

A Gregorian Chant Coloring Book For Children & Adults

Gregorian Chant is simple
and easy to learn.

A small box of
crayons, markers or colored pencils
and you are on your way to
learn and remember
how to read Gregorian Chant!

Colors you need:
Black Green Red Blue Yellow
Any others for coloring words!

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The Modes

When talking about chant you will hear people talking about the necessity to be able to recognize and sing the modes. This sounds complicated and modes can be difficult to understand.

But in singing it is actually very easy. Using a piano, find middle C. (C's are all white keys to the left of groups of two black keys and middle C is in the middle of the keyboard.) Now, play this C, then one by one each of the next 6 white keys to the right of it, which puts you on a higher pitched C.

Except for one more note, you have played all the notes you need to know to be able to sing in all the chant modes.

Repeat the exercise but pause on the highest key. Now play the black key to the left of it. This is the final note you need to know to sing chant.

It's that simple. So why do people think it is hard? It is because songs written in modes can start and end on almost any note.

Modern music notes are arranged like a maze, but one that has clues, like a well-worn path from people who have gone before you, easy to follow. Modern music falls into one pattern with but one minor variation. This is a maze with a predictable beginning and ending.

Chant music notes are also arranged like a maze, but one in which the maze is not predictable as it is in modern music. Modern music almost always begins with one of three notes and always ends on one of three notes, so modern music is always headed to a predictable ending.

Chant can, once again, begin on almost any note and end on almost any note and that is why chant sounds different than modern music. But this does not mean that you are stuck in a maze without any clues. There are clues and we call them modes. The modes are specific patterns of notes that move to the end of the chant and they stay within certain parameters.

It is helpful when learning to sing chants to sing a few at first which are very close to modern music in their mode. In the final pages of this coloring book you will find examples of chants in each of the modes, starting with *Godhead Here In Hiding*. Each of the examples is in a different mode, Godhead is the mode that is closest to modern music. Learning to sing in each mode is learning to find and follow the clues, the bread crumbs left behind to guide you. The Custos note at the end of each line is silent, but helps you find the next note to sing.

English

One stumbling block to getting chant alive in your church is Latin.

Latin is very important for choirs to be able to sing, as it uses pure vowels and dramatically improves choral tone. However, trying to teach people the tones of chant AND to sing in Latin at the same time may not be the best approach for you to make chant part of your program.

Chant has been sung in English for centuries, that has been done for centuries. Singing chant in English at first eases the process for your choir and congregation of making the move to putting chant back into your church.

All teacher's notes will be enclosed in boxes.

The student books have illustrations to color in place of these boxes in their books.

The Creation of Written Music.

Sing this sentence on one pitch:

In the name of the Father, and of the Son, and of the Holy Spirit, Amen.

Now sing it, but sing just "Fa" of Father one note higher. We will draw a line above "Fa" to remind you to sing it a note higher:

In the name of the Father, and of the Son, and of the Holy Spirit, Amen.

Now sing it, and now sing the "A" of Amen one note lower. We will underline the "A".

In the name of the Father, and of the Son, and of the Holy Spirit, Amen.

So we can sing 3 different notes, marking them using lines. And that's how sung music works:



In the name of the Father, and of the Son, and of the Holy Spirit, Amen.

This is how music notes are written.

This page may be presented on a blackboard as an introduction by the teacher, having the students singing the line, first in monotone and then with the raised and lowered notes, before the coloring books are opened for the first time.

Pitches...Any pitches may be sung, but Do Re Do Do work nicely.
Ti

On the piano that can be C D C B C or F G F E F.

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Four lines were chosen because they make it possible to write music for 9 notes - 4 on the lines, 3 on the spaces between the lines as well as 1 below and 1 above the 4 lines.

9 notes is a range that most human voices can easily sing. So four lines works fine for Gregorian Chant.



Color these 4 lines black and answer this question:

How many spaces are there between the lines?

Color the correct number with a black crayon,
Color the others red.

1 2 3 4

Black is the common color of ink used to print chant books. However, when chant was handwritten, some staff lines were in colors to help singers .

The reason is that chant can start on any note and end on any note, Modern music always ends on one of three notes. The order of notes in chant are the same Do, Re, Mi - 8 notes we sing all the time. The difference is that chant melodies are not confined to ending and centering on the same notes all the time. For that reason clefs are used and moved up and down the staff to center chant melodies.

When singing chant you need to be able to find the first note and trace the melody to the end.

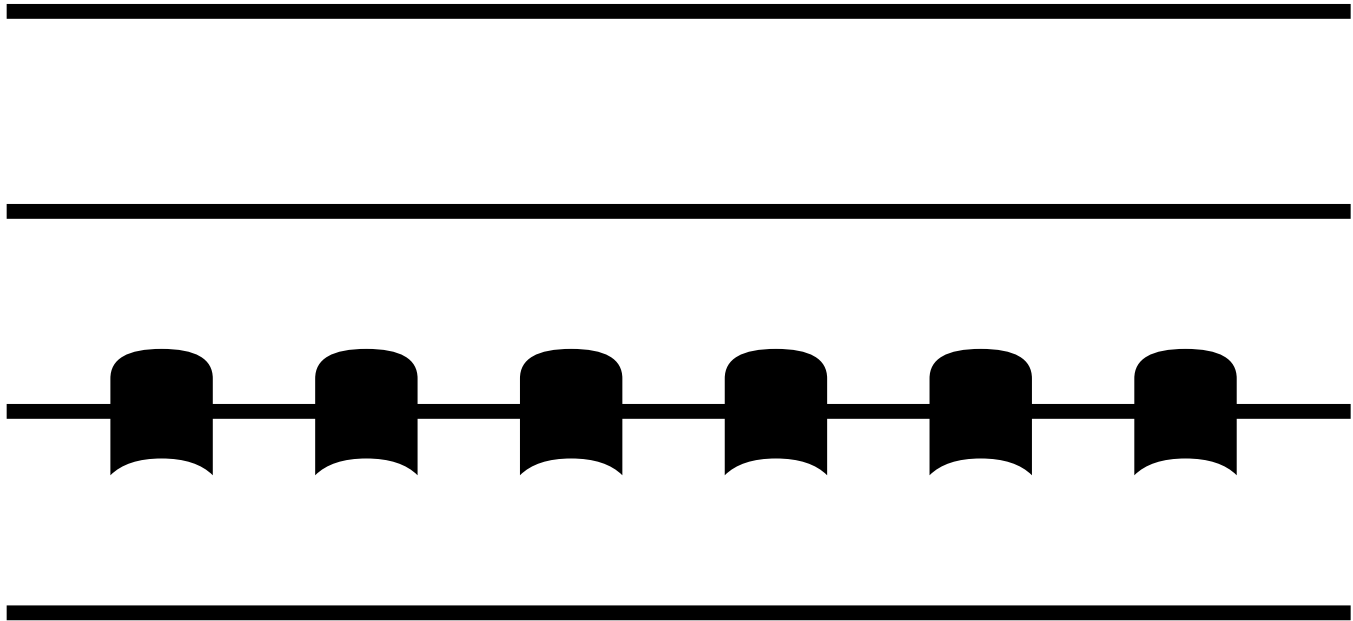


Sometimes chant notes are drawn above and below the four lines of the staff.

Little short lines are used if a line is needed and they are called ledger lines.

Color the little short lines with a black crayon just like the staff lines.

These little extra lines are called “Ledger Lines” but are pretty rare. The reason is that melodies tend to stay within a limited range and the two clefs are moved up and down to keep the melody centered on the staff.



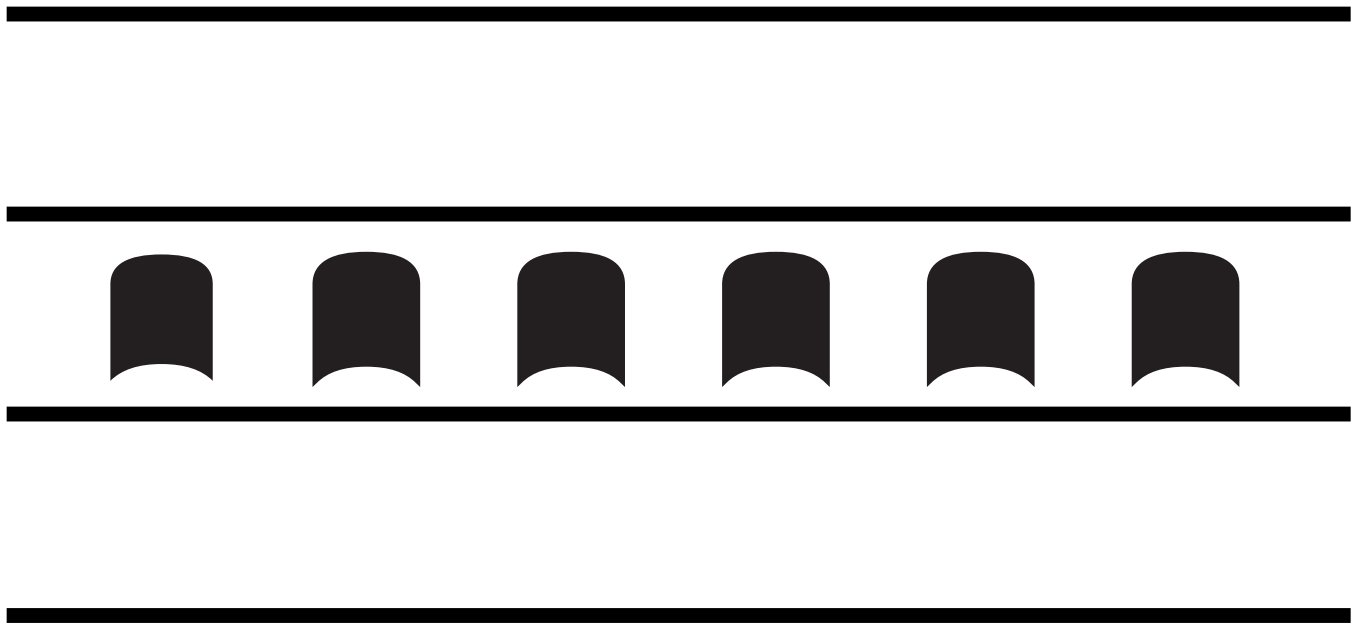
Neumes

The marks the pitches you sing are called neumes. The first neume to learn is named Punctum. It looks like an eraser on a pencil.

Color the 4 staff lines black. Color all the punctum neumes black.

All chant melodies can be written using nothing but these simple notes.

Groupings of neumes that we are going to learn make it easier to recognize and sing common melodic elements. The groupings help you see which vowels of words are sung to each note or group of notes on the staff.

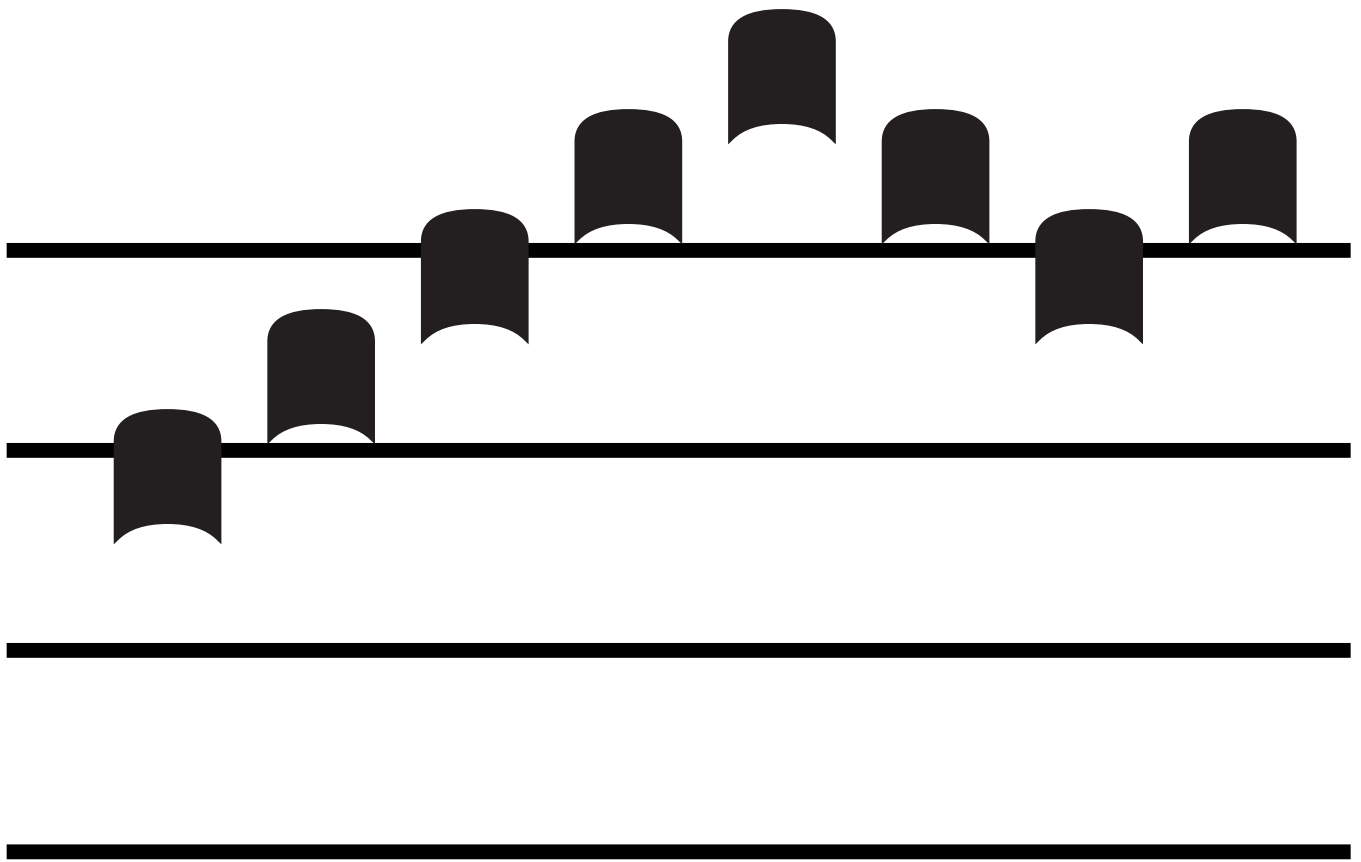


The Punctum - Dot

It may be on a space or on a line.

Color the 4 staff lines black. Color all the punctum neumes black.

When singing chant every note has the same length. There are only four exceptions to this rule and we will cover them later on. We will teach you to recognize them.

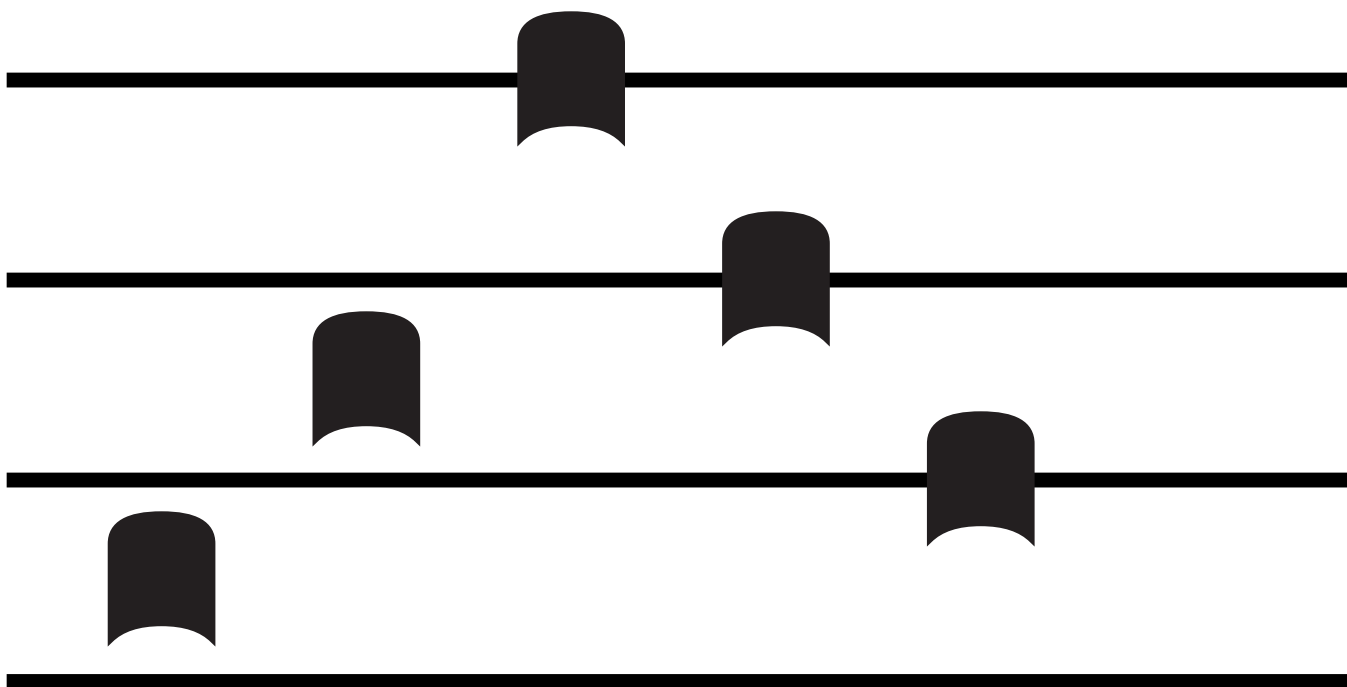


The Punctum - Dot

On spaces and lines. Color the lines black. Color the punctum black on this page. Today people use calligraphic pens or markers to draw these curved neumes. Originally they were drawn with a wide quill pen with a thin edge so the scribe could draw thin or wide lines without lifting the quill point from the page.

These notes move up the scale evenly, what we call step-wise movement.

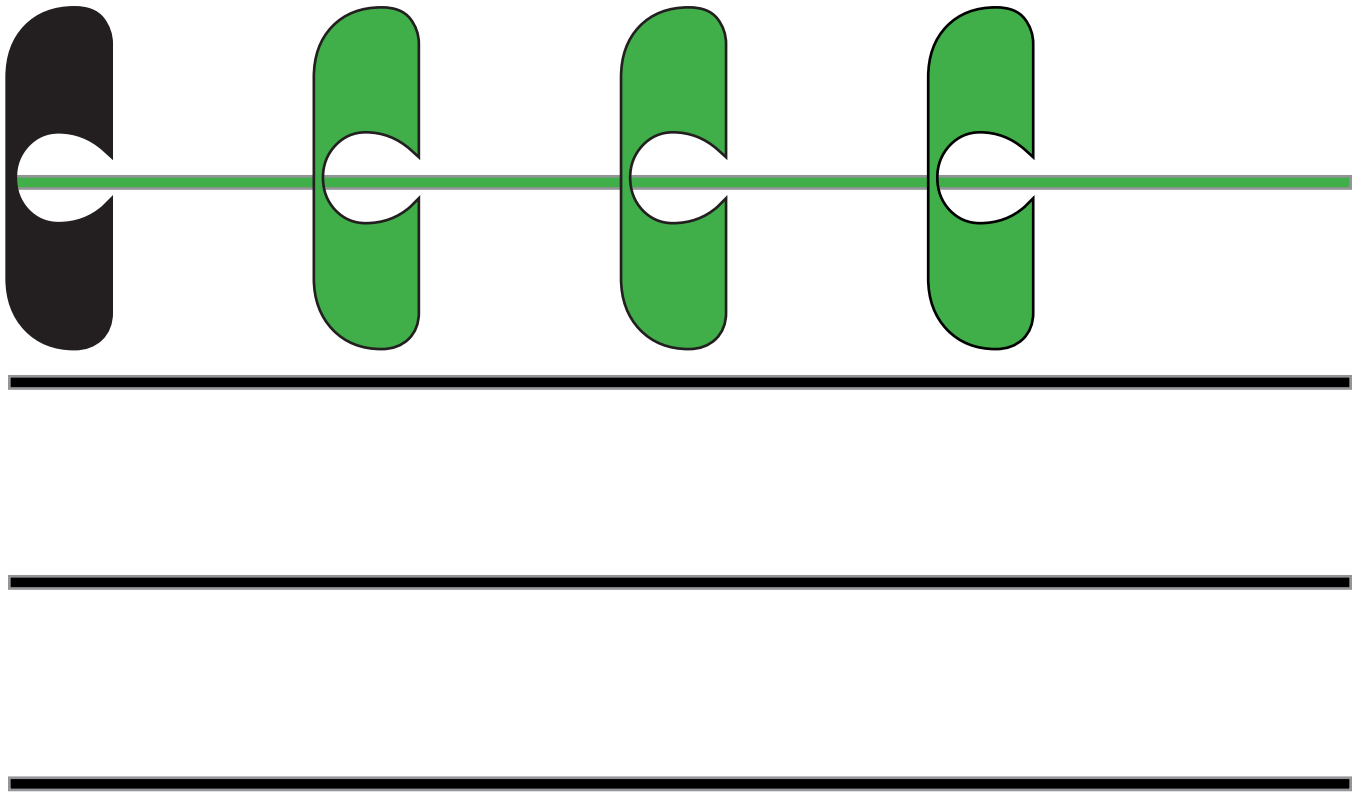
Music notes in scale move in whole steps and half steps.



These notes skip notes, singing what are called intervals. The interval is named by the number of lines and spaces are involved. Here we have:

From the lowest note on the left to the one above it is a 3rd (two spaces + one line) followed by a 4th, a 3rd and another 3rd. In Gregorian Chant the largest interval sung is a 6th, but it is rare, most intervals are 2nd, 3rd, 4th and occasional 5th intervals.

Intervals count the lines and spaces between two notes and add that number to 2 to get the name of the interval.

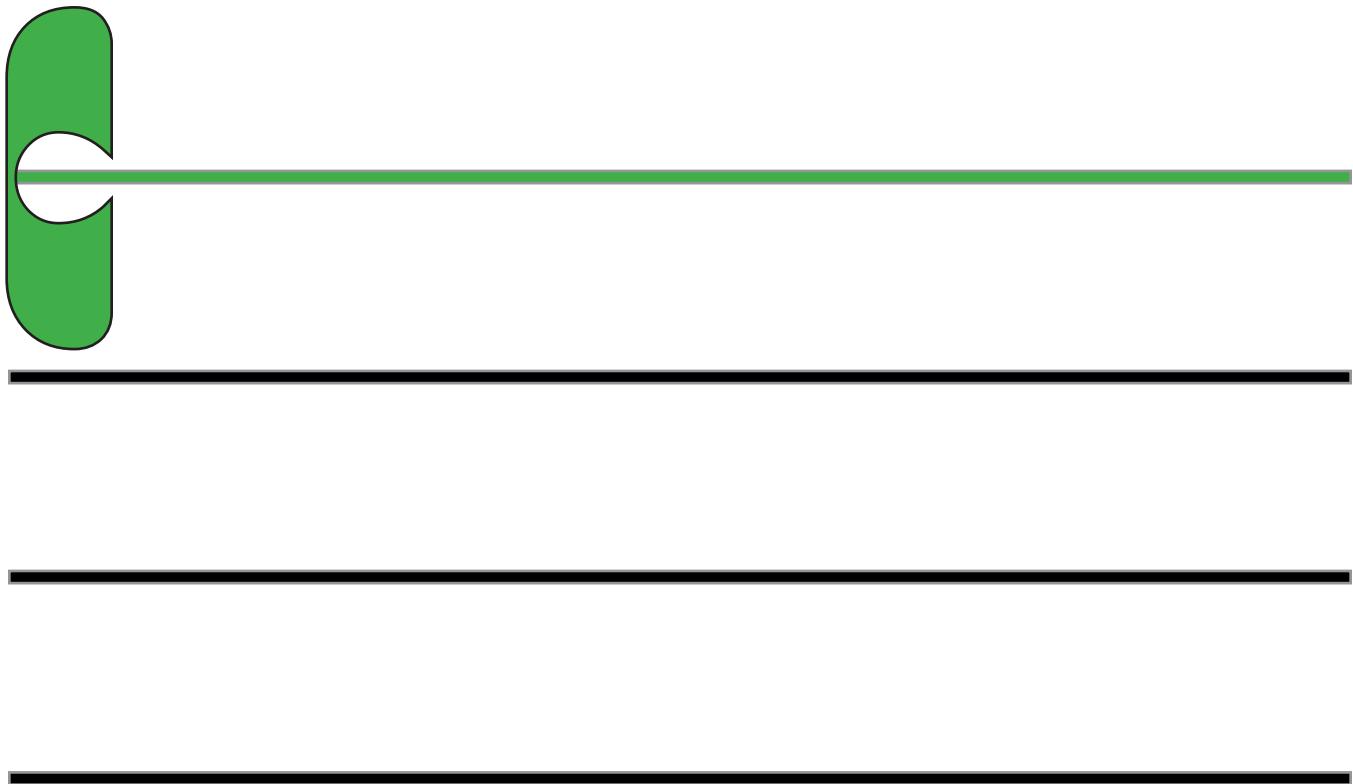


The Do Clef

The Do clef looks like a turtle about to take a bite of the Do line.

