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Noel Jones, AAGO • Editor

In olden days,
I stained glass windows were created to admit
light and to teach the faith through the stories
they told.

Hymnals were created to also teach the
faith, reinforcing the beliefs of the faith-
ful as they learned and memorized the words.

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- 1 Alleluia! sing to Jesus!
His the sceptre, His the throne;
Alleluia! His the triumph,
His the victory alone;
Hark! the songs of peaceful Sion
thunder like a mighty flood;
Jesus out of every nation
hath redeemed us by His blood.

- 2 Alleluia! not as orphans
are we left in sorrow now;
Alleluia! He is near us,
faith believes, nor questions how:
Though the cloud from sight received Him
when the forty days were o'er,
shall our hearts forget His promise,
'I am with you evermore'?

- 3 Alleluia! Bread of Angels,
Thou on earth, our food, our stay:
Alleluia! Here the sinful
flee to Thee from day to day:
Intercessor, friend of sinners,
earth's Redeemer, plead for me,
where the songs of all the sinless
sweep across the crystal sea.

- 4 Alleluia! King eternal,
Thee the Lords of lords we own;
Alleluia! born of Mary,
earth Thy footstool, heav'n Thy throne.
Thou within the veil hast entered,
robed in flesh, our great High Priest;
Thou on earth both Priest and Victim
in the Eucharistic feast.

William Chatterton Dix, 1837-1898

Alleluia! Sing to Jesus!

HYFRODOL

Rowland H. Pritchard, 1811-1887

A - le - lu - ia! sing to Je - sus! His the
Al - le - lu - ia! His the tri - umph, His the

6

scep - tre, His the throne; Hark! the songs of
vic - to - ry a - lone.

11

peace - ful Si - on thun - der like a migh - ty

16

flood; Je - sus out of eve - ry na - tion

21

has re - deem - ed us by His blood.

- 1 Come, Holy Ghost, Creator blest,
and in our hearts take up Thy rest;
Come with Thy grace and heav'nly aid
to fill the hearts which Thou hast made.

- 2 O Comfort blest, to Thee we cry,
Thou heav'nly gift of God most high,
Thou font of life and fire of love,
and sweet anointing from the above.

- 3 Praise be to Thee, Father and Son,
and Holy Spirit, Three in One;
And may the Son on us bestow
the gifts that from the Spirit flow.

Blessed Rabanus Maurus, Tr. Unknown, c. 776-856

Come, Holy Ghost

LAMBILOTTE

Louis Lambillotte, 1796-1855

Musical notation for the first system, measures 1-4. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: Come, Ho - ly Ghost, Cre - a - tor blest,

5

Musical notation for the second system, measures 5-8. The lyrics are: and in our hearts take up Thy rest;

9

Musical notation for the third system, measures 9-12. The lyrics are: Come with Thy grace and heav'n - ly aid

13

Musical notation for the fourth system, measures 13-16. The lyrics are: to fill the hearts which Thou hast made, made. The system includes first and second endings.

- 1 Come, Holy Ghost, Creator, come
From Thy bright heav'nly throne;
Come, take possession of our souls,
And make them all Thine own.
- 2 Thou who art called the Paraclete,
Best gift of God above,
The living spring, the living fire,
Sweet unction and true love.
- 3 Thou who art sevenfold in Thy grace,
Finger of God's right hand;
His promise, teaching little ones
To speak and understand.
- 4 O guide our minds with Thy blest light,
With love our hearts inflame;
And with Thy strength, which ne'er decays,
Confirm our mortal frame.
- 5 Far from us drive our deadly foe;
True peace unto us bring;
And through all perils lead us safe
Beneath Thy sacred wing.
- 6 Through Thee may we the Father know,
Through Thee th'eternal Son,
And Thee the Spirit of them both,
Thrice-blessèd Three in One.
- 7 All glory to the Father be,
With His co-equal Son:
The same to Thee, great Paraclete,
While endless ages run.

Blessed Rabanus Maurus, Tr. Unknown, c. 776-856

Come, Holy Ghost, Creator

SOUTHWOLD

Traditional Suffolk Melody

Come, Ho - ly Ghost, Cre - a - tor, come,

The first system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody is written in a simple, homophonic style. The lyrics are: "Come, Ho - ly Ghost, Cre - a - tor, come,"

From Thy bright heav' - ly throne:

The second system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues from the first system. The lyrics are: "From Thy bright heav' - ly throne:"

Come take pos - ses - ion of our souls,

The third system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues. The lyrics are: "Come take pos - ses - ion of our souls,"

And make them all your own.

