1.1 Packet boundary

This is packet EL-P6, *Rhythmic Hymnody and Missal Sequences*, in Triptych’s print-first, self-paced Ecclesiastical Latin curriculum. It brings together the complete teaching units named on its cover, cumulative vocabulary and grammar memory work, connected ordinary or received Latin, written composition, integrated transfer practice, every A–D worksheet variant for its units, one qualitative readiness record, and matching terminal answers and models. The complete sequence, the Virgil comparison, and the project stanza are all printed locally. The packet records visible textual patterns; pronunciation and unsupported rhyme or stress claims remain outside the branch.

EL-GUIDE owns the course-wide study and correction method, source classes, recurrence loop, and the meaning of “before continuing.” EL-MW owns the printable cumulative memory system. EL-REFERENCE owns the compact grammar and reading lexicon. This packet nevertheless prints the instruction, passages, glosses, forms, exercises, and models needed for its ordinary work; it does not quietly depend on a separate textbook, dictionary, Missal, translation, or person directing the work.

The description before continuing names what should become reasonably dependable in fresh Latin. Repeated vocabulary, paradigms, contrasts, reconstruction, and composition are the normal means of making it dependable.

1.2 Controlling records and local state

Course-wide research records own editions, passages, vocabulary, answers, curriculum structure, rights, and verification. The leaf’s packet map records its unit grouping, reader and memory sets, local boundary, and next direction. Claim-local qualifications remain beside affected material; received wording must agree with the course passage inventory and named edition.

Uncited ordinary examples are project-composed instructional Latin. Received texts, normalizations, adaptations, project glosses, and unresolved leads are distinguished by the course source convention. Project composition never presents itself as received liturgy, Scripture, or an author’s wording.

The redesigned source edition has not inherited the release status of the earlier installed PDFs. A successful build does not install or release a new snapshot; each changed PDF remains subject to the recorded source, rights, review, and exact-byte authorization boundaries.

CHAPTER 2

References

These references identify and verify the received Latin printed in the course. Every passage, gloss, comparison text, and model needed for the work is already supplied in the packet or its course companions; consulting the source editions is not part of ordinary packet completion. Project explanation, translation, reconstruction, exercises, comparison sets, and compositions are distinguished from received wording by the P/R convention in the scope record.

2.1 Missal and biblical corpus

- Catholic Church, *Missale Romanum ex decreto SS. Concilii Tridentini restitutum, Summorum Pontificum cura recognitum*, editio typica (Rome: Typis Polyglottis Vaticanis, 1962). Page images control doubtful wording over OCR or a searchable presentation.
- The four complete course dossiers are listed separately so each stable ID remains legible:
 - MR62-FORM-ADV1: First Sunday of Advent, printed pp. 1–2;
 - MR62-FORM-PENT: Pentecost, pp. 356–358;
 - MR62-FORM-XII-PENT: Twelfth Sunday after Pentecost, pp. 392–393;
 - MR62-FORM-XXIII-PENT: Twenty-third Sunday after Pentecost, pp. 416–417.
 The identified page images were visually checked.
- *Biblia Sacra Vulgatae Editionis, Sixti V et Clementis VIII*, Michael Hetzenauer, ed. (1914), is the controlling biblical comparison witness where a passage record names it. A Missal reading remains a Missal reading even when it quotes or adapts Scripture.

2.2 Verified connected prose

- CAES-DUPONTET1900: Renatus Du Pontet, ed., *C. Iuli Caesaris Commentariorum pars prior* (Oxford: Clarendon, 1900), *Bellum Gallicum* 1.1.1.
- CIC-FALCONER1923: W. A. Falconer, ed., *De senectute, De amicitia, De divinatione* (Cambridge, MA: Harvard University Press, 1923), *Laelius* 6.20. The course reproduces no facing edition translation.
- HIER-CSEL54: Isidor Hilberg, ed., *S. Eusebii Hieronymi Epistulae*, CSEL 54 (Vienna and Leipzig: Tempsky and Freytag, 1910), *Epistula* 22.30.4.
- AUG-CSEL33: Pius Knöll, ed., *S. Aureli Augustini Confessionum libri XIII*, CSEL 33 (Vienna: Tempsky, 1896), *Confessiones* 1.1.1 and 10.27.38.
- AMB-KRAB1857: Johann Georg Krabinger, ed., *De officiis ministrorum libri III* (Tübingen: H. Laupp, 1857), 1.11.38.
- THOM-LEON4: *Sancti Thomae Aquinatis Opera omnia iussu impensaque Leonis XIII*, vol. 4 (Rome: Typographia Polyglotta, 1888), *Summa theologiae* I, q. 1, a. 1, corpus opening.

2.3 Verified poetry

- PHAED-POST1919: J. P. Postgate, ed., *Phaedri Fabulae Aesopiae* (Oxford: Clarendon, 1919), 1.1.1–6.
- VERG-HEND1891: John Henderson, ed., *Aeneid, Book I* (Toronto: Copp, Clark, 1891), 1.1–4.
- OVID-OWEN1885: S. G. Owen, ed., *P. Ovidi Nasonis Tristium libri V* (Oxford: Clarendon, 1885), 1.1.1–2.
- HOR-WICKGAR1912: E. C. Wickham and H. W. Garrod, eds., *Q. Horati Flacci opera* (Oxford: Clarendon, 1912), *Carmina* 1.11.
- MR62-FORM-PENT: the complete Pentecost Sequence in the 1962 Missal, printed p. 357.

The consulted print editions are public domain in the United States as recorded in the edition manifest. Their scans are verification witnesses and are not reproduced. All English renderings in the course are new project translations. Candidate passages by other authors remain outside the received course corpus until an exact edition and page have been checked.

2.4 Grammar and Reading Lexicon

The course's Reference Grammar and complete controlled Reading Lexicon are the immediate aids for packet work. The inherited comparison bibliography includes J. H. Allen and J. B. Greenough, *New Latin Grammar* (1903); Charles E. Bennett, *New Latin Grammar*, 1918 revision; Charlton T. Lewis and Charles Short, *A Latin Dictionary* (1879); and Du Cange et al., *Glossarium mediae et infimae latinitatis*, L. Favre ed. (1883–1887).

Those works describe different strata and do not form one undifferentiated authority. A classical rule does not by itself establish a biblical, patristic, medieval, or stable liturgical development. Most inherited rule explanations lack a recorded locus-by-locus chain to those works, so the course does not claim that every rule or project gloss has received an independent external lexical audit.

2.5 Citation and normalization

Missal passages are cited by stable source ID, liturgical locus, genre, and printed pages; biblical passages by book, chapter, and verse; historical authors by work and section. Declared changes of *j/i*, *u/v*, ligature, capitalization, punctuation, accent, or line display are recorded apart from substantive variants. A prose-order reconstruction, scansion display, or composition remains P analysis even when every word derives from a received passage. The edition manifest, source ladder, poetry map, and passage inventory give the exact page-image locators and remaining evidence limits.

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