Color the Do Clef green and the line it is on green, the other lines black. The spaces in between are not colored.

Clefs tell which pitches are sung on each line and space. Monks used to scribe chant with a green line for Do and a red line for Fa, two important landmarks since the lower note next to them is not as wide as all the others. You will hear the difference as we sing.

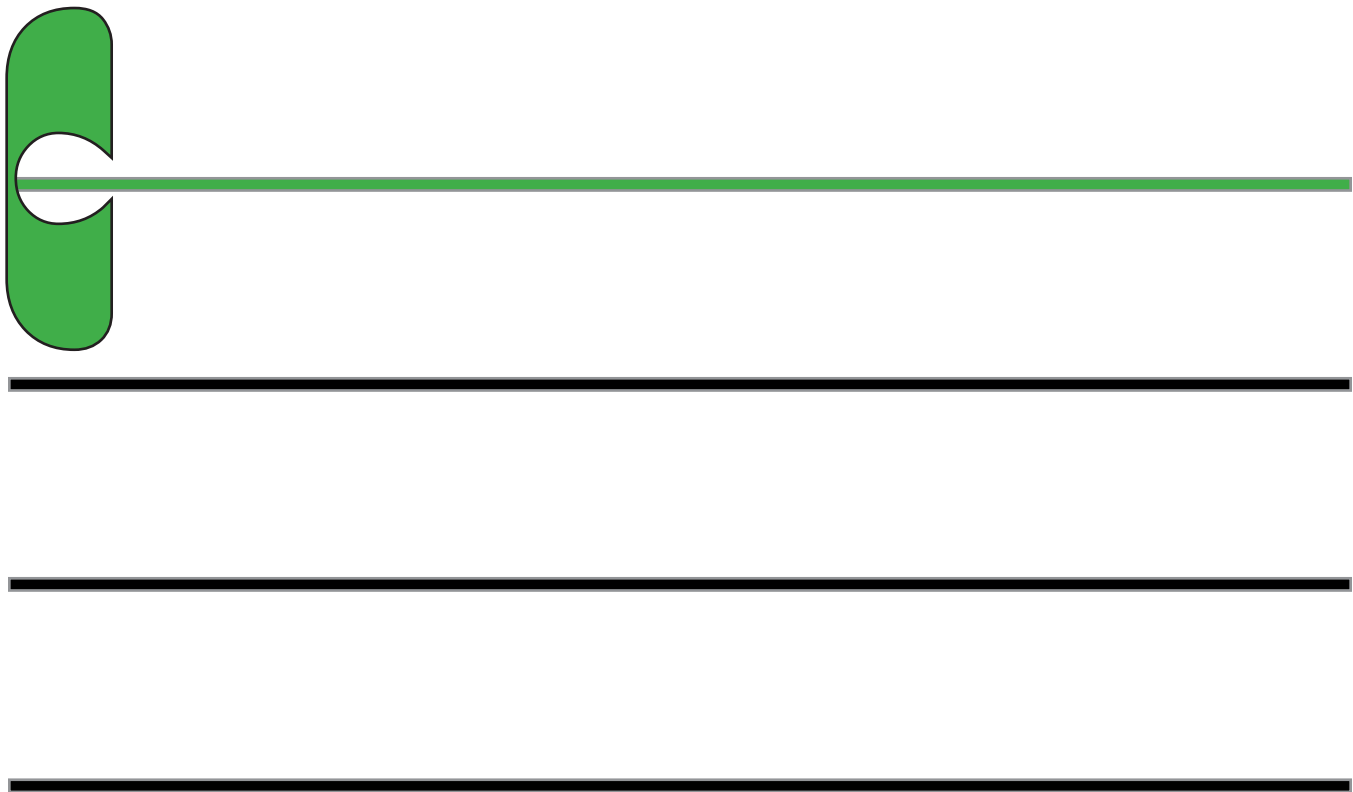


The Do Clef - It looks like it is getting ready to take a bite out of the Do pitch line.

It can move from line to line to center a melody on the staff.

Color the Do Clef green and the line it is on green, the other lines black.

The clefs are points that all notes are calculated from, sort of like corner pins driven by surveyors. When you see a clef you know immediately that the line it is on is either Do, as above, or Fa, which you will soon learn.

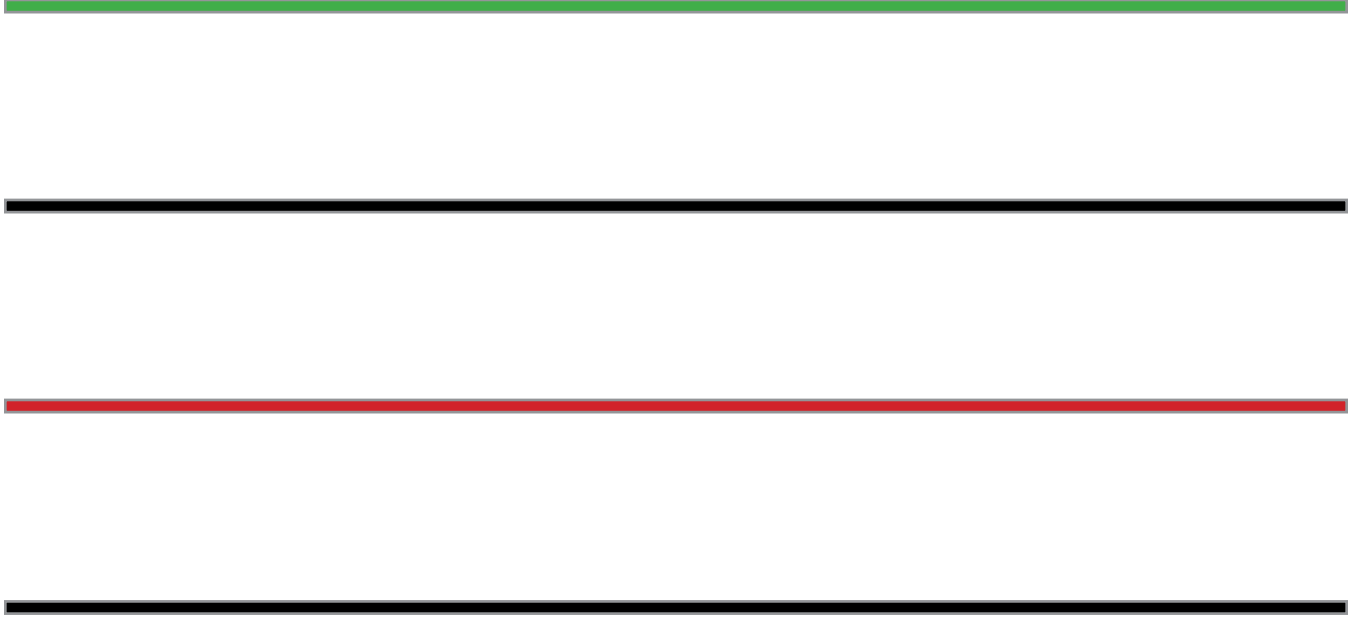


Clefs

A Clef is always on the far left side of each staff.

Color the Do Clef green and the line it is on green, the other line black.

Later on we will show that a change of clef can happen on a line, but there is still always a clef at the left side of the staff.



Clefs - Coloring the Fa line red.

Colors: Do clef line green and the line green too.
 Second line from top Black
 Third line from top Red,
 Fourth line from top Black

Remember to count down from the clef line to know what the notes are. Since we are highlighting the Do and Fa lines, be sure to memorize (and teach your students to memorize):

Do Ti La So
and
Fa Mi Re Do

These are the notes starting from the clef lines and going down the staff.



Clefs

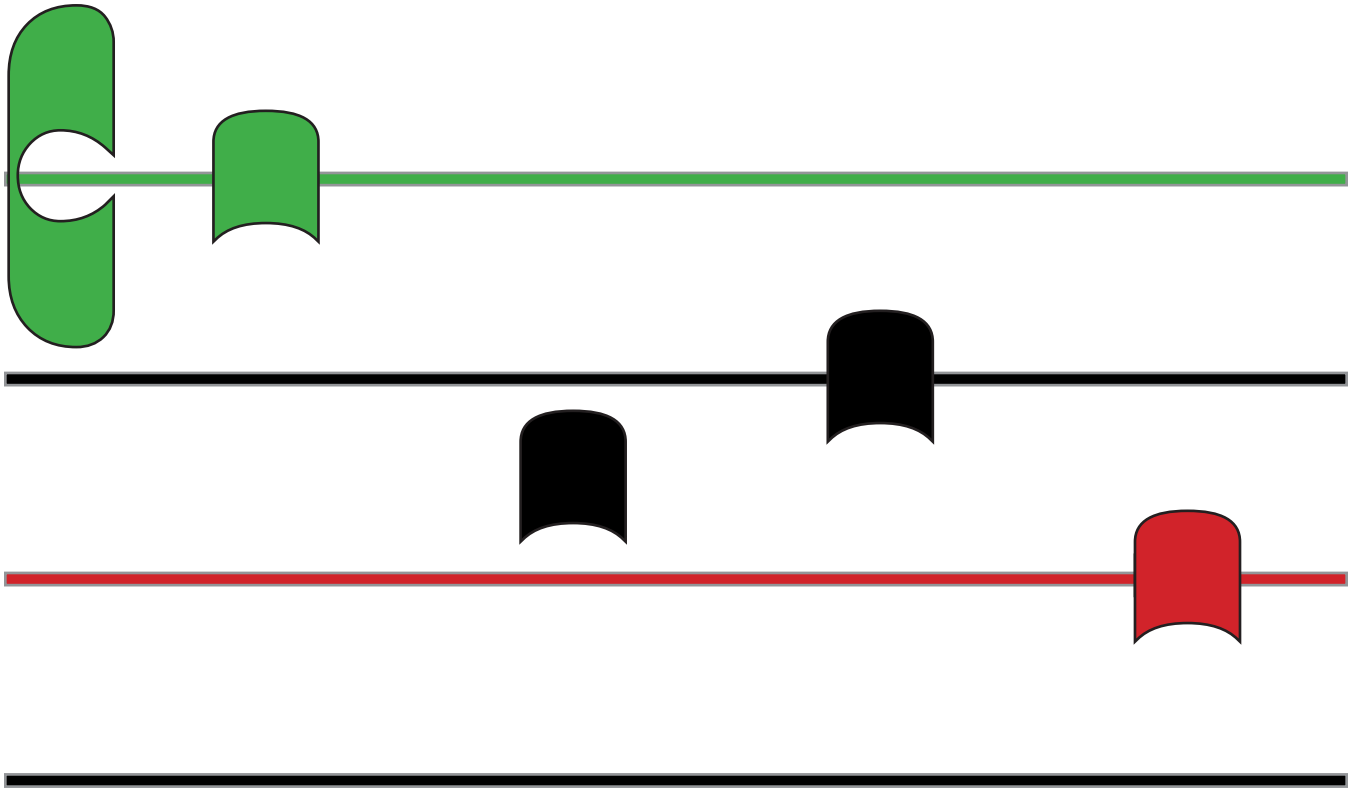
Always color neumes the same color as their line when they are on the Fa or Do line. Here color the clef and its line green then color the Fa line red and the others black.

Do can move to different lines and Fa moves too when that happens. Fa is always two spaces and two lines below Do.

We concentrate on teaching singers to learn the staff notes from the top down to help them to free themselves from the very tight constraints that modern music has put on their ears.

Modern music rules of harmony force a composer to write music that always ends in the same cadence, that is, sequence of notes. This and other harmony rules over other cadences inform the ear when a music line finishes.

Chant has a timeless character because you rarely sing these cadences in chant music, since chant can and will begin on any note and end on any note, which is impossible with modern music.



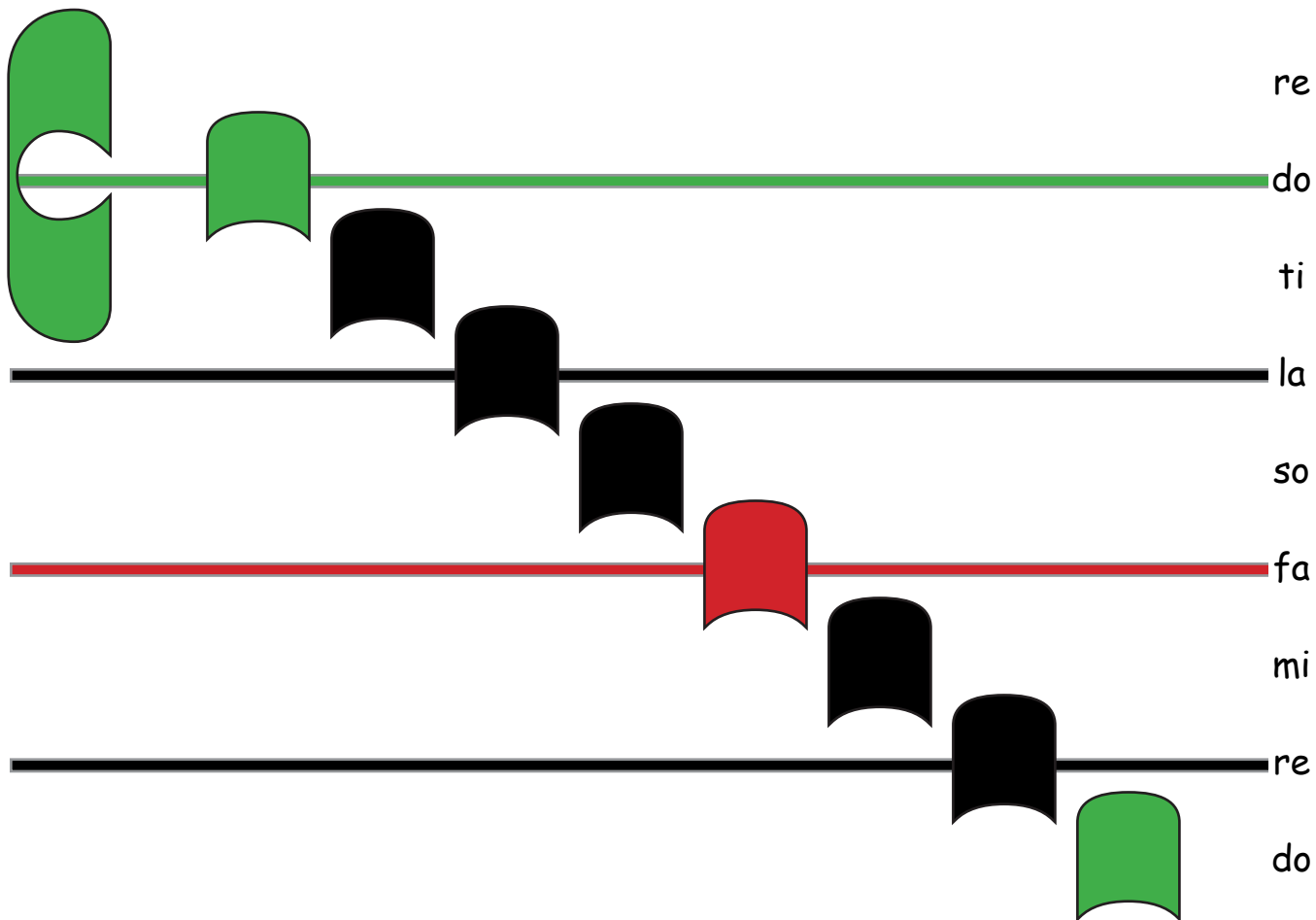
Staff Lines

Coloring neumes green and red when they are on spaces and lines for Do & Fa helps us learn and remember where pitches are on the staff.

We are approaching the teaching of chant by starting at the top and working down.

You may listen to the notes on your website, choose the audio file by page number.

When you teach this page, sing the notes to your students and have them echo them back, one by one and then as a group. Sing “Nu” at first, then “Nah”. Later you can come back and sing the actual note names, Do So La Fa as an exercise. Nu and Nah help place the voice and improve the tone of the singing.

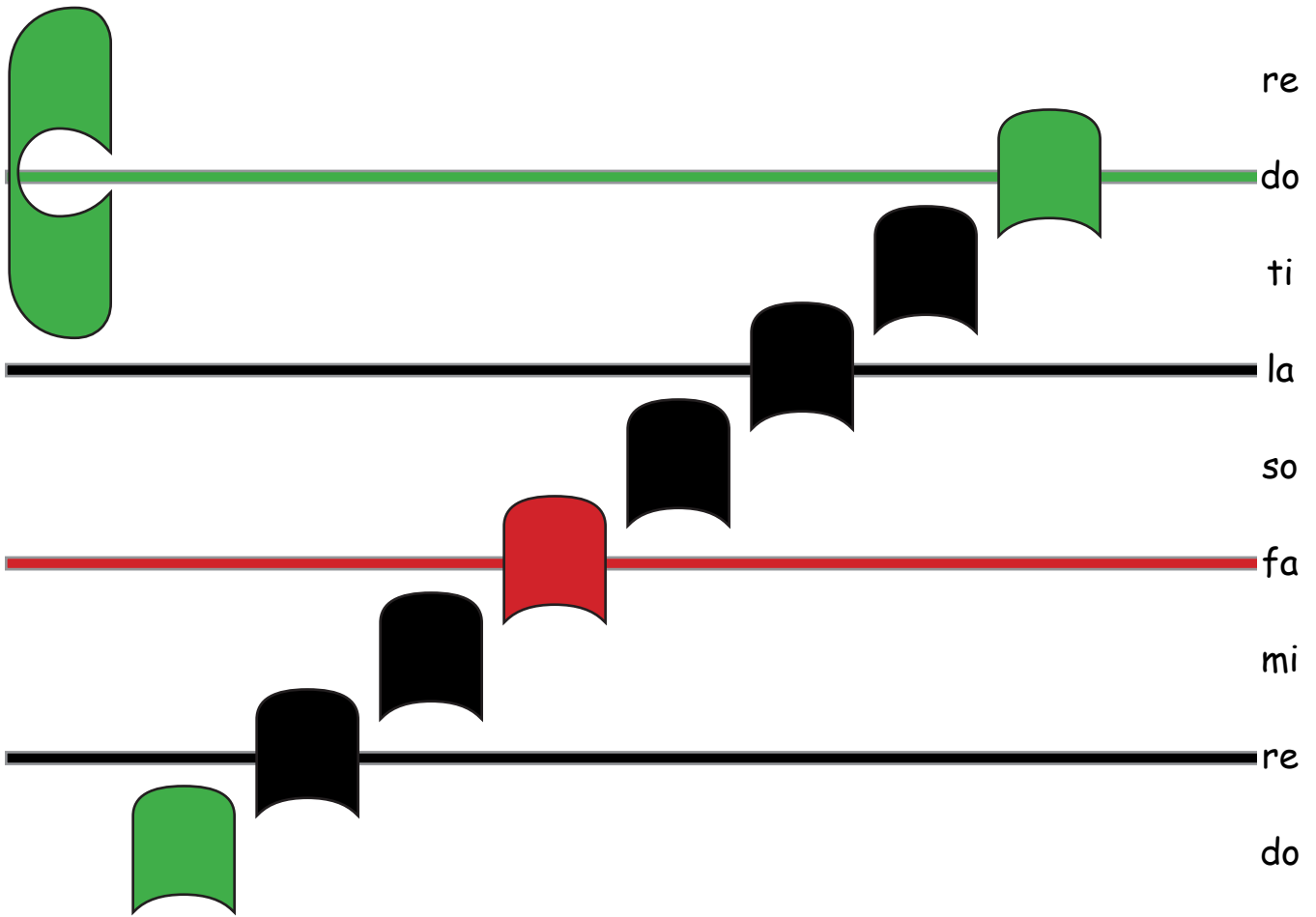


Staff Lines

Do, the green line and notes and Fa, the red line and notes, are special. Always color the lines first and then the notes, making sure that you color all notes black except for Do and Fa.

Teach your class to sing the scale from top to bottom. Do Ti La So Fa Mi Re Do.

Most people are familiar with it and can sing it up the scale, but down is hard for most. An easy way to do this is to sing “Joy to the word, the Lord is come!” and then sing the same melody using the Solfeggio note names instead, Do Ti...



Staff Lines

Do and Fa are like bases in Baseball. You need to know where they are all the time when you sing chant. And they can move!

All intervals in the scale are the same size except for those just before Do and Fa.

Learning where Do and Fa are and being able to recognize them is especially important because they can be moved to different lines to make melodies fit on the staff.

Sing these notes: So La Ti Do using Nu and Nah...

Understanding Do Re Mi...

The musical scale repeats it self going up and then back down.

The pitch (how high or low it sounds) changes, getting faster as it goes up. When it gets faster we say it sounds higher.

It doubles. When you sing "a" below middle "c" on the piano, your vocal chords move 220 times a second while the next "a" up the scale is 440 times a second so they move twice as fast.

Color every Do on this page green, every Fa red and all other pitch names black.

There are other scales that people sing around the world that use different pitches. One African scale has only 4 pitches in the space between Do to Do, 4 notes where we have 6.

"Do" can move.

"Fixed Do" is when Do is always C.

Moveable Do can be higher or lower than middle C on the piano. This is "Moveable Do".

Chant singers can use Fixed Do or Moveable Do when it fits the vocal range of the singers.