The fourth system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody concludes with a final cadence. The lyrics are: "And make them all your own."

- 1 Firmly I believe and truly,
God is Three, and God is One;
And I next acknowledge duly
Manhood taken by the Son.

- 2 And I trust and hope most fully
in that Manhood crucified;
and each thought and deed unruly
do to death, as He has died.

- 3 Simply to His grace and wholly
light and life and strength belong,
and I love supremely, solely,
Him the Holy, Him the strong.

- 4 And I hold in veneration,
for the love of Him alone,
Holy Church as His creation,
and her teachings are His own.

- 5 Adoration aye be given,
with and through the angelic host,
to the God of earth and heaven,
Father, Son and Holy Ghost.

Blessed John Henry Newman, 1801-1890

Firmly I Believe and Truly

HALTON HOLGATE

William Boyce, c. 1765

Firm - ly I be - lieve and tru - ly

3

God is Three, and God is One;

5

And I next ack - now - ledge dul - y

7

Man - hood ta - ken by the Son.

- 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.

Saint Thomas Aquinas, 1225-1274

Godhead Here in Hiding

ADORO TE DEVOTE

Gregorian Chant



God-head here in hid - ing, whom I do a - dore,



Masked by these bare sha - dows, shape and noth - ing more,



See, Lord, at Thy ser - vice low lies here a heart



Lost, all lost in won - der at the God Thou art.

- 1 Hail, Holy Queen enthroned above, O Maria.
Hail, Mother of mercy and of love, O Maria.

Refrain

Triumph, all ye cherubim,
Sing with us, ye seraphim.
Heav'n and earth resound the hymn;
Salve, salve, salve, Regina!

- 2 O gate of life, we honor Thee, O Maria.
Our joy, our hope, and heaven's key, O Maria.

Refrain

- 3 O Mary, hasten with Thine aid, O Maria.
Most gentle, loving, joyous Maid, O Maria.

Refrain

- 4 And when our life on earth is done, O Maria.
Then show us Christ, Thy holy Son, O Maria.

Refrain

Attributed to Hermanus Contractus, 1013-1054

Hail, Holy Queen

SALVE REGINA CAELITUM

German melody, Hildesheim, 1736

Hail, Ho - ly Queen en - throned a - bove, O Ma - ri - a.

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody is primarily in the treble clef, with some notes in the bass clef. The lyrics are written below the notes.

5

Hail, Moth'r of mer - cy and of love, O Ma - ri - a.

The second system of music continues the melody from the first system. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the notes.

10

Tri - umph, all ye che - ru - bim, Sing with us, ye

The third system of music continues the melody. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the notes.

13

se - ra - phim. Heav'n and earth re - sound the hymn;

The fourth system of music continues the melody. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the notes.

16

Sal - ve, sal - ve, sa - lve, Re - gi - na!

The fifth system of music concludes the piece. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the notes, ending with a double bar line.

- 1 Holy God, we praise Thy Name;
Lord of all, we bow before Thee!
All on earth Thy scepter claim,
all in heaven above adore Thee;
infinite thy vast domain,
everlasting is thy reign.

- 2 Hark! the loud celestial hymn
angel choirs above are raising,
cherubim and seraphim,
in unceasing chorus praising;
fill the heavens with sweet accord:
Holy, holy, holy, Lord.

- 3 Lo! the apostolic train
join the sacred Name to hallow;
prophets swell the loud refrain,
and the white robed martyrs follow;
and from morn to set of sun,
through the Church the song goes on.

- 4 Holy Father, Holy Son,
Holy Spirit, Three we name Thee;
while in essence only One,
undivided God we claim Thee;
and adoring bend the knee,
while we own the mystery.

Father Ignaz Franz, 1771

Holy God, We Praise Thy Name

GROSSER GOTT

Heinrich Bone, 1852

Ho - ly God, we praise Thy Name;
All on earth Thy scepter claim,

5

Lord of all, we bow be - fore Thee!
All in heav'n a - bove a - dore Thee

9

In - fi - nite Thy vast do - main,

13

Ev - er - last - ing is Thy reign.