Do

Ti

La

So

Fa

Mi

Re

Do

Ti

La

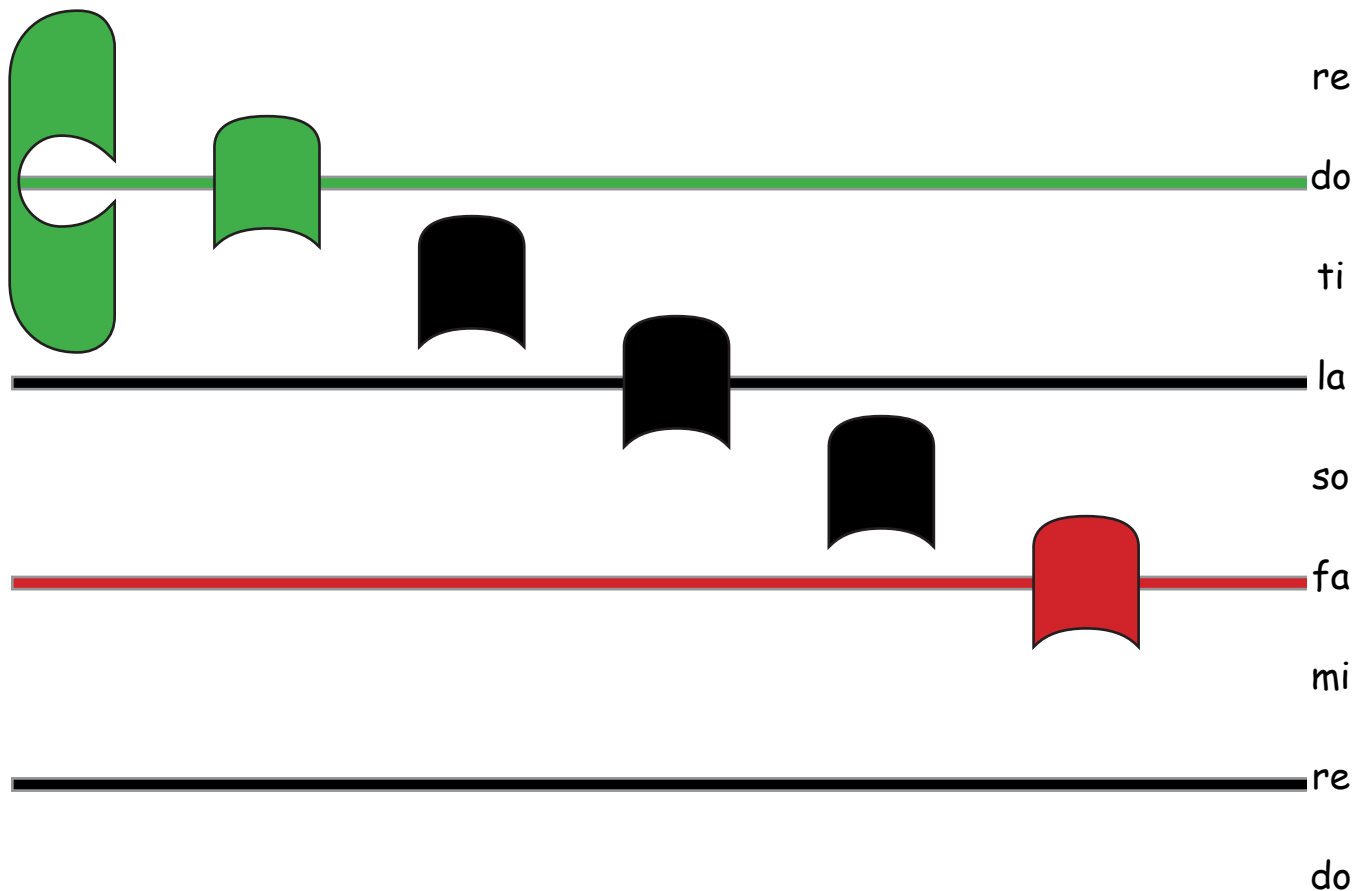
So

Fa

Mi

Re

Do



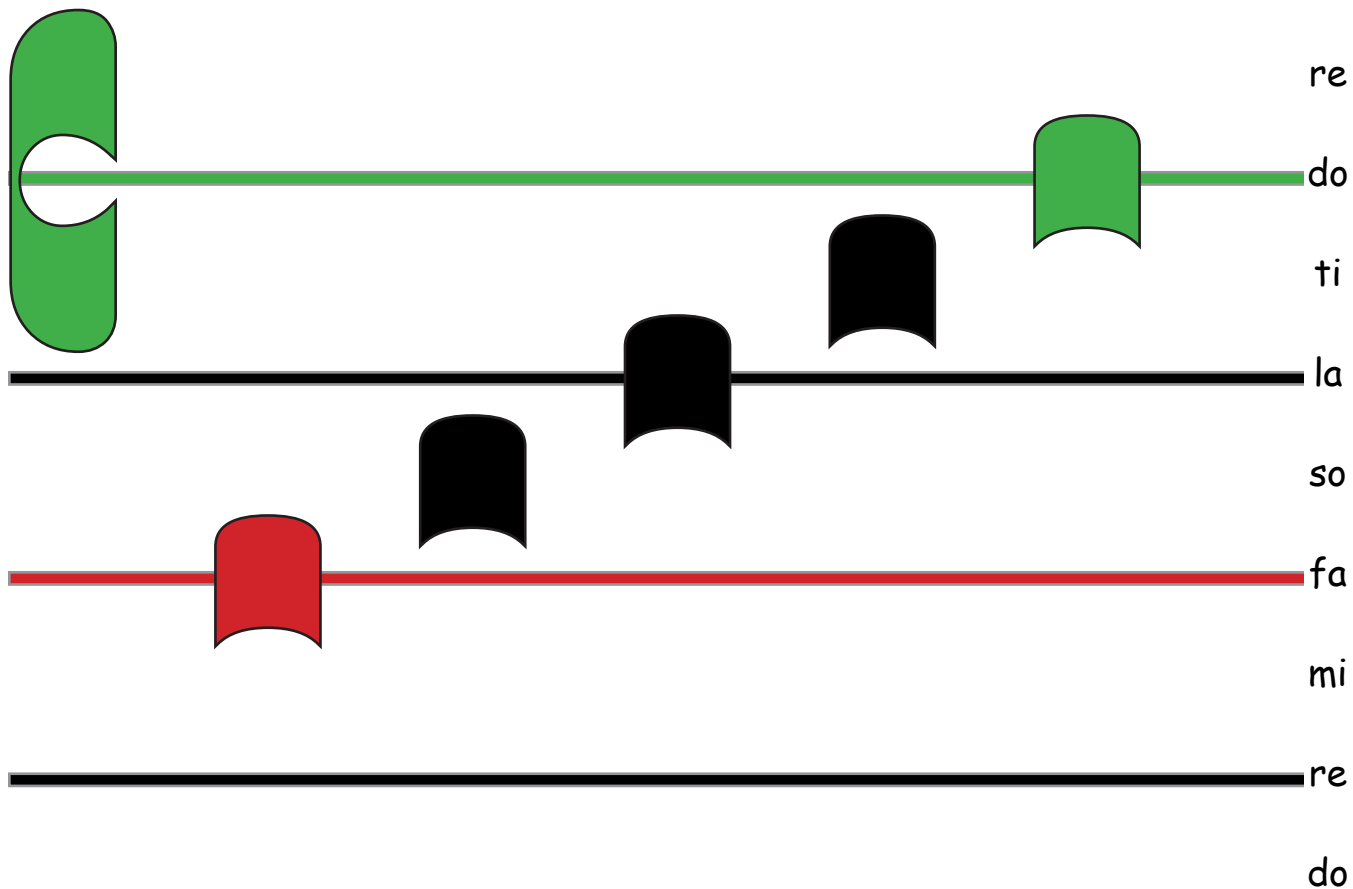
Color the Fa line and Fa notes red.

On this and following pages, color the notes on lines to match the lines and always color black unless they are Do [green] or Fa [red].

Sing: Do Ti La So Fa using the sounds: Nu and Nah, later on review using Do Ti La So.

At this point we are more interested in getting the sounds of the pitches connected with the notes (and colors of notes) on the page than we are teaching the names of the notes.

In the same way we will be singing chants in English later on in this book rather than Latin to get the singers trained in singing chant one element at a time. Adding Latin to their training later is important as it improves their singing in both Latin and English,

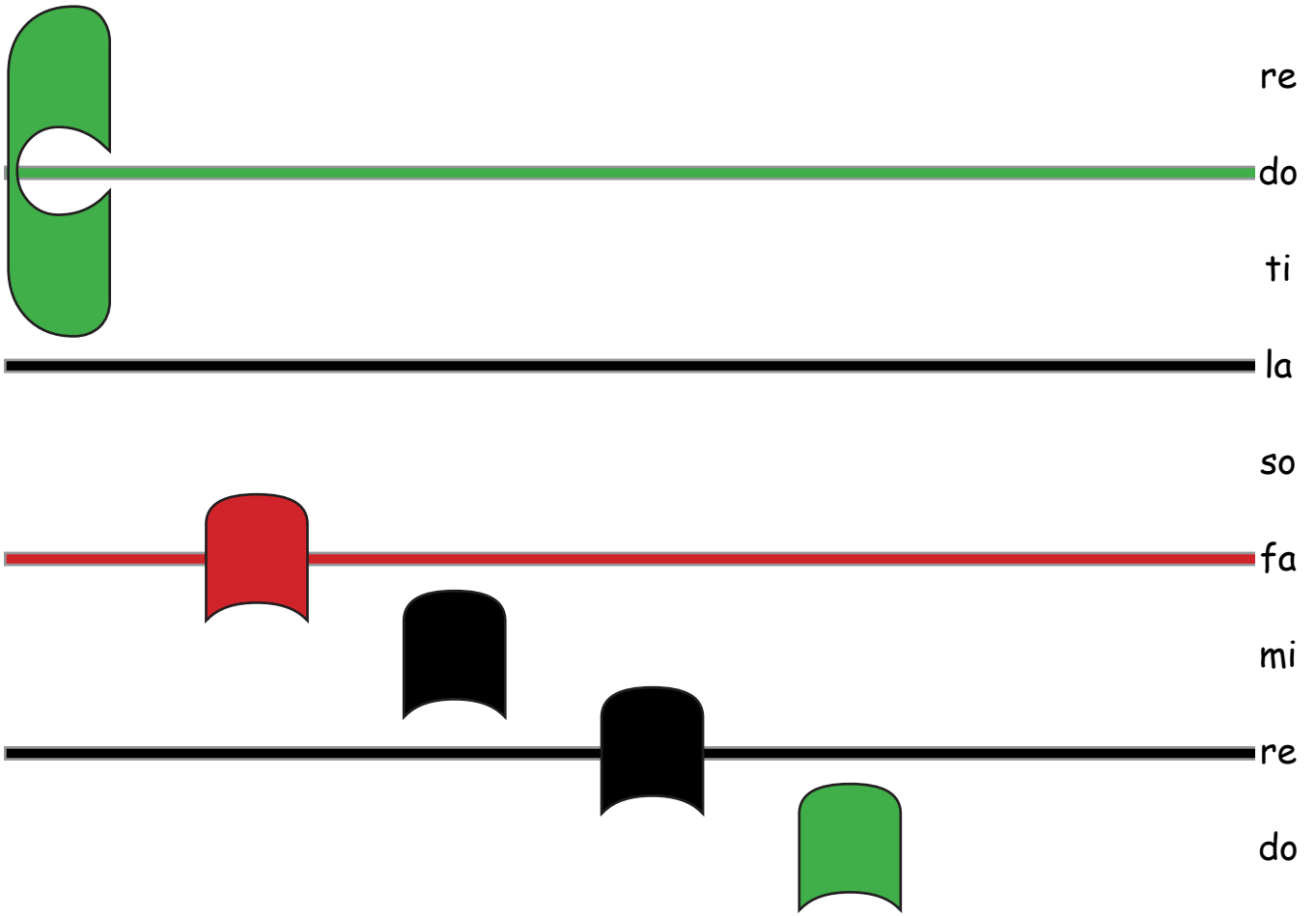


Color the Fa line and the Fa punctum red.

Color the notes on lines to match the lines and always color the notes on spaces black unless they are Do [green] or Fa [red]. On the next page you will find your first Do on a space.

Sing: Fa So La Ti Do using Nu and Nah.

We are singing these intervals to get used to singing the 8 notes of chant in free order.

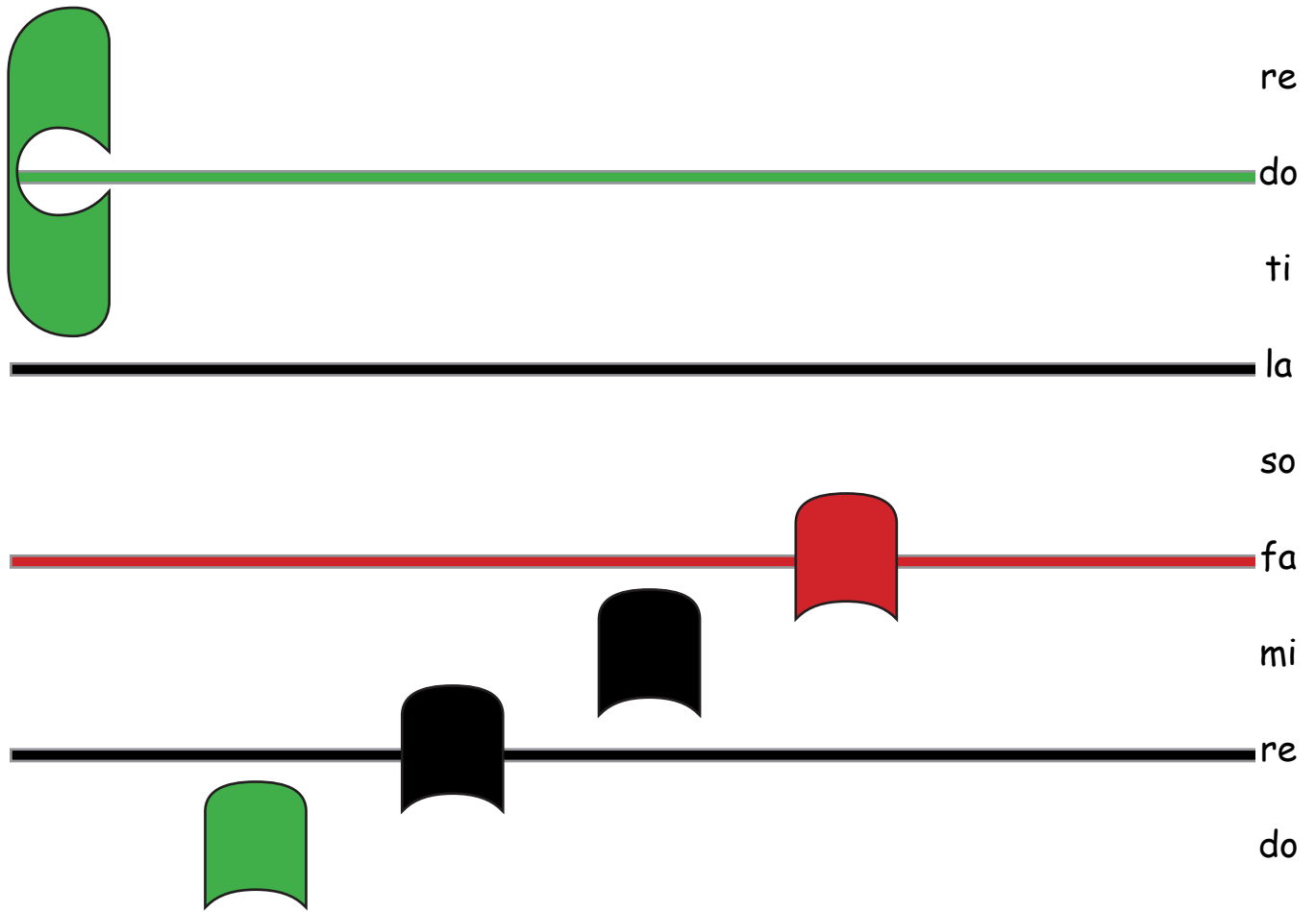


Do and every other note occurs every 8 lines and spaces going up and down. Here it falls on the space below the staff.

Sing: Fa Mi Re Do

Use Nu and Nah. Later on come back and sing the actual note names.

There are four notes in the top set: Do Ti La So and four in the bottom set: Fa Mi Re Do.

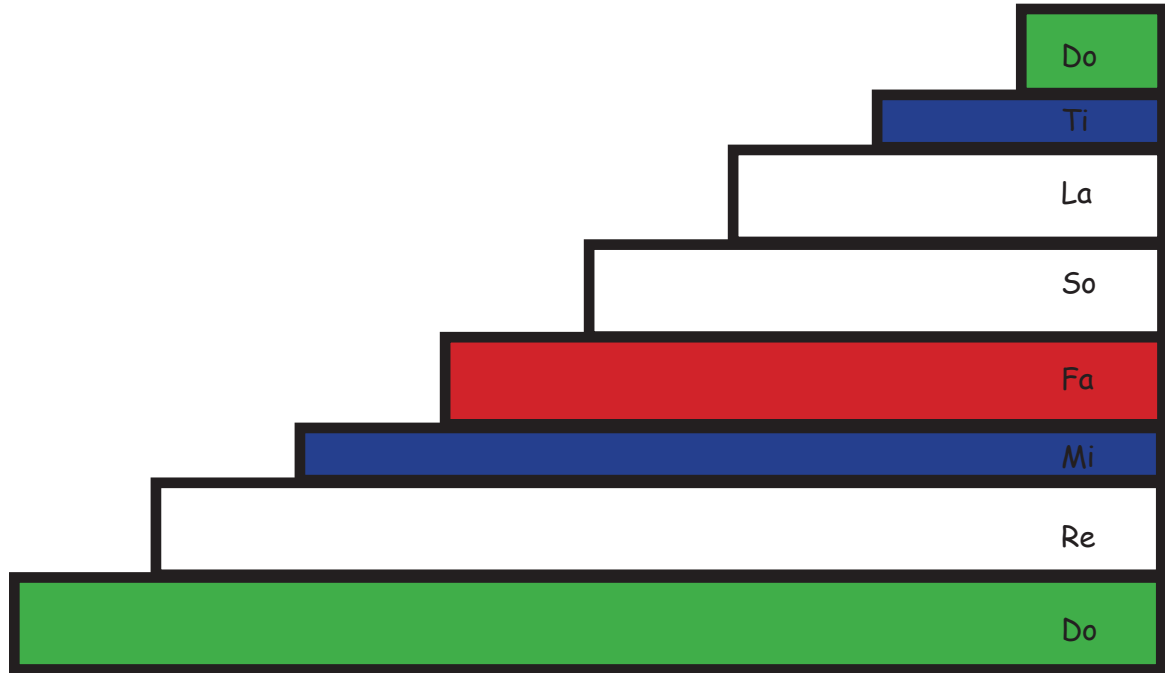


Color the notes and lines.

Sing: Do Re Mi Fa

You may have noticed that Do repeats, so we are only singing 7 notes before we sing Do again.

Where's the 8th note? It's coming up.



Understanding the scale

Musical notes are arranged like the steps above. But note that two steps are half the height of others. For that reason, Fa and Do sound different when we get to them.

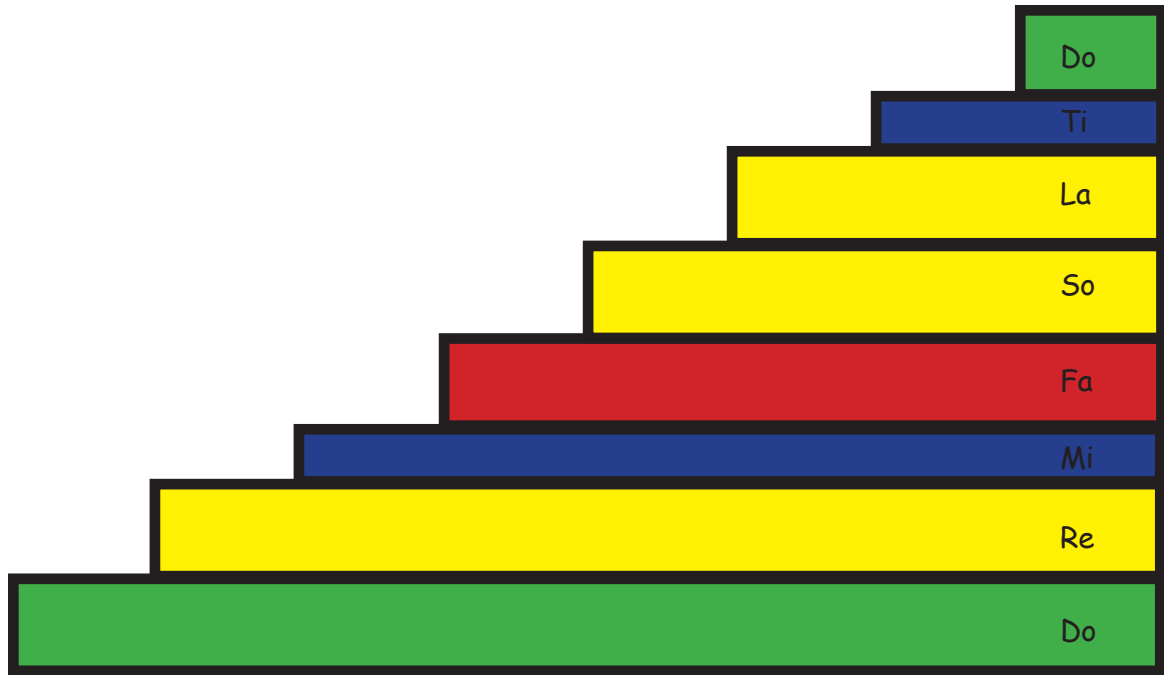
These short steps lead us to the full step above and are called leading tones.

Color Do green and Fa red on this page and the Ti and Mi leading tones blue.

The Musical Scale

The leading tones give definition to the sound of the scale. If all the intervals were the same size, the sound of music would be vague. That kind of scale, called whole-tone, is used by composers including Debussy.

With the whole-tone scale there is no sense of arrival as we find with Do and Fa when sung after their neighbor half step leading tones.

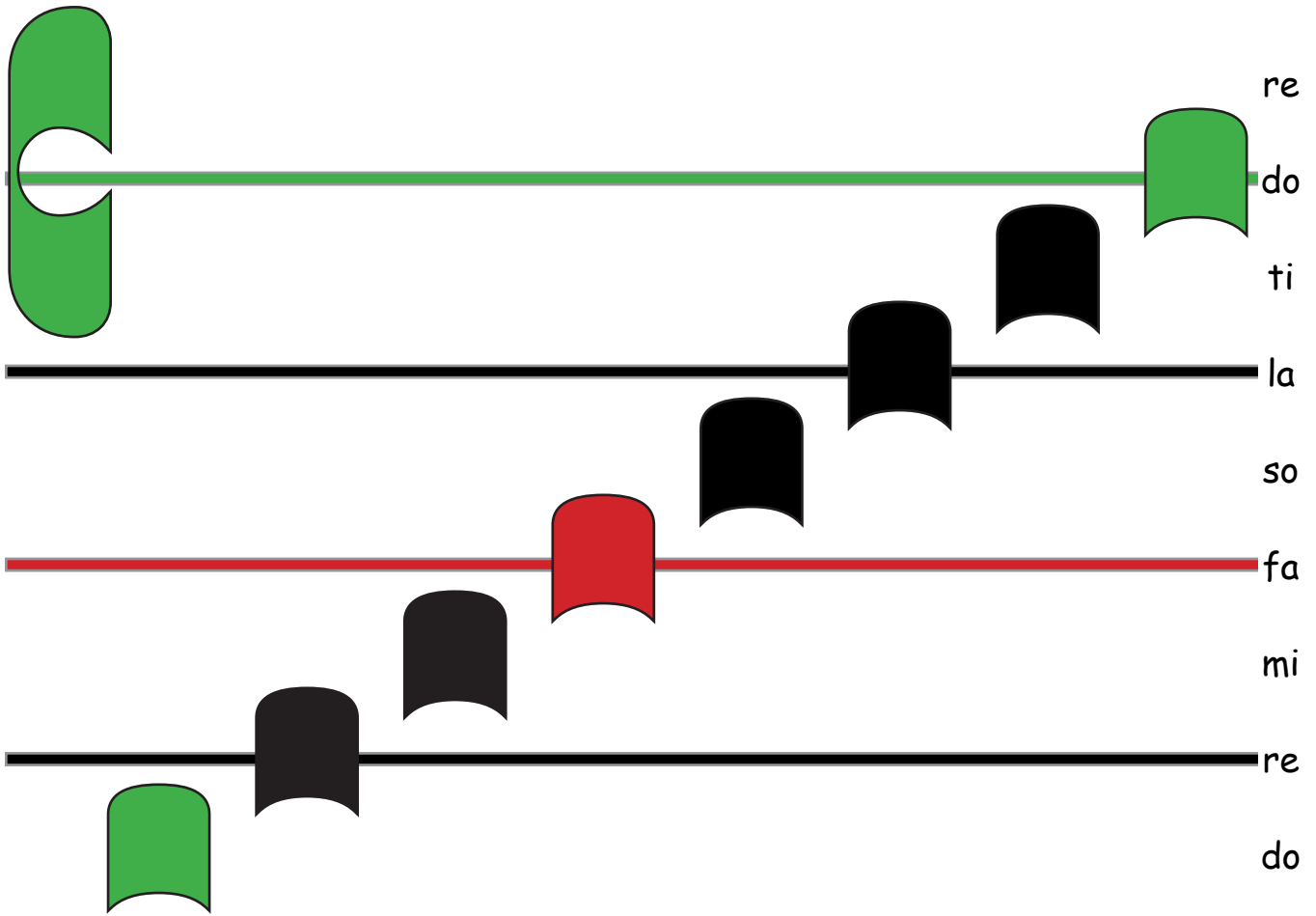


Color Do - Green, Fa - Red, Mi & Ti Blue and the remaining pitches Re, So and La Yellow

Today's modern music usually starts and always ends in Do in one way or another and that's why chant sounds different since it can start and end on any note.

Your ear will learn where the small steps, leading tones, are on the scale. Remember, they are always just under Do and Fa. These two leading tones make our music sound the way it does and make Do and Fa more important in the scale. Without the leading tones every note would sound alike and the sound of our music would be less interesting to the ear.

The Sound of Music has done a lot to teach everyone in the world the names of the notes of the scale using solfeggio. We've built on that here by working from the top down - the movie song goes up by steps and then jumps intervals (based upon notes in harmony with Do) back down to Do. So we are working here to get your singers accustomed to hearing the scale in a different order.



Color the neumes the correct colors.

There will be one red neume. How many green ones will there be?

Remember, Do is green. Color all the neumes that are not green or red black.

This is the first time we have sung the scale in the order that people are used to singing it:

Do Re Mi Fa So La Ti Do

But use Nu and Nah until they are comfortable singing it with these sounds before using Do Re....

re
do
ti
la
so
fa
mi
re
do

A- men, a- men.

More neumes

With the neumes you already now, you can sing any chant already written. So why learn more neumes?

Just like a Lego™ set, chant uses building blocks of chant neumes. Color the sung text, the words underneath the staff, any colors you like.

Note that there is one note for each syllable. This is syllabic chant.

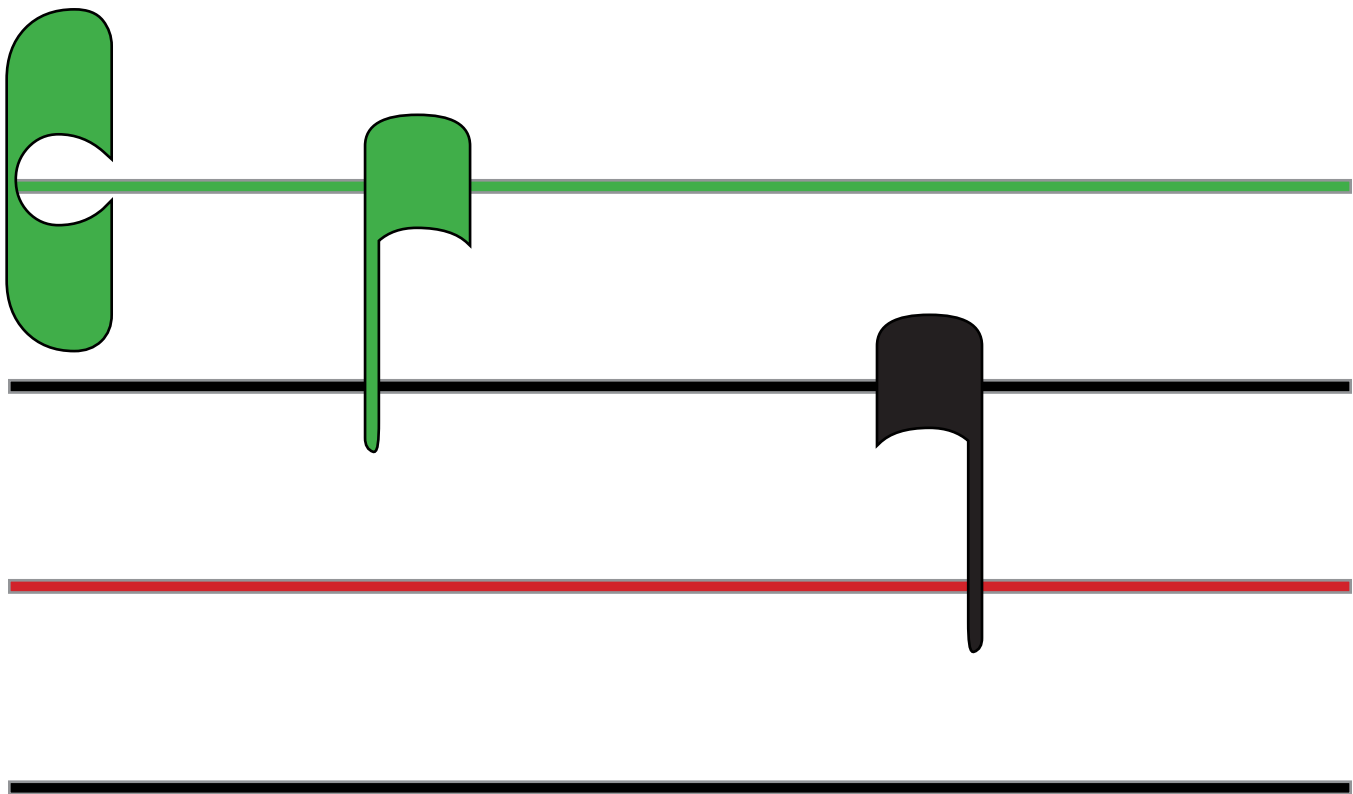


Connections

Lines are very important. Sometimes we sing more than one pitch to a word or syllable. Chant uses special signs to tell you to stretch the vowel are singing over more than one note. One of the signs is a line.

A line can be added to a punctum. Lines may also connect neumes that are sung together.

These vertical lines do not appear by themselves, but are always attached to neumes. They draw the eye to a neume that is the first of a group or within a group to be sung to the same vowel.



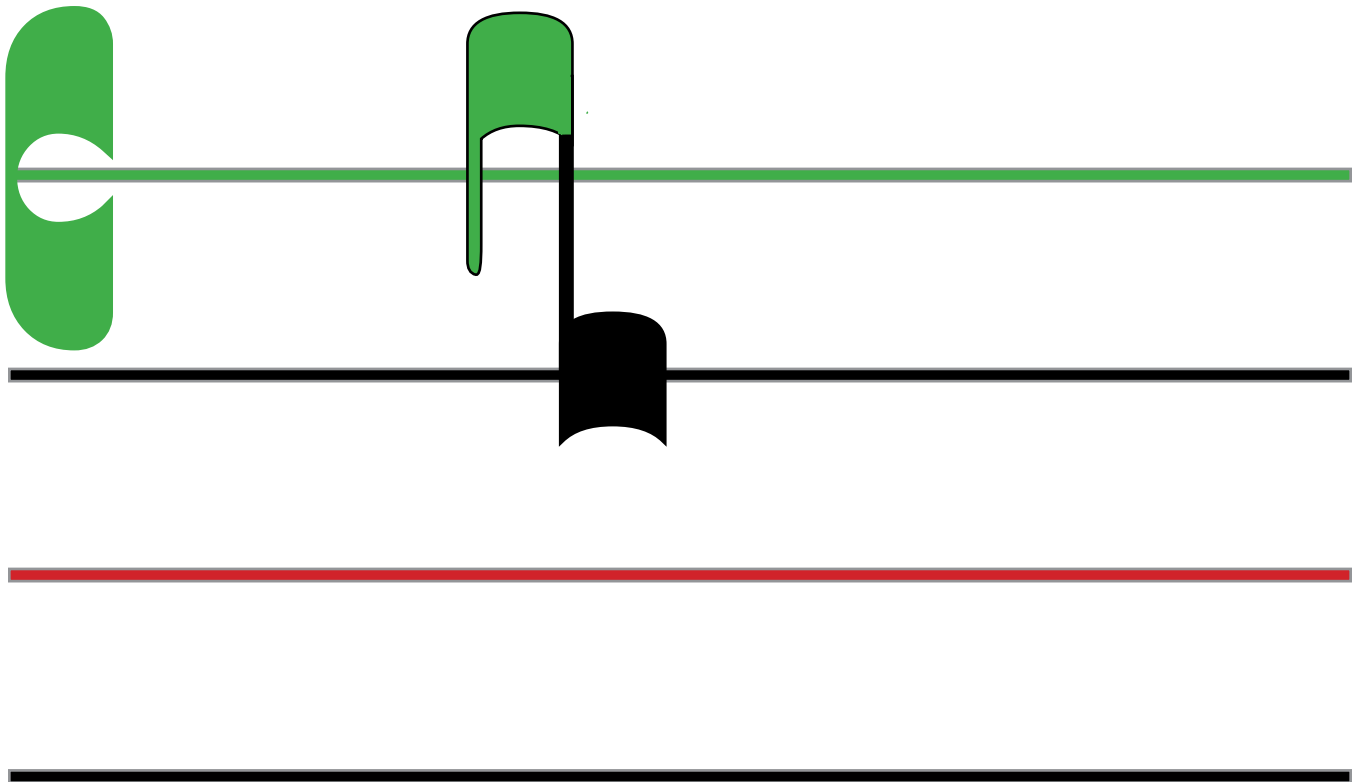
The punctum with a trunk or a tail.

When a line falls like an elephant's trunk from the left side of a punctum it is called a Clivis. When it is on the right of a neume like the tail on a donkey, it's a Virga.

The trunk and tail tell you that this is not a punctum to be sung by itself, Instead it is the first of a group of neumes to be sung together.

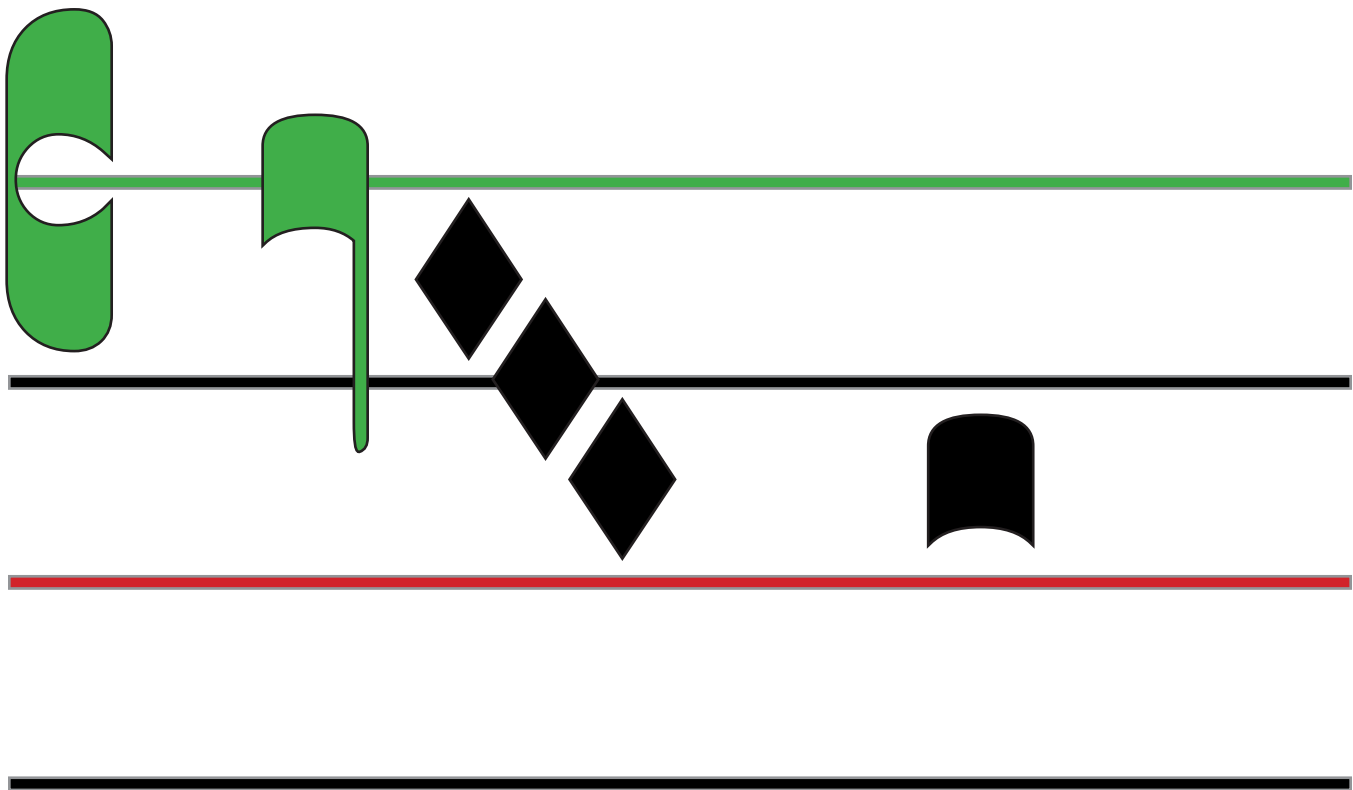
When a neume is altered as these are it is a sign that it is the beginning or part of a group of notes that are all sung to only one syllable, creating what is called a Melisma: Melismatic Chant

Chants are usually a mix of both syllabic and melismatic elements. You already know the only note that is used in syllabic chant, the punctum. The punctum may be part of melismatic elements.



These two notes are connected so they are sung to one vowel, one syllable.

They could be sung to “Men” but not to “Amen” because Amen has two syllables.



A-

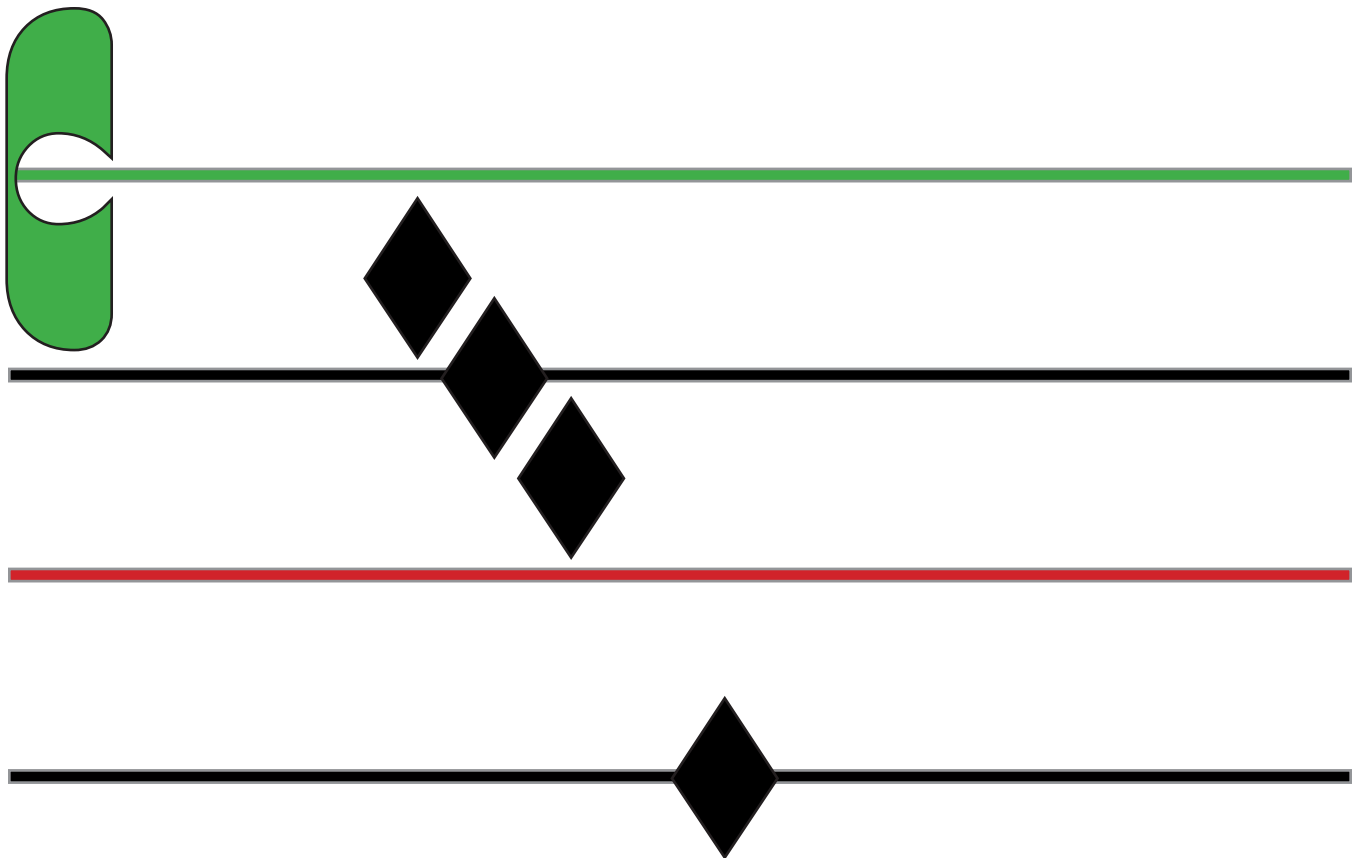
men.

Inclinatum

These diamond-shaped neumes are cool. They are part of a group. (see the line on the Clivis? That helps you remember that the notes that follow are sung to one vowel.)

Here they tell you to stretch the "A" over four pitches. One vowel over four pitches And they show you the melody falling down the staff.

Here the pitches are Do Ti La So and then So again. Four notes to A and one to Men.

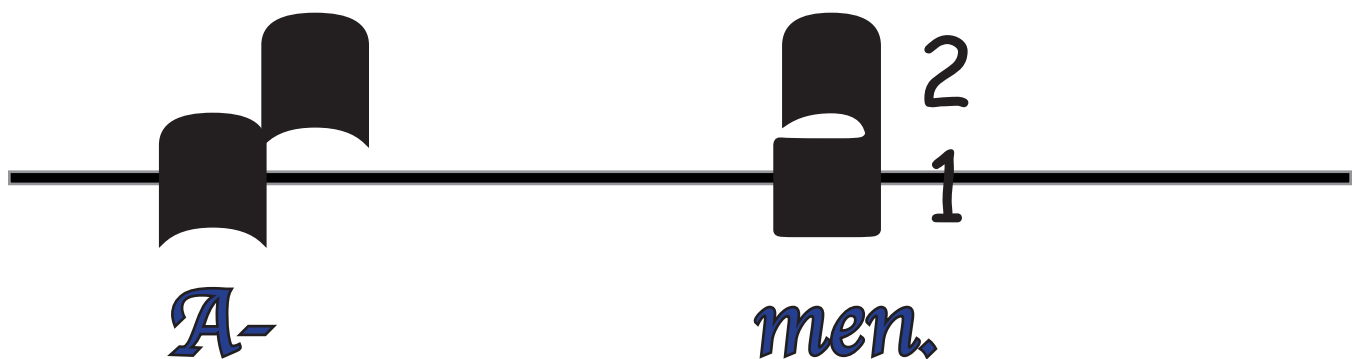


Inclinatum

They can go from note to note in a scale or skip notes, leaping over ones that are not sung.

Inclinatum means *Leaning*. It is a punctum that is leaning. Even though there is a hop at the end of these four, they are all sung to the same vowel.

These notes are like drops of water, all sung to only one syllable/vowel.



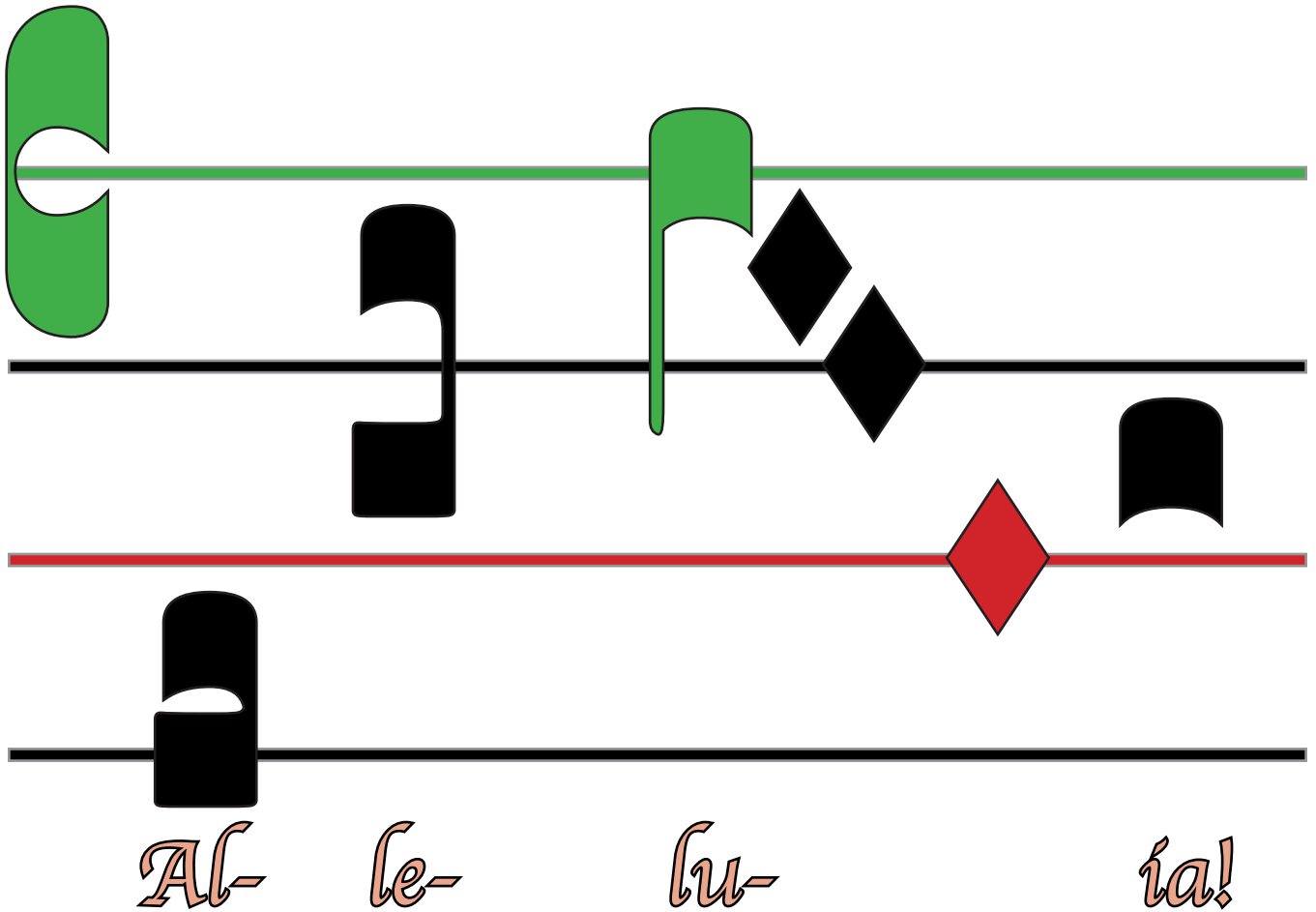
Podatus - Foot

When part of a word is sung to two notes, it can look like this. But the Podatus on the right above takes up less space and is sung just like the two notes above the *A* in *Amen*.