- 1 Humbly I adore Thee, Verity unseen,
who Thy glory hidest 'neath these shadows mean;
lo, to Thee surrendered, my whole heart is bowed,
tranced as it beholds Thee, shrined within the cloud.
- 2 Taste and touch and vision to discern thee fail;
faith, that comes by hearing, pierces through the veil.
I believe what'er the Son of God hath told;
what the Truth hath spoken, that for truth I hold.
- 3 O memorial wondrous of the Lord's own death;
living Bread that givest all the creatures breath,
grant my spirit ever by Thy life may live,
to my taste Thy sweetness never failing give.
- 4 Jesus, whom now hidden, I by faith behold,
what my soul doth long for, that Thy word foretold;
face to face Thy splendor, I at last shall see,
in the glorious vision, blessed Lord, of Thee.

Saint Thomas Aquinas, 1225-1274

Humbly I Adore Thee

ADORO TE DEVOTE

Gregorian Chant



Humb-ly I a - dore Thee, Ve - ri - ty un - seen,

5



who Thy glo - ry hid - est 'neath these sha - dows mean;

9



lo, to Thee sur - ren - dered, my whole heart is bowed,

13



tranced as it be - holds Thee, shrined with-in the cloud.

1 Immaculate Mary, Your praises we sing;
You reign now in splendor with Jesus our King.

Refrain

Ave, ave, ave, Maria!
Ave, ave, Maria!

2 In heaven the blessed Your glory proclaim;
On earth we, your children, invoke Your fair name.

Refrain

3 We pray you, O Mother, may God's will be done;
We pray for His glory; may His kingdom come.

Refrain

4 We pray for our Mother, the Church upon earth;
And bless, holy Mary, the land of our birth.

Refrain

Father Jeremiah Williams Cummings, 1814- 1866

Immaculate Mary

LOURDES HYMN

Traditional Pyrenean Melody

Im - ma - cu - late Ma - ry, Your prais - es we sing;

5

You reign now in splen - dor with Jes - us our King.

10

A - ve, a - ve, a - ve, Ma - ri - a!

14

A - ve, a - ve, Ma - ri - a!

- 1 Jesus, my Lord, my God, my all!
How can I love Thee as I ought?
And how revere this wondrous gift,
So far surpassing hope or thought?

Refrain

Sweet Sacrament, we Thee adore!
Oh, make us love Thee more and more.
Oh, make us love Thee more and more.

- 2 Had I but Mary's sinless heart
With which to love Thee, dearest King,
Oh, with what ever fervent praise,
Thy goodness, Jesus, would I sing!

Refrain

- 3 Thy Body, Soul and Godhead, all!
O mystery of love divine!
I cannot compass all I have,
For all Thou hast and art is mine!

Refrain

- 4 Sound, then, His praises higher still,
And come, ye angels, to our aid;
For this is God, the very God
Who hath both men and angels made!

Refrain

Father Frederick W. Faber, 1814-1863

Jesus, My Lord, My God, My All!

SWEET SACRAMENT

Römisches-Katholisches Gesängbuchlein, 1826

Je - sus, my Lord, my God, my all!
And how re - vere this won - der - ful gift,

5

How can I love Thee as I ought?
So far sur - pass - ing hope or thought?

9

Sweet Sa - cra - ment, we Thee a - dore!

13

Oh, make us love Thee more and more,

17

Oh, make us love Thee more and more.

- 1 Jesus, Son of Mary, fount of life alone,
here we hail Thee present on Thine altar-throne.
Humbly we adore Thee, Lord of endless might,
in the mystic symbols veiled from earthly sight.
- 2 Think, O Lord, in mercy on the souls of those
who, in faith gone from us, now in death repose.
Here 'mid stress and conflict toils can never cease;
there, the warfare ended, bid them rest in peace.
- 3 Often were they wounded in the deadly strife;
heal them, good Physician, with the balm of life.
Every taint of evil, frailty and decay,
good and gracious Savior, cleanse and purge away.
- 4 Rest eternal grant unto them, after weary fight;
shed on them the radiance of Thy heavenly light.
Lead them onward, upward, to the holy place,
where Thy saints made perfect gaze upon Thy face.

Edmund Stuart Palmer, 1856-1931

Jesus, Son of Mary

ADORO TE DEVOTE

Gregorian Chant



Je - sus, Son of Ma - ry, fount of life a - lone,

5



here we hail Thee pre - sent on Thine al - tar - throne.

9



Hum-bly we a - dore Thee, Lord of end-less might,

13



in the my-stic sym - bols veiled from earth - ly sight.