When two neumes are stacked, you always sing the lower one first. The stem can be stretched up to connect notes that are further apart.

There are just a few chant neume groupings that are not clear at first look and this is one. When two notes are stacked with a vertical line connecting them, the lower one is always sung first, no matter how far apart they are.

Vellum that monks and nuns drew chant on was made from animal skins and was expensive, so neume groupings that save space were a practical choice.



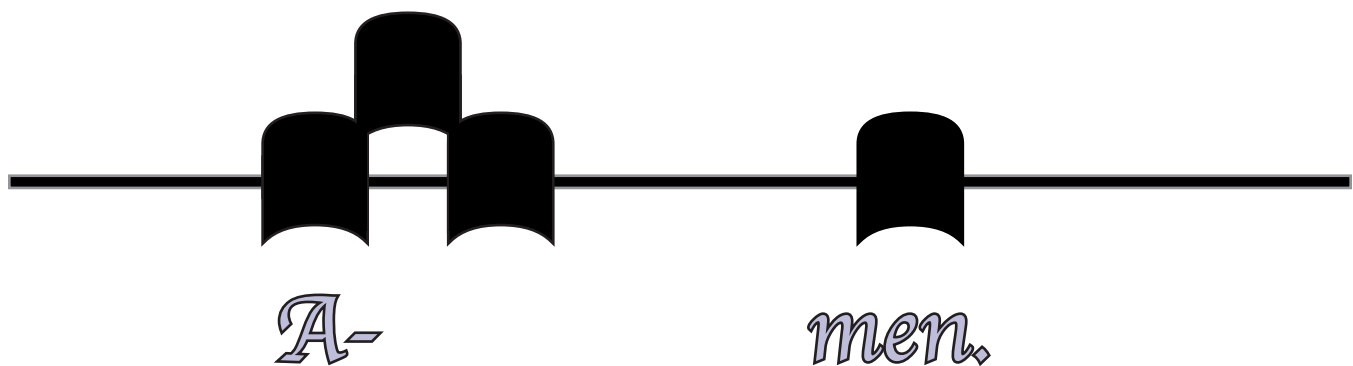
Podatus & Inclinatum Neumes

Color these notes and the words. Color the word that you sing to it any colors you like.

There are three neume groups to sing above.

You can see exactly which notes are sung to each syllable of the word below it. You can see how the neume groupings we are learning clearly show the notes to sing.

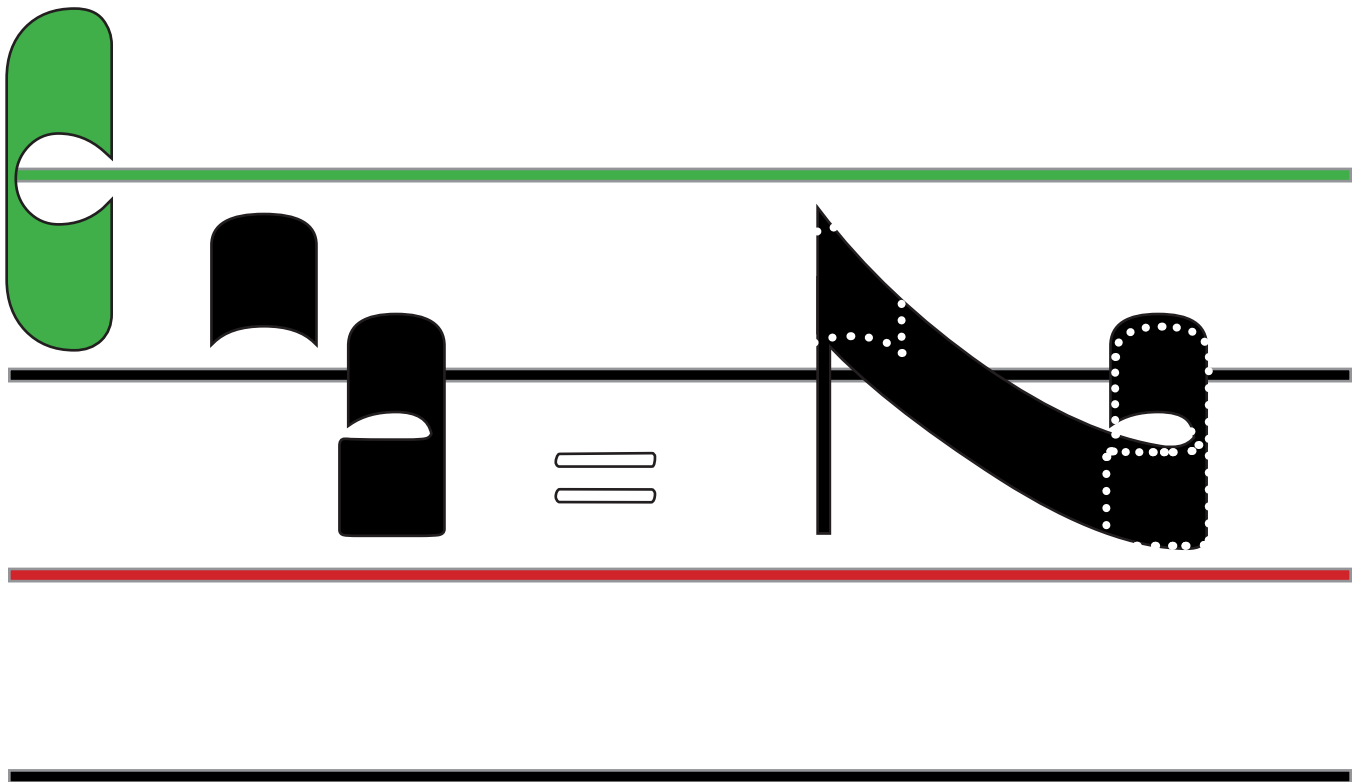
The colors of Do and Fa are helping us learn the notes of the scale when sung in modal form rather than the predictable modern scales we are used to hearing and singing.



Torculus and Pressus

Another building block of chant. Three notes.

The Torculus or Pressus is always three notes.

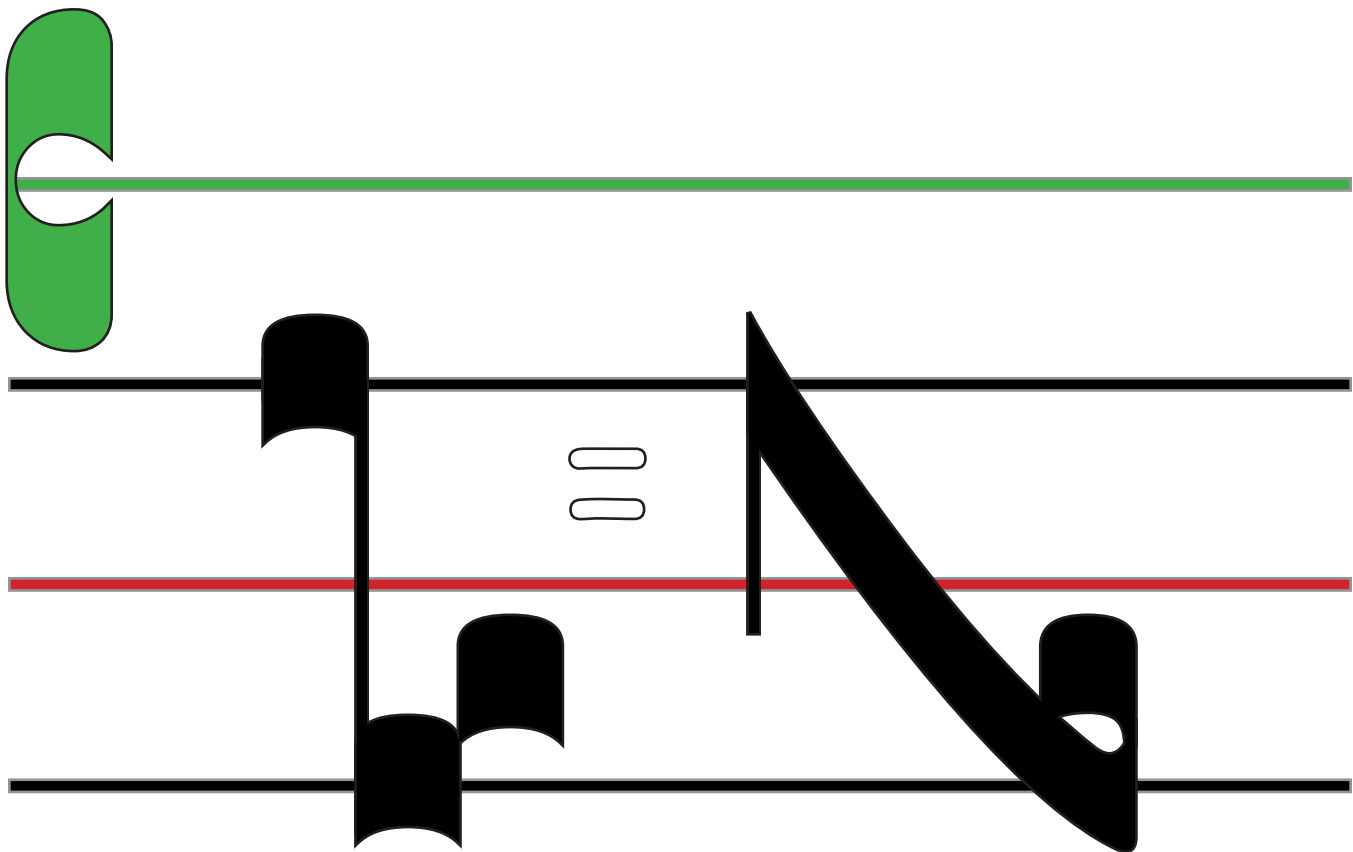


Porrectus - Stretched

When you see a Porrectus, sing only the three notes that it outlines. The swoop is just decoration, an artist's way of moving from one line to another.

It is important that students understand that this was an artistic and easy way to draw three notes without lifting the pen tip from the page. Start sideways, slide up to the first note, swoop the wide side of the tip down to the low note and then up and back to the left for the final note.

The students need to understand that the swoop is decorative and this is sung as the notes on the left show. One note where it starts, follow the swoop down to sing the note for the line or space it ends on and then up to the final note.



Porrectus - Once again

On the left, three notes sung to the same syllable, on the right the way it is drawn as a Porrectus. Only the first pitch and last pitch of the "swoop" are sung.

The swoop, once again, is silent!

fa

mi

re

do

ti

la

so

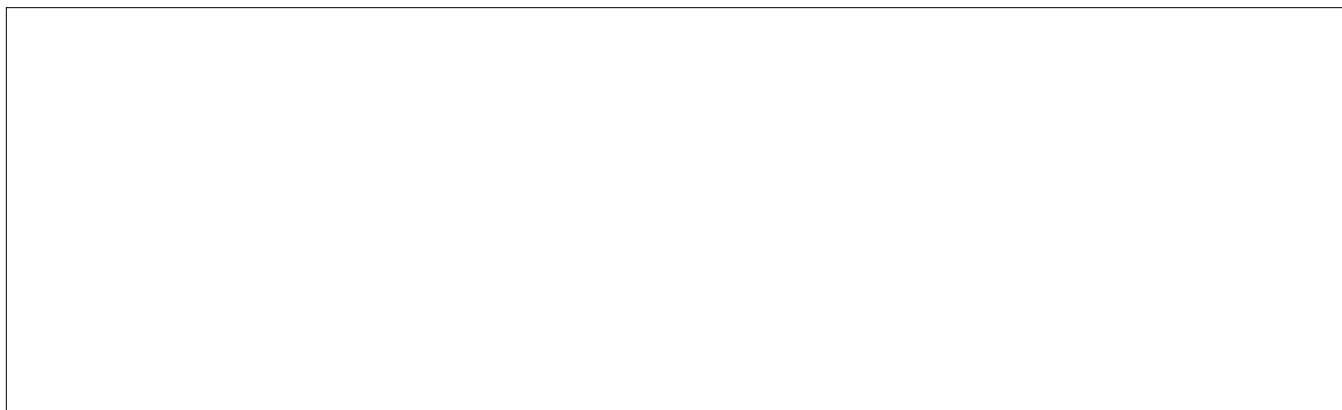
fa

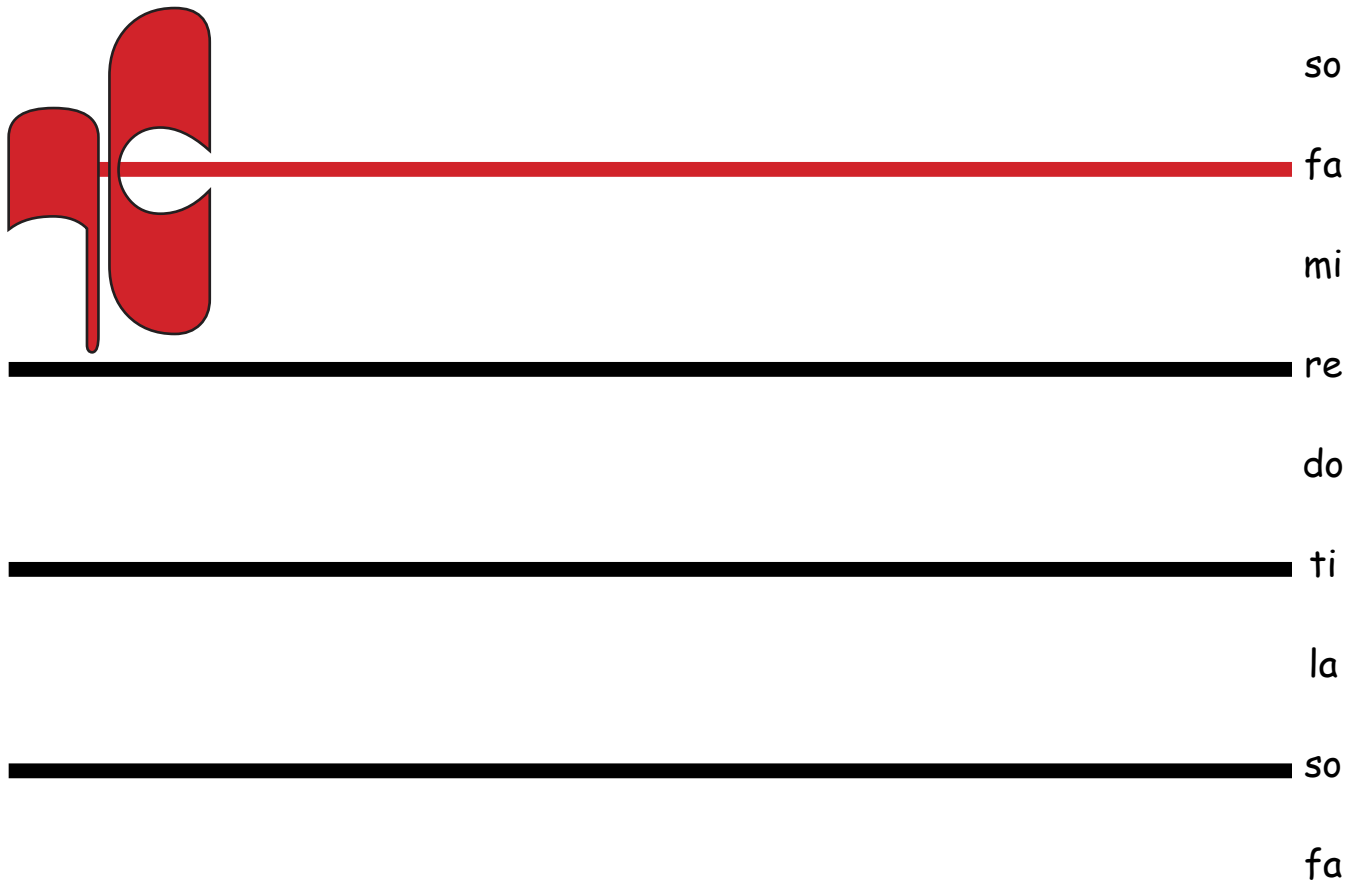
mi

When Do moves, the colored staff lines move too.

Clef signs can move during a line or at the start of the next line.

Here Do moves down a line and above it now are Re on a space and and Mi on the top line
 Where is Fa? Color Do and Fa their regular colors. Since the top line and third lines are not Do or Fa, color it black.





Finally, it's Fa!

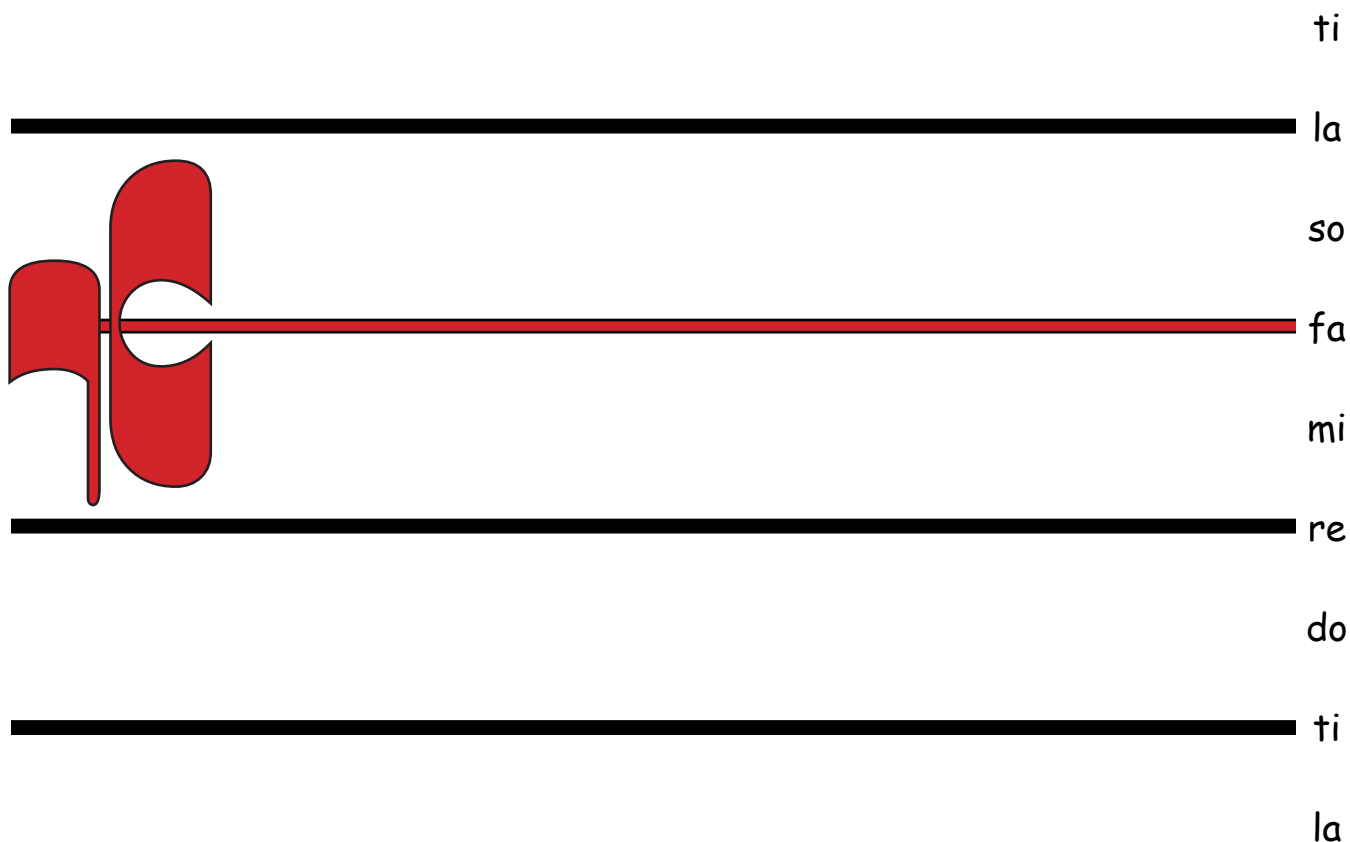
The Fa clef sticks a neume with a tail on the back of the Do clef.. It looks like a backpack with straps hanging down.

Here we have the Fa clef on the top line. Should we color the top line red now? If Do is on a line, we color the line green. Count down the staff. Is Do on a line?

This is where the color coding of the lines and notes is very, very helpful. Some monk has written a chant that only goes up to Fa, so if we were to use the Green Do Clef on the top line, all the notes would be on the bottom three lines and spaces with notes below the staff and ledger lines, which could crowd the space where the words are written.

So, instead we move the Fa line to the top and that lays all the notes within the four lines of the staff.

See the next panel to find out why this is necessary.



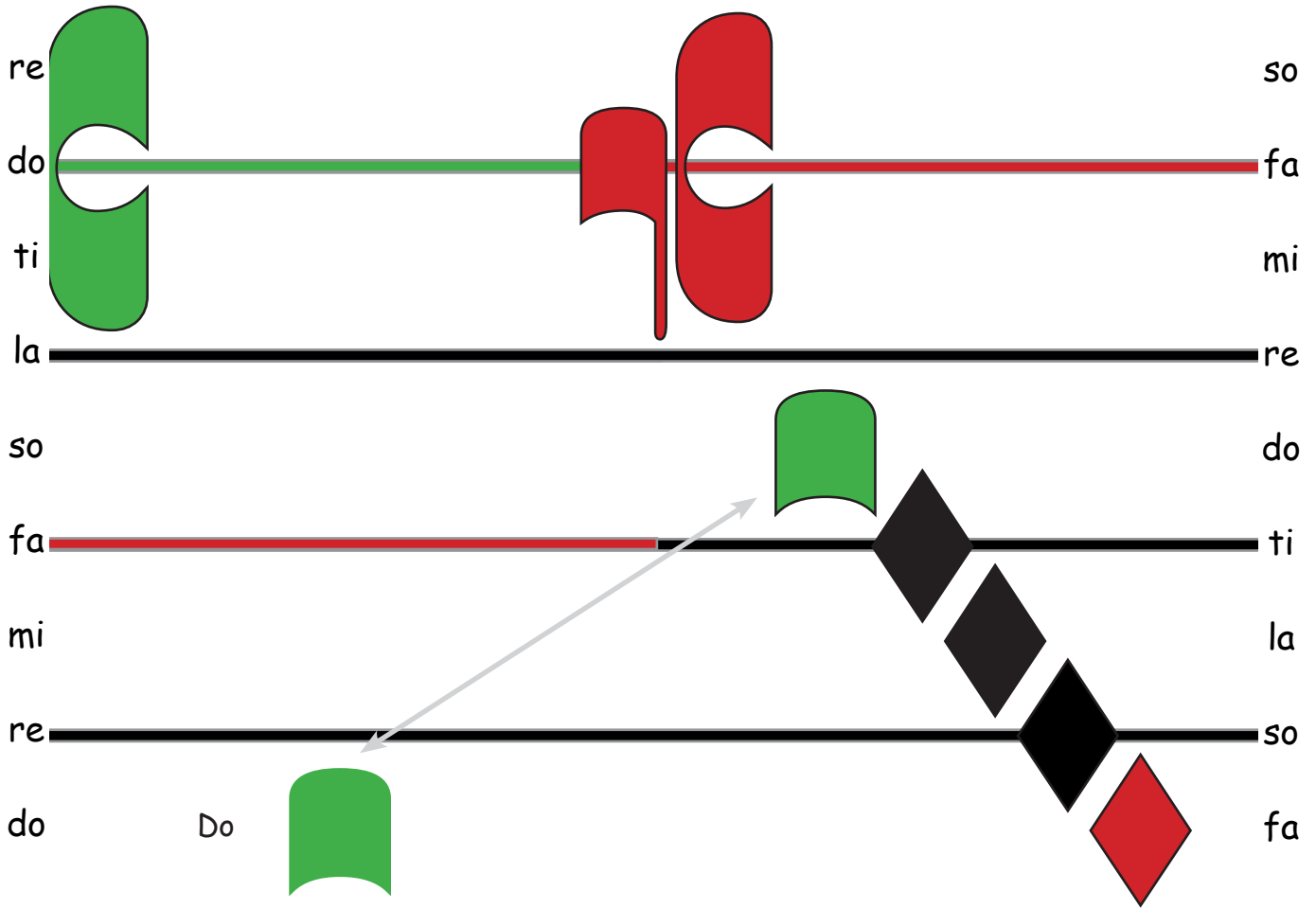
Fa

Here we have the Fa clef on the second line. What line is red now?

If Do is on a line, we color the line green. Count up and down the staff using the Do Re Mi (solfege). Spaces are never colored. You still color Do and Fa neumes green & black

Early musicians believed that each scale - group of notes played in order - had a different feeling or mood since the two half-steps move in to a different place in the order of notes. This has come down to us in the two scales we know today, major - happy and minor - sad. But they are just two scales out of seven possible ones, some frequently sung, others not as much.

Moving the clefs moves the order of notes so that they fit on the four lines and spaces. It may help to know that modern choir music uses two clefs, and sometimes three, for the same reason and piano music uses two, one assigning the top line to F (fa) and the lower one to A (la).

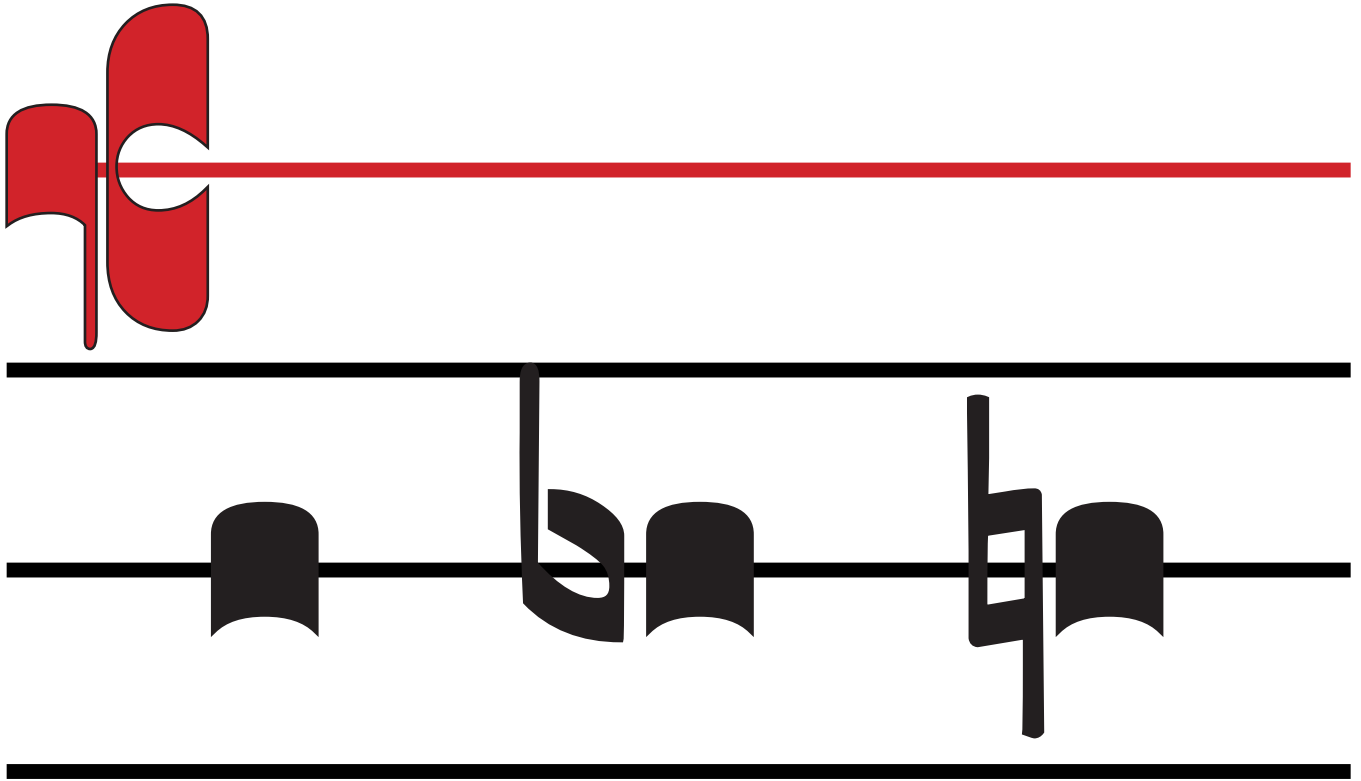


It's the same pitch.

Here we learn that a clef moves pitches that we sing. If you sing Do after the Do clef and a Fa Clef is inserted on the line, Do moves, but it is the same Do.

Why do this? Now the composer can write notes lower than Do - 4 of them, without having to add those little short ledger lines. These inclinatum, for example.

It is rare that a clef changes during a chant, but it can happen. When it happens the composer has written far enough out of the range that this centers the remainder of the chant on the staff after the Fa cleff.



Do -

mi -

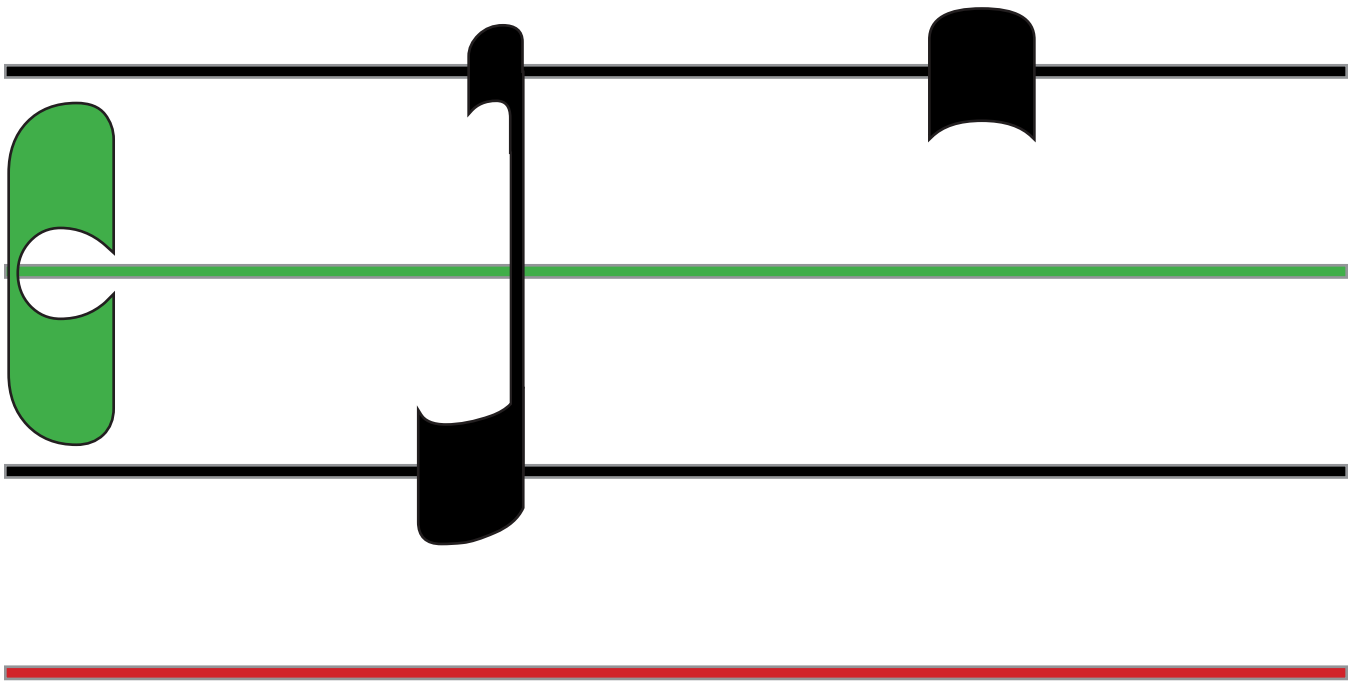
ne

Flat & Natural

Sometimes we sing the 8th pitch in chant: Te. It is Ti lowered halfway to LA. The "b" above tells you to sing Te, then the box-shaped natural "q" after it tells you to sing Ti again.

This is the 8th note that we mentioned earlier. It permits modifying Ti where it falls in a melody to be lower. The natural sign puts it back.

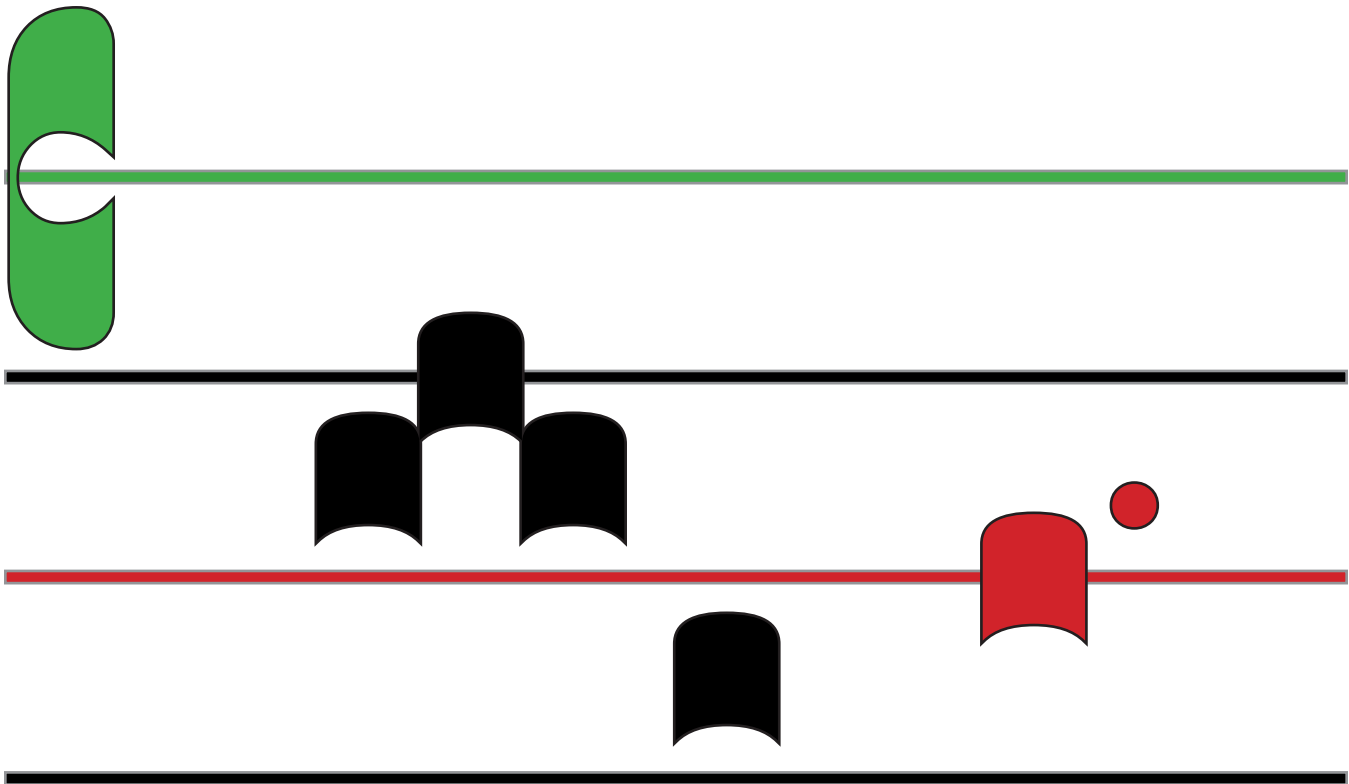
There is a rule: IF the "b" sign is at the beginning of the chant before the first note, all Ti notes are automatically lowered. BUT if it appears after the notes begin it applies only to Ti notes that appear within the word below it.



Sanc- tus

This is a fun thing to know and sing. It is important that you teach your singers how to sing pure, open vowels using Italian or Latin. We use little Latin here because we want people to learn to like chant for the melodies sung to English first, before we move the rich sound of Latin.

But here we close the sound. It is fun for singers to sing words that end in the Liquescent. Instead of singing SAHNCTUSS sing SAHnk TUSS. Just remember, SAHnk Tus. You will be surprised at the words that can sung with the liquescent.

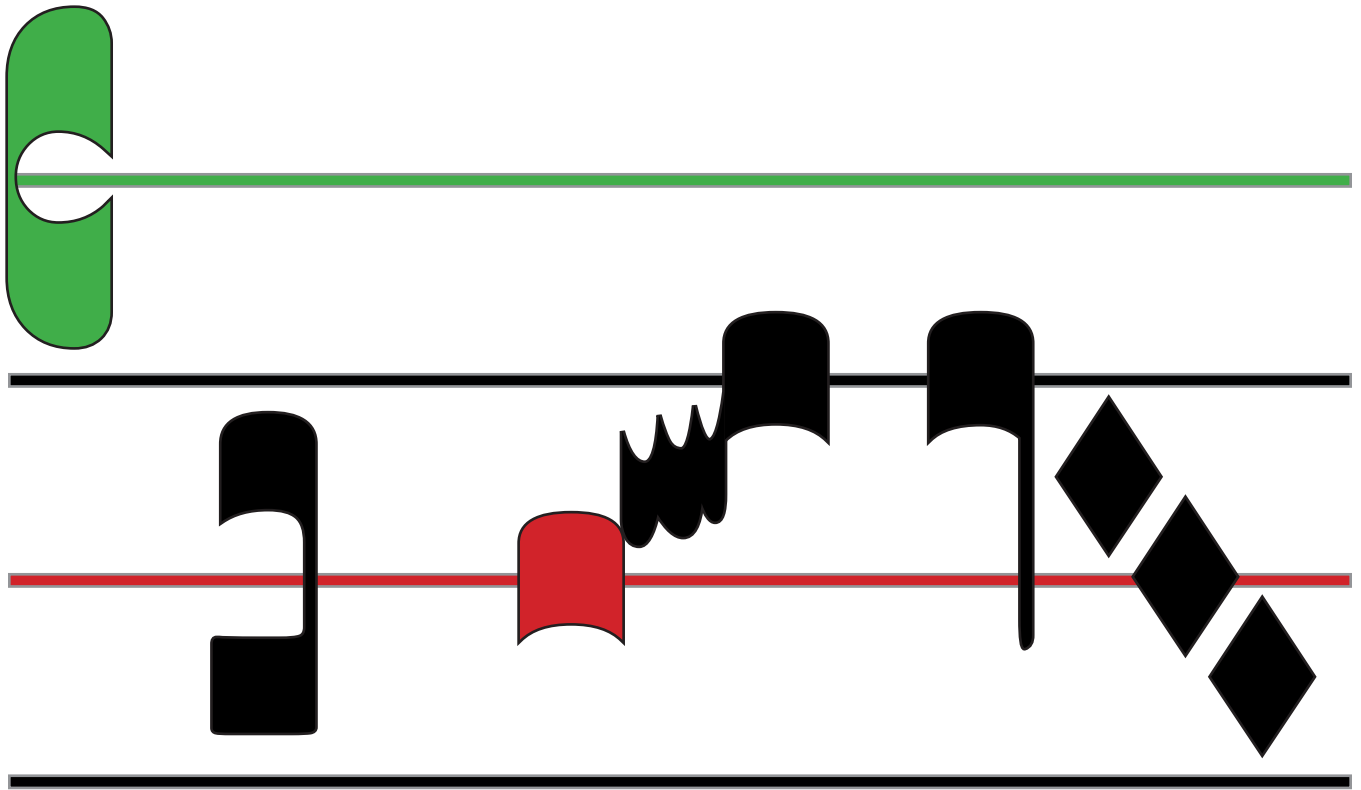


HELD NOTE 1 • Punctum Mora - Dying Note

The dot after a neume doubles how long you sing it and usually tells you to let the sound soften and die away. *Punctum Mora* means dying note. The dot becomes part of the note, so it gets colored the same.

Watch the director to see if are supposed to get soft while singing this longer note.

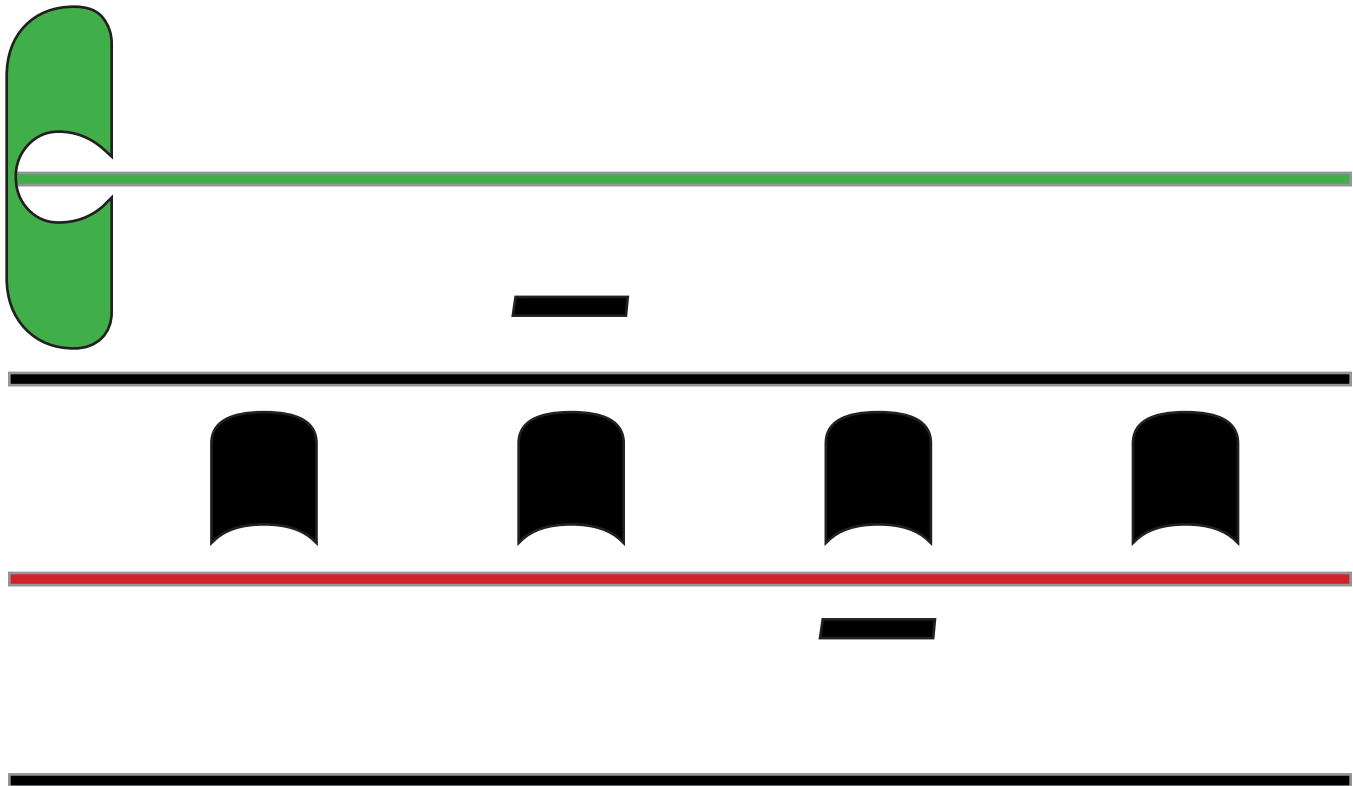
This is one of the four time-altering signs. This is almost always the last note of a line and when it appears you double the length of it AND get softer as you sing it.



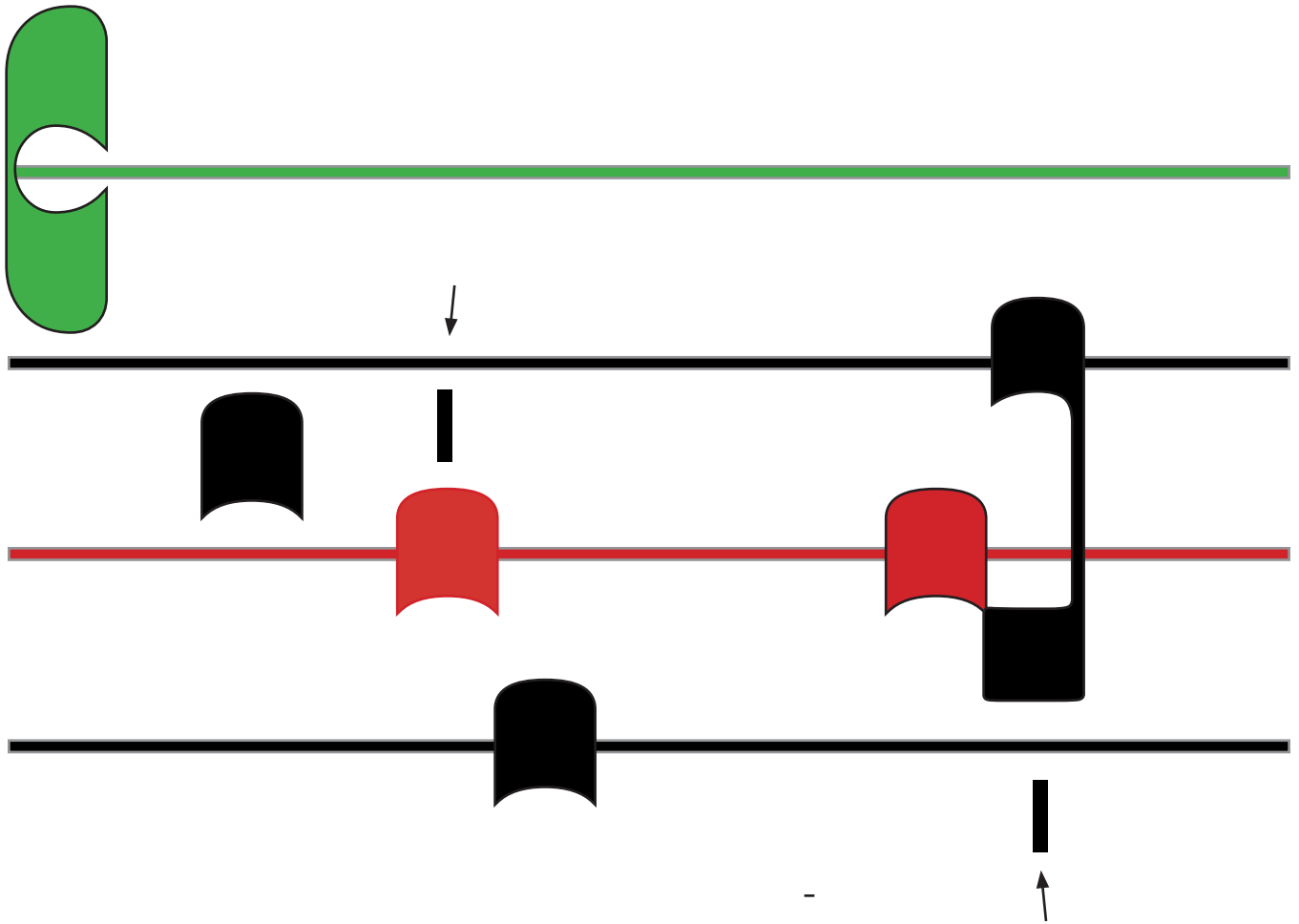
HELD NOTE 2 • Quilisma - The Squiggly Note

The squiggly note tells you to lengthen the note before it. And then sing the squiggly note and all other notes one after the other.

This is second of the time-altering signs and confusing because you do not hold the squiggled note, but instead you hold the note before it and then sing it at regular speed.



This is third of the time-altering signs. The third and fourth, the Salicus on the next page, affect the note that is above or below them, causing you to hold it longer than other notes. This is a logical one! This way to show that a note is held is a modern practice, in effect for about 100 years.



HELD NOTE 4 • Salicus but not the Vertical Episema

Salicus - hold!

A single note with a vertical line is not sung different from any other note when it is a vertical episema. Almost all the time this sign is just there to group notes for the director to consider. You hold it when it is a Salicus - a group of three notes together with a vertical episema sign under the second neume, the only note you hold.

As a teacher/director it is your job to search out these rare beasts, the Salicus as shown on the right. When it appears, you hold the note above it longer than the others.

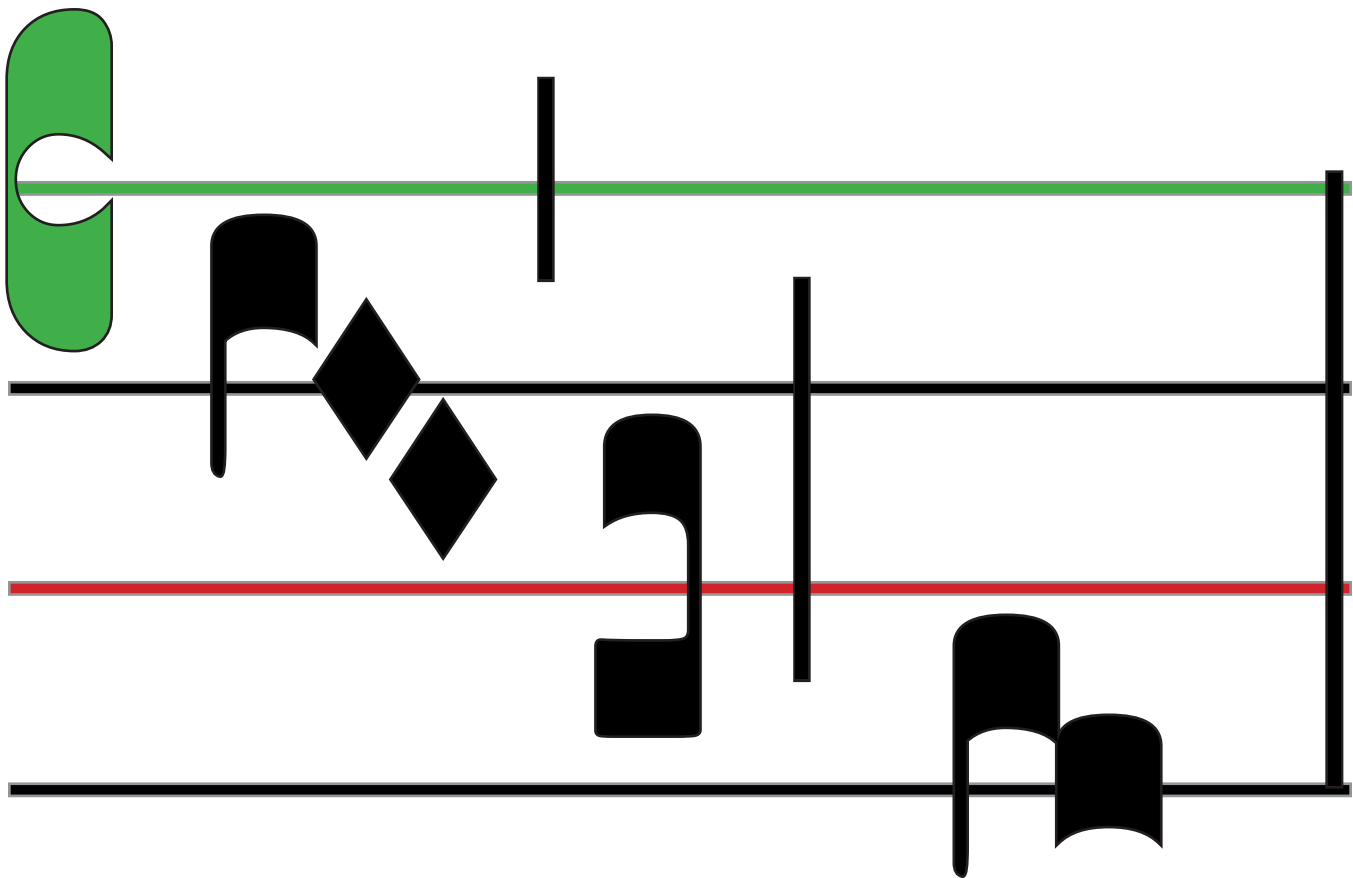
The vertical episema is a modern invention to suggest the numeric grouping of neumes into groups of two and three for conducting and interpretation. Its use is controversial.



A-

men.

The stropa can be smoothly “bumped” or more heavily separated. In either form, it does emphasis the rhythm of three notes together on one vowel sound.

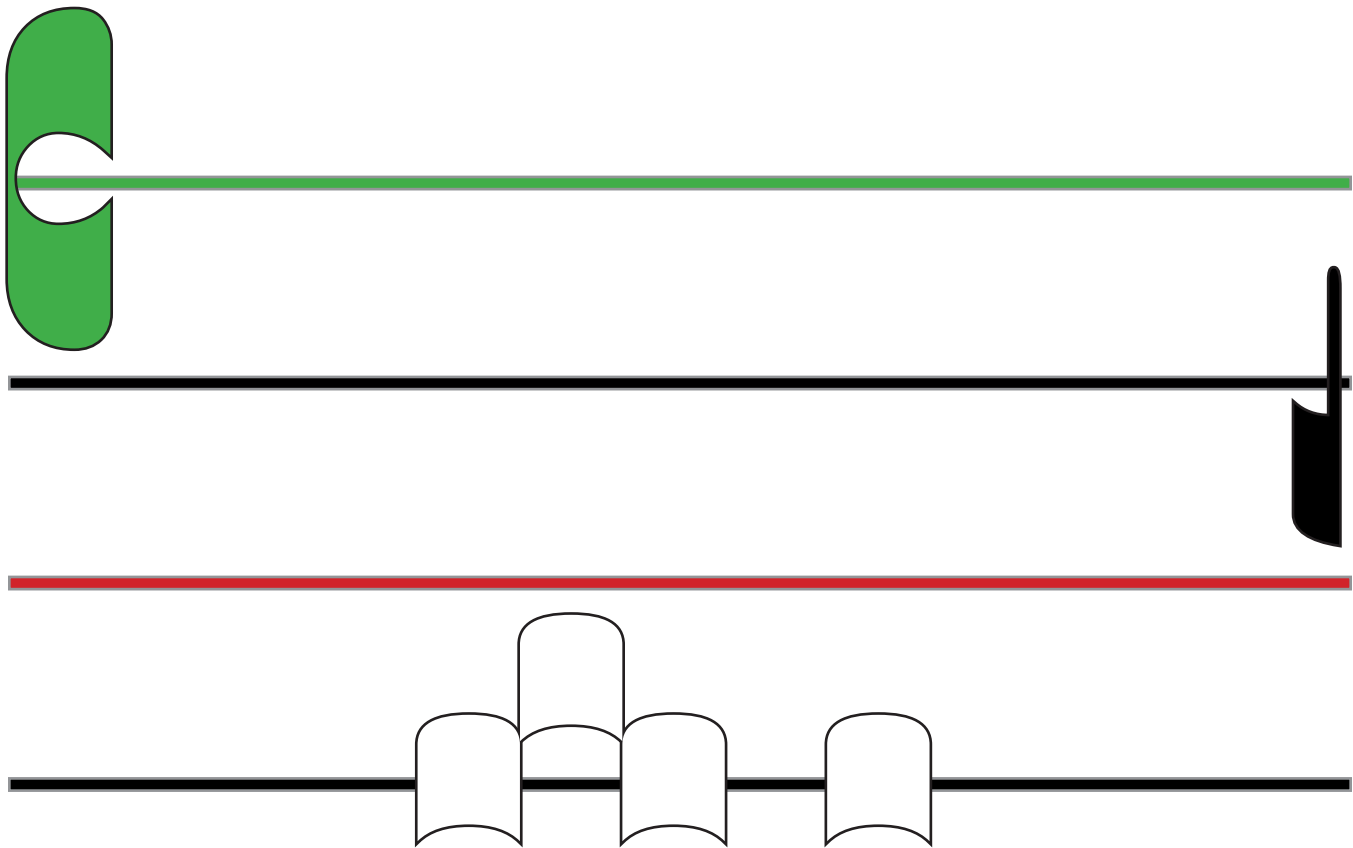


Bar lines - traffic signs.

These lines do not touch notes. The 1/4 line just helps you remember where you are.

The 1/2 bar means to stop and take a breath in some cases. Watch your director to see how long to break. The Full bar always means to stop and take a breath. Color all of these bar lines black.

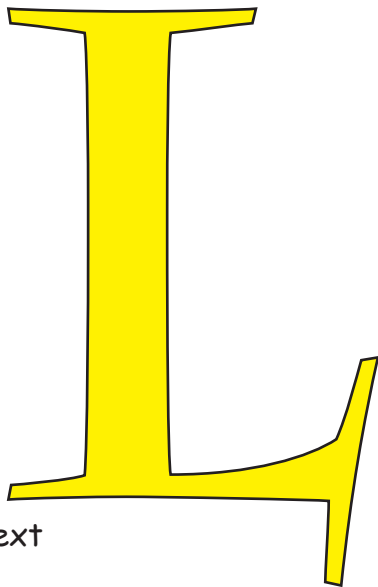
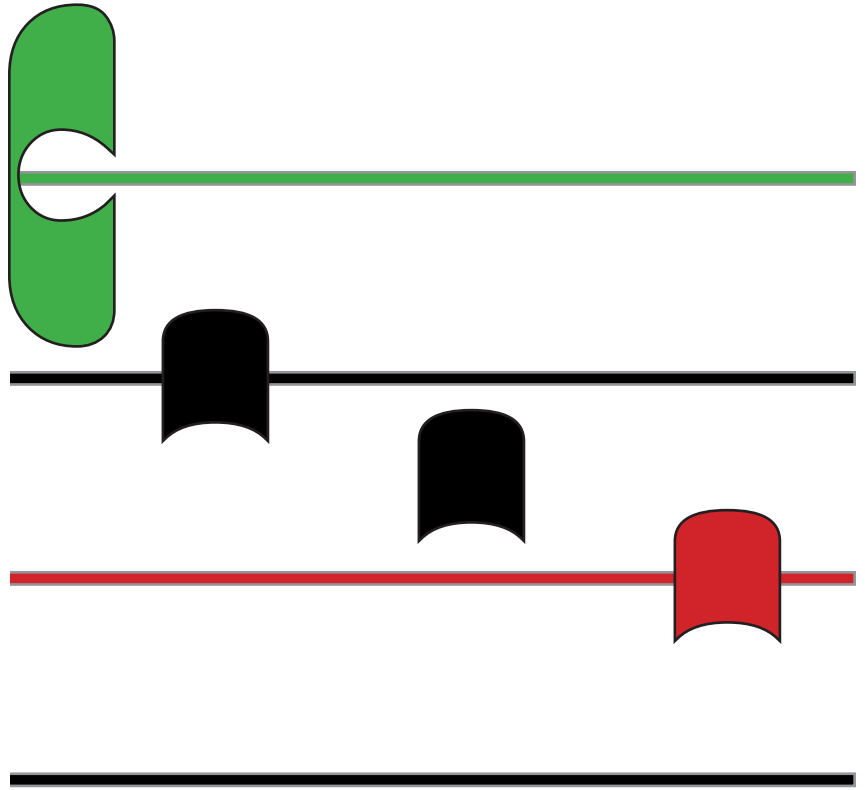
Teach your singers to ignore the little quarter bar lines, but take a breath at the half and whole bars.



Custos - Custodian

These are always at the end of a line. You do not sing them, instead they tell you what the first note is on the next line.

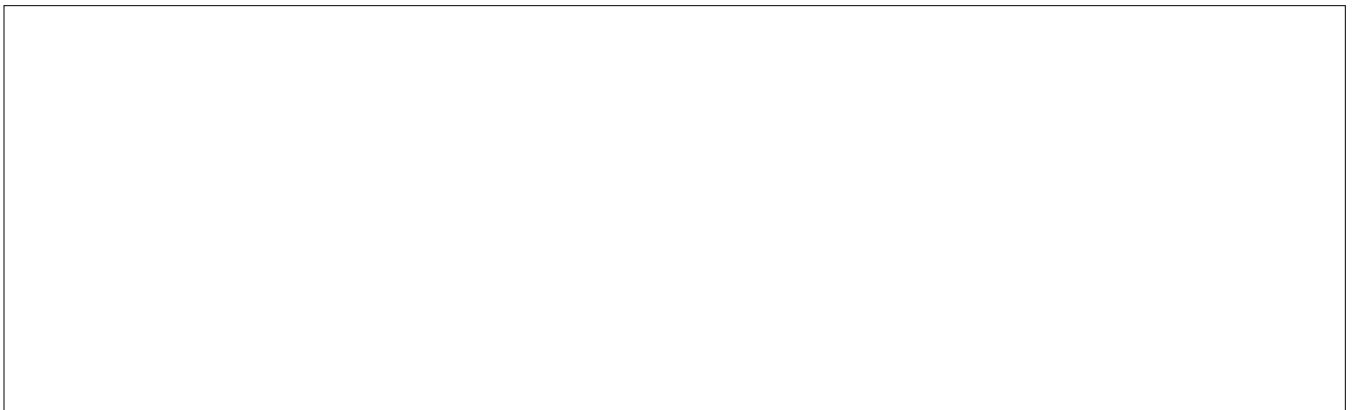
The Custos lets you connect in your mind the last note you sang on the line to the first one on the next line. This is an important device, since chant melodies are not as predictable as modern melodies are, which gives them their charm. The notes are like a map and the custos tells you what the connection is between the last note you are singing and the first one on the next line. This is VALUABLE information to keep you from getting lost in the melody.



Text

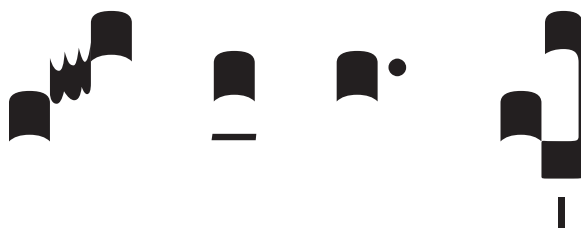
AU-DA-MUS

Often the first letter of the first word is printed to the left of the first line of a chant. The next letter is capitalized under the first note, and the rest of the text follows. When "illuminated" by hand, these initials could be very colorful.



Rules for singing chant - look at the next page:

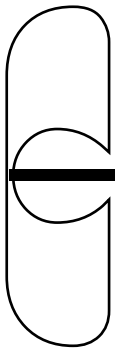
1. Find the Clef. Is it Do or Fa?
2. Find the first note. Start from the clef and go down (or) to the first note
3. Find the last note using the list of pitches of lines and spaces.
4. Look for any of the four rhythm altering notes or signs:



Now you are ready to begin studying the chant because you know:

- A. The Clef
- B. The First Note
- C. The Last Note
- D. Notes that may be held.

1. Do Clef



do

3. do

ti

ti

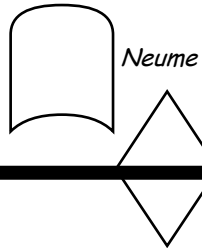
la

2.

la

4.

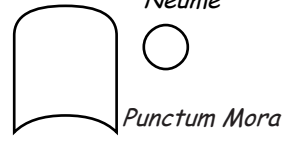
so



Neume

Neume

so



Neume

Punctum Mora

fa

mi

Neume

Neume

re

do



Gregorian Chant Hymns

Learn to sing the melody to the sounds of Nu and Nah until you can sing each line without looking without a mistake.

Some of the words have more than one note to sing for a syllable. You have learned to recognize these neume groups that you sing this way. When you sing them stretch the "u" and "a" sound of Nu and Nah over them, starting with the N only on the first note.

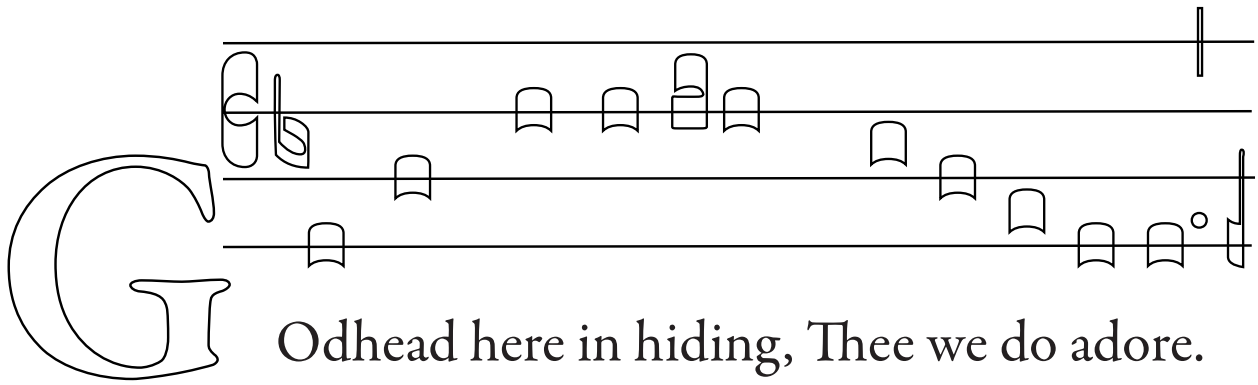
Then when you sing the words of the hymn it will be easy for you to remember to do this with the words as well.

All the notes in chant are sung one after the other, as regular as a clock ticking except for the four HELD NOTES we learned. When those appear in the music, look up and watch your director. Your director will show you how long to hold them and then when to go on.

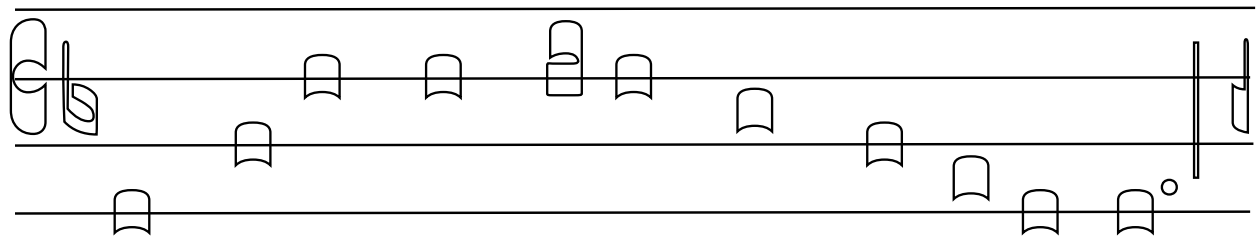
On the Punctum Mora, watch carefully to see how long to hold it but also in case your director decides to soften the note.

Almost all lines of chant music end softly, just as you speak a sentence and end it softly.

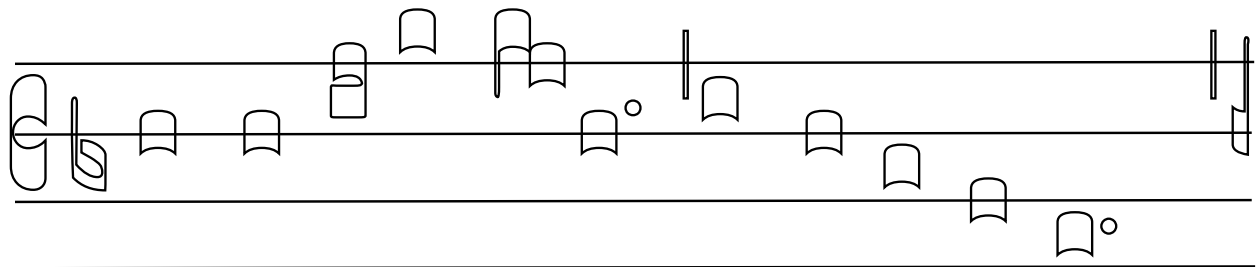
Gregorian Chant can be sung in any language. Why sing it in Latin then? Once you have mastered singing it in English, then singing it in Latin improves your singing voice and the sound of your choir. Latin, like Italian and Spanish, uses pure vowels and singers are taught these vowels to make the sound of their voice richer in any language, including English.



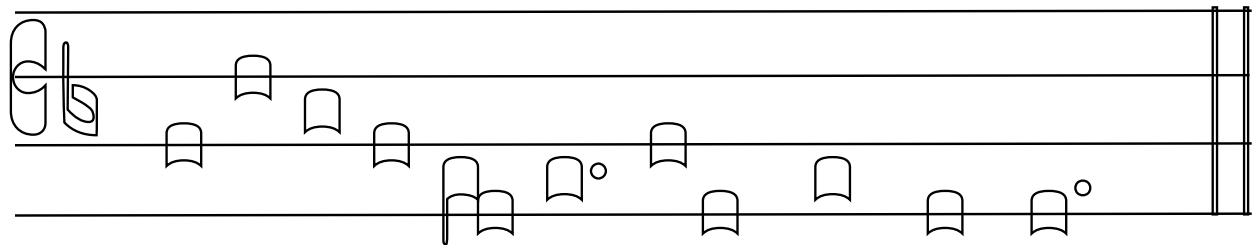
Odhead here in hiding, Thee we do adore.



Masked by these bare shadows, shape and nothing more,



See, Lord, at Thy service low lies here a heart,

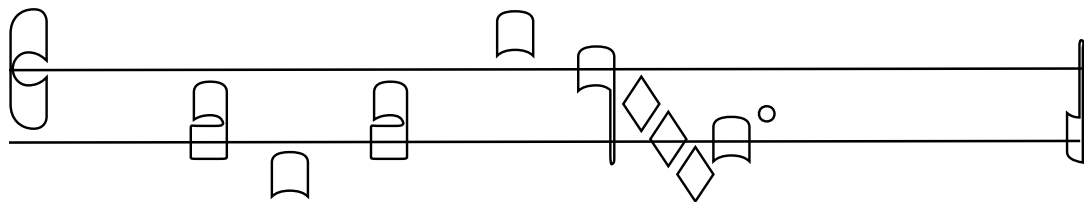


Lost, all lost in wonder, at the God Thou art.

MUSIC: ADORO TE DEVOTE

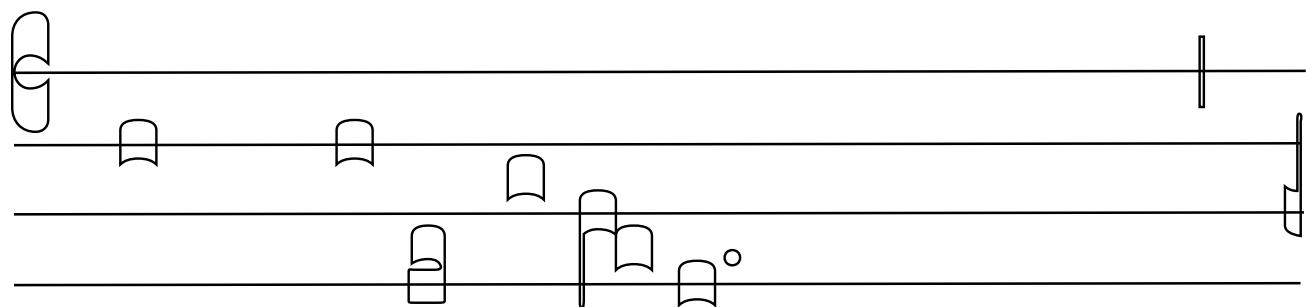
- 1 Godhead here in hiding, whom I do adore,
Masked by these bare shadows, shape and nothing more,
See, Lord, at thy service low lies here a heart
Lost, all lost in wonder at the God thou art.
- 2 Seeing, touching, tasting are in thee deceived:
How says trusty hearing? that shall be believed;
What God's Son has told me, take for truth I do;
Truth himself speaks truly or there's nothing true.
- 3 On the cross thy godhead made no sign to men,
Here thy very manhood steals from human ken:
Both are my confession, both are my belief,
And I pray the prayer of the dying thief.
- 4 I am not like Thomas, wounds I cannot see,
But can plainly call thee Lord and God as he;
Let me to a deeper faith daily nearer move,
Daily make me harder hope and dearer love.
- 5 O thou our reminder of Christ crucified,
Living Bread, the life of us for whom he died,
Lend this life to me then: feed and feast my mind,
There be thou the sweetness man was meant to find.
- 6 Bring the tender tale true of the Pelican;
Bathe me, Jesu Lord, in what thy bosom ran---
Blood whereof a single drop has power to win
All the world forgiveness of its world of sin.
- 7 Jesu, whom I look at shrouded here below,
I beseech thee send me what I thirst for so,
Some-day to gaze on thee face to face in light
And be blest for ever with thy glory's sight.
Amen.

Translation of Gerard Manley Hopkins, S.J.

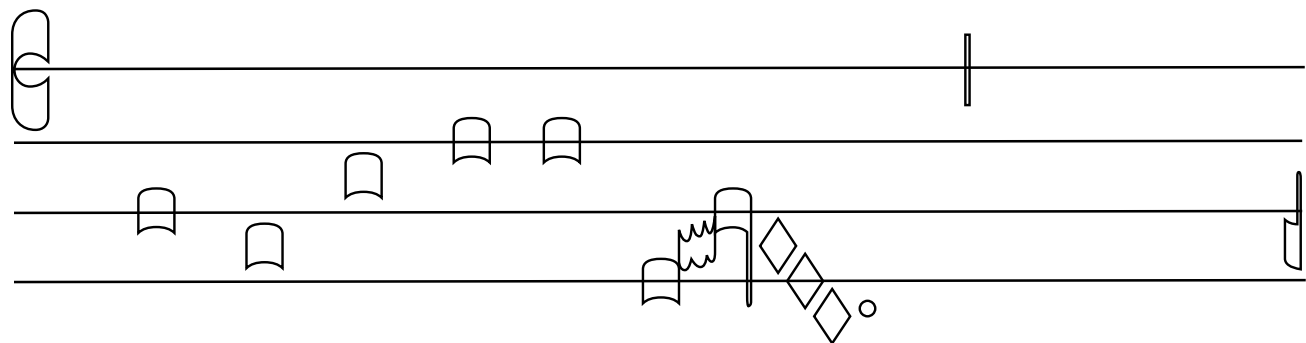


H

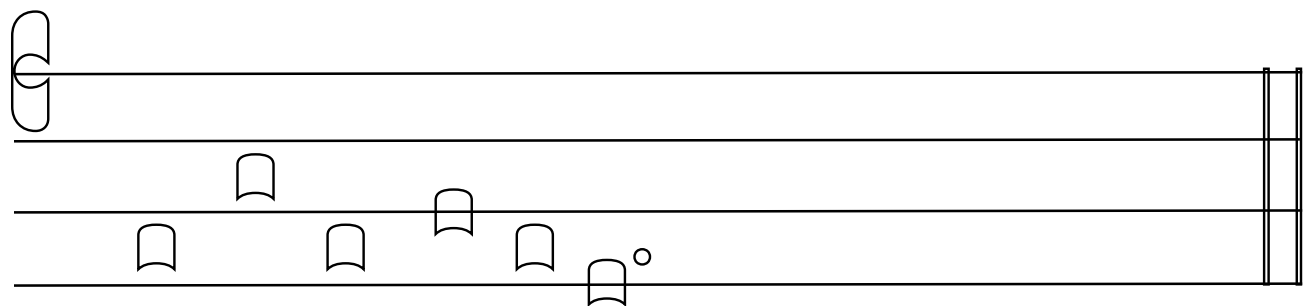
Ail, O star that pointest



Towards the port of Heaven.



Thou to whom as maiden,



God for Son was gi- ven.

MUSIC: AVE MARIS STELLA

- 1 Hail, O star that pointest
Towards the port of Heaven,
Thou to whom as maiden
God for Son was given.
- 2 When the salutation
Gabriel had spoken,
Peace was shed upon us,
Eva's bonds were broken.
- 3 Bound by Satan's fetters,
Health and vision needing,
God will aid and light us
At thy gentle pleading.
- 4 Jesu's tender mother,
Make thy supplication
Unto Him Who chose thee
At His incarnation;
- 5 That, O matchless maiden,
Passing meek and lowly,
Thy dear Son may make us
Blameless, chaste and holy.
- 6 So, as now we journey
Aid our weak endeavor,
Till we gaze on Jesus,
And rejoice forever.
- 7 Father, Son and Spirit,
Three in One confessing,
Give we equal glory,
Equal praise and blessing.

Re-a- tor of the stars of night,

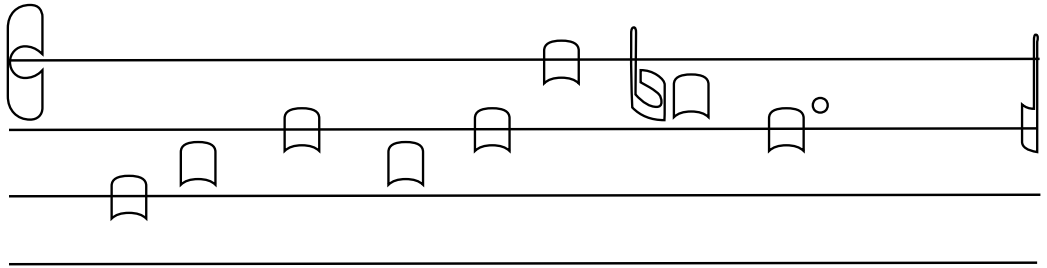
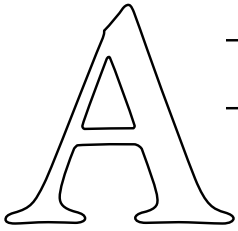
Thy people's ev- er- lasting light,

Je--su, Redeemer, save us all,

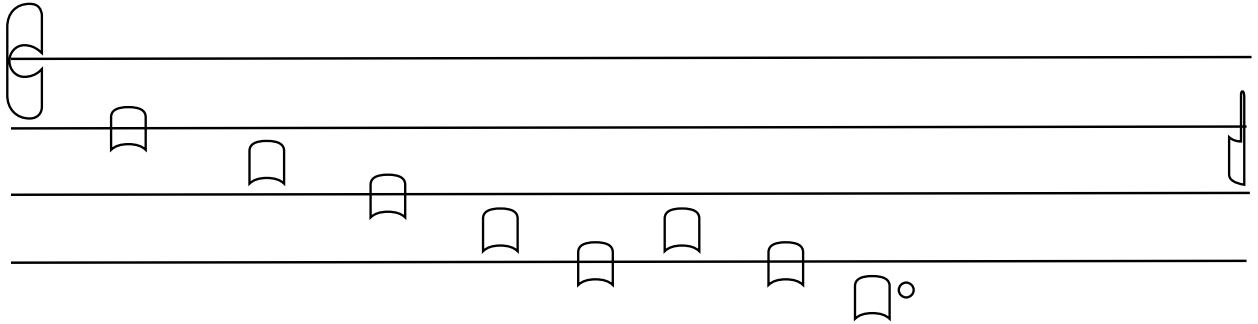
and hear Thy servants when they call.

MUSIC: CREATOR ALME SIDERUM

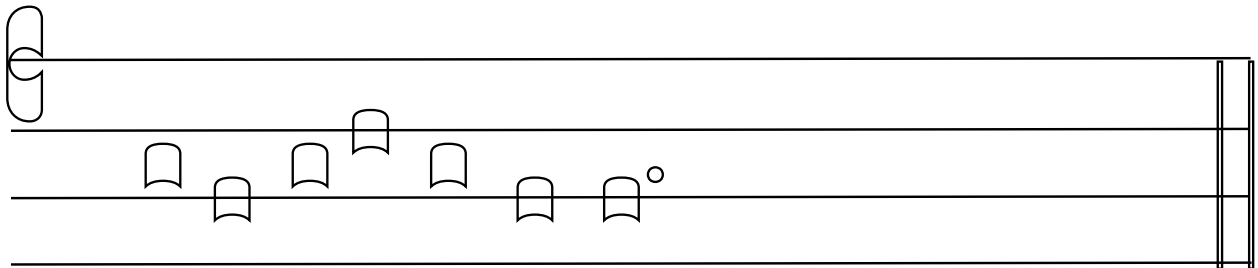
- 1 Creator of the stars of night,
Thy people's everlasting light,
Jesu, Redeemer, save us all,
And hear Thy servants when they call.
- 2 Thou, grieving that the ancient curse
Should doom to death a universe,
Hast found the medicine, full of grace,
To save and heal a ruined race.
- 3 Thou cam'st, the Bridegroom of the bride,
As drew the world to evening-tide;
Proceeding from a virgin shrine,
The spotless Victim all divine.
- 4 At Whose dread Name, majestic now,
All knees must bend, all hearts must bow;
And things celestial Thee shall own,
And things terrestrial, Lord alone.
- 5 O Thou Whose coming is with dread
To judge and doom the quick and dead,
Preserve us, while we dwell below,
From every insult of the foe.
- 6 To God the Father, God the Son,
And God the Spirit, Three in One,
Laud, honor, might, and glory be
From age to age eternally.



T the cross her station keeping



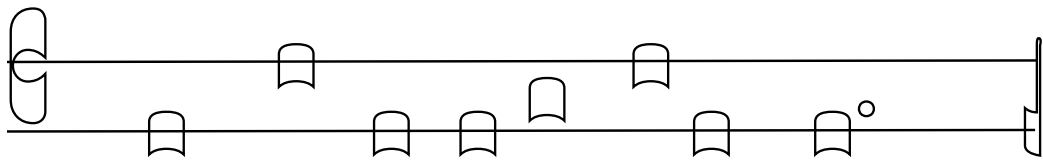
Stood the mournful mo-ther weeping,



Close to Je-sus at the last.

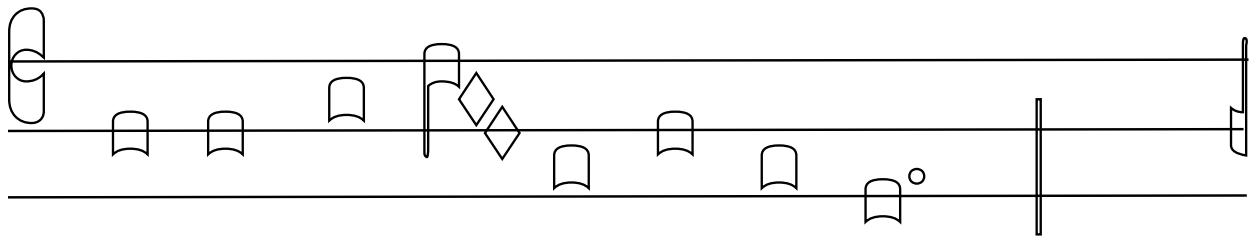
MUSIC: STABAT MATER

- 1 At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus at the last.
- 2 Through her soul, of joy bereavèd,
bowed with anguish, deeply grievèd,
now at length the sword hath passed.
- 3 O, that blessed one, grief-laden,
blessed Mother, blessed Maiden,
Mother of the all-holy One;
- 4 O that silent, ceaseless mourning,
O those dim eyes, never turning
from that wondrous, suffering Son.
- 5 Who, on Christ's dear mother gazing,
in her trouble so amazing,
born of woman, would not weep?
- 6 Who, on Christ's dear Mother thinking,
such a cup of sorrow drinking,
would not share her sorrows deep?
- 7 For His people's sins, in anguish,
there she saw the victim languish,
bleed in torments, bleed and die.
- 8 Saw the Lord's anointed taken,
saw her Child in death forrsaken,
heard His last expiring cry.
- 9 In the passion of my Maker,
be my sinful soul partaker,
may I bear with her my part;
- 10 Of His passion bear the token,
in a spirit bowed and broken
bear His death within my heart.
- 11 May His wounds both wound and
heal me,
he enkindle, cleanse, and heal me,
be His cross my hope and stay.
- 12 May he, when the mountains quiver,
from that flame which burns for ever
shield me on the judgment day.
- 13 Jesus, may thy cross defend me,
and thy saving death befriend me,
cherished by thy deathless grace:
- 14 When to dust my dust returneth,
grant a soul that to Thee yearneth
in thy paradise a place.

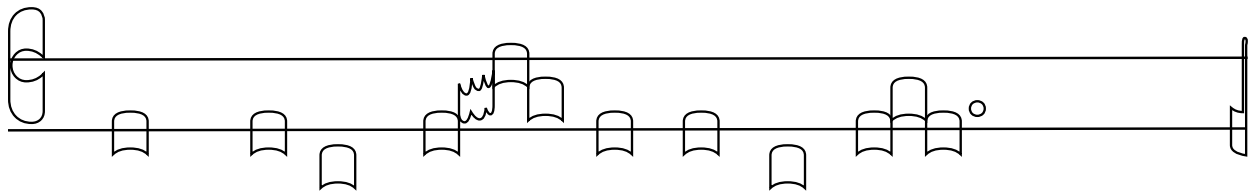


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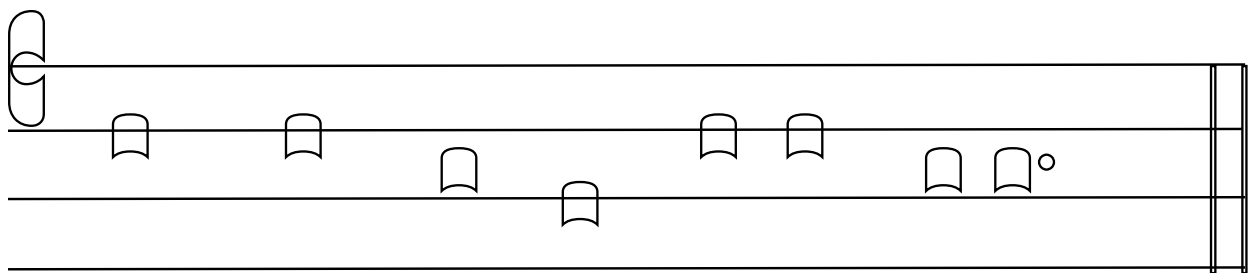
Right tor-ches in the darkest night



The saints of God in light yet shine,



Lord, let our wit-ness rise with theirs



And through their pray'rs give grace divine.

TEXT: VINCENT UHER

- 1 Bright torches in the darkest night,
 The saints of God as lights yet shine.
Lord, let our witness rise with theirs,
 And through their prayers give grace divine.

- 2 A dimly burning wick were we,
 But now our faith fills with thy fire
For thou art all consuming love —
 Thy perfect will our hearts desire.

- 3 Unite thy saints through every age
 And cleansed from sin lift us above,
O Father, Son, and Holy Ghost,
 One God in glory, one in love. Amen.

Text: Vincent Uher

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J
E- sus, Thou Joy of Lov-ing hearts,

Thou Fount of life, Thou Light of men,

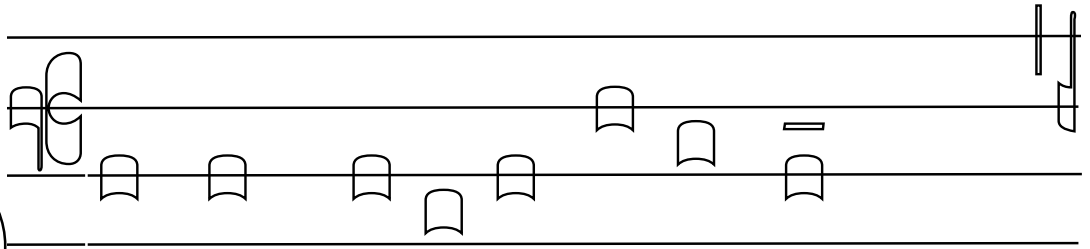
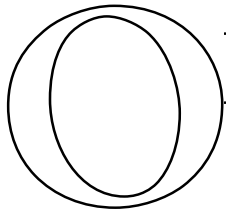
From the best bliss that earth imparts

We turn un-filled to Thee a-gain.

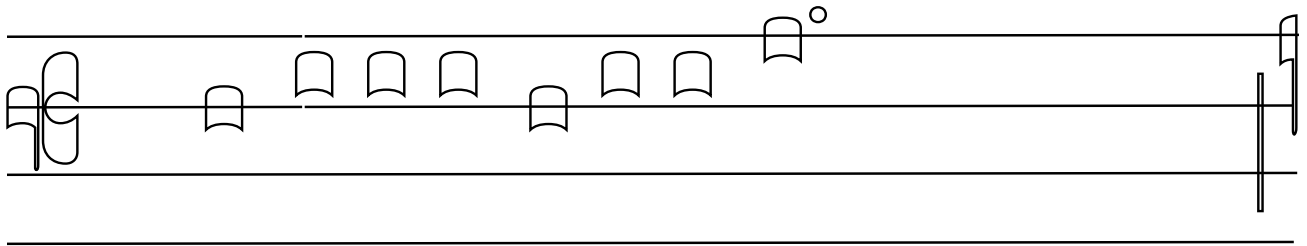
MUSIC: JESU DULCIS MEMORIA

- 1 Jesus, Thou Joy of loving hearts,
Thou Fount of life, Thou Light of men,
From the best bliss that earth imparts
We turn unfilled to Thee again.
- 2 Thy truth unchanged hath ever stood;
Thou savest those that on Thee call;
To them that seek Thee Thou art good,
To them that find Thee all in all.
- 3 We taste Thee, O Thou living Bread,
And long to feast upon Thee still;
We drink of Thee, the Fountain-head,
And thirst our souls from Thee to fill.
- 4 Our restless spirits yearn for Thee,
Where'er our changeful lot is cast;
Glad when Thy gracious smile we see,
Blest when our faith can hold Thee fast.
- 5 O Jesus, ever with us stay,
Make all our moments calm and bright;
Chase the dark night of sin away,
Shed o'er the world Thy holy light.

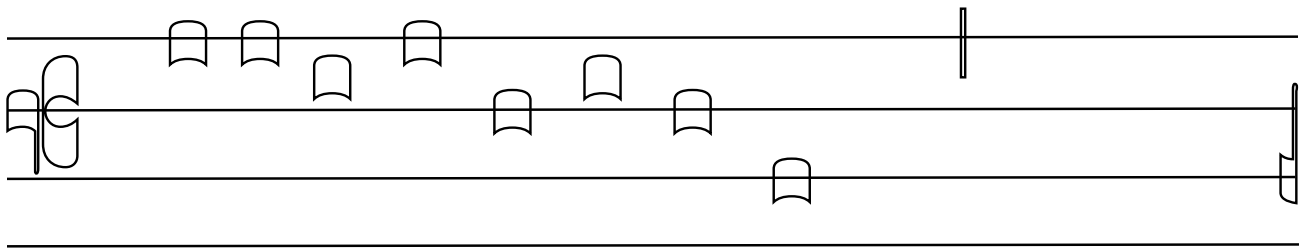
Bernard of Clairvaux, Translator: Ray Palmer



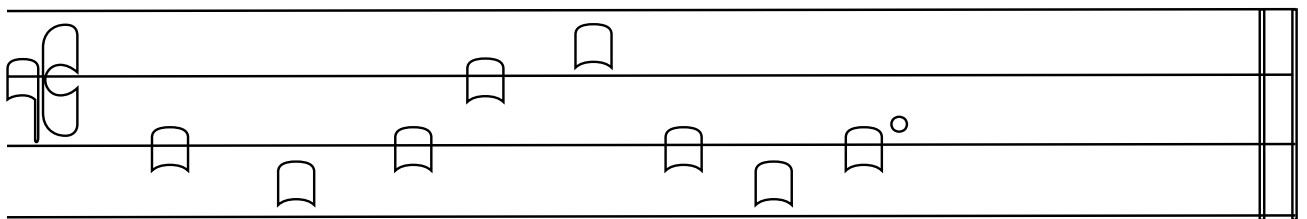
Come, Redeemer of the earth,



and manifest Thy virgin-birth



Let every age in wonder fall:



such birth be-fits the God of all.

MUSIC: VENI, REDEMPTOR GENTIUM

- 1 O come, Redeemer of the earth,
and manifest thy virgin-birth.
Let every age in wonder fall:
such birth befits the God of all.
- 2 Begotten of no human will
but of the Spirit, Thou art still
the Word of God in flesh arrayed,
the promised fruit to man displayed.
- 3 The Virgin's womb that burden gained,
its virgin honor still unstained.
The banners there of virtue glow;
God in his temple dwells below.
- 4 Proceeding from His chamber free
that royal home of purity
a giant in twofold substance one,
rejoicing now His course to run.
- 5 O equal to the Father, Thou!
gird on Thy fleshly mantle now;
the weakness of our mortal state
with deathless might invigorate.
- 6 Thy cradle here shall glitter bright,
and darkness breathe a newer light
where endless faith shall shine serene
and twilight never intervene.
- 7 All praise, eternal Son, to Thee,
whose advent sets Thy people free,
whom, with the Father, we adore,
and Holy Ghost, for evermore. Amen.

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