- 1 Let all mortal flesh keep silence,
and with fear and trembling stand;
ponder nothing earthly-minded,
for with blessing in His hand,
Christ our God to earth descendeth,
our full homage to demand.
- 2 King of Kings, yet born of Mary,
as of old on earth He stood,
Lord of lords, in human vesture,
in the body and the blood;
He will give to all the faithful
His own self for heavenly food.
- 3 Rank on rank the Host of heaven
spreads its vanguard on the way,
as the Light of light descendeth
from the realms of endless day,
that the powers of hell may vanish
as the darkness clears away.
- 4 At His feet the six-winged seraph,
cherubim, with sleepless eye,
veil their faces to the presence,
as with ceaseless voice they cry:
Alleluia, Alleluia,
Alleluia, Lord Most High!

Liturgy of St. James, translated by Gerard Moultrie, 1829-1885

Let All Mortal Flesh Keep Silence

PICARDY

French, 17th Century



Let all mor - tal flesh keep si - lence,

4



and with fear and trem - bling stand;

7



pon - der noth - ing earth - ly min - ded,

10



for with bless - ing in His hand,

13



Christ our God to earth de - scen - deth,

17



our full hom - age to de - mand.

- 1 O Lord, I am not worthy
That Thou should'st come to me,
But speak the words of comfort,
My spirit healed shall be.
- 2 Oh, come, all you who labor
In sorrow and in pain,
Come, eat This Bread from heaven;
Thy peace and strength regain.
- 3 O Jesus, we adore Thee,
Our Victim and our Priest,
Whose precious Blood and Body
Become our sacred Feast.
- 4 O Sacrament most holy!
O Sacrament divine!
All praise and all thanksgiving,
Be ev'ry moment Thine!

Landshuter Gesangbuch, 1777

O Lord, I Am Not Worthy

O SACRAMENT MOST HOLY

Unknown

O Lord, I am not wor - thy, That

The first system of music consists of a treble and bass staff in D major. The treble staff contains the vocal line with lyrics: "O Lord, I am not wor - thy, That". The bass staff provides a simple accompaniment.

3
Thou should'st come to me, But speak the words of

The second system of music starts with a measure rest marked '3'. The treble staff contains the vocal line with lyrics: "Thou should'st come to me, But speak the words of". The bass staff provides a simple accompaniment.

6
com - fort, My spi - rit healed shall be.

The third system of music starts with a measure rest marked '6'. The treble staff contains the vocal line with lyrics: "com - fort, My spi - rit healed shall be.". The bass staff provides a simple accompaniment.

- 1 O praise ye the Lord! praise Him in the height;
rejoice in His word, ye angels of light;
ye heavens, adore Him by whom ye were made,
and worship before Him in brightness arrayed.
- 2 O praise ye the Lord! praise Him upon earth,
in tuneful accord, ye sons of new birth;
praise Him who hath brought you His grace from above,
praise Him who hath taught you to sing of His love.
- 3 O praise ye the Lord, all things that give sound;
each jubilant chord re-echo around;
loud organs, his glory forth tell in deep tone,
and sweet harp, the story of what He hath done.
- 4 O praise ye the Lord! thanksgiving and song
to Him be outpoured all ages along;
for love in creation, for heaven restored,
for grace of salvation, O praise ye the lord!

Henry Williams Baker, 1821-1877

O Praise Ye the Lord

LAUDATE DOMINUM

Hubert H. Parry, 1916

O praise ye the Lord! praise Him in the height;

The first system of the hymn features a treble and bass staff in G major (one flat). The melody is primarily homophonic, with chords moving in parallel motion. The lyrics are: "O praise ye the Lord! praise Him in the height;"

re - jice in His word, ye an - gels of light; ye

The second system continues the melody. The lyrics are: "re - jice in His word, ye an - gels of light; ye"

hea - vens, a - dore Him by whom ye were made, and

The third system continues the melody. The lyrics are: "hea - vens, a - dore Him by whom ye were made, and"

wor - ship be - fore Him in bright - ness ar - rayed.

The fourth system concludes the hymn. The lyrics are: "wor - ship be - fore Him in bright - ness ar - rayed."

- 1 Soul of my Savior sanctify my breast,
Body of Christ, be Thou my saving guest,
Blood of my Savior, bathe me in Thy tide,
Wash me with waters gushing from Thy side.
- 2 Strength and protection may Thy passion be,
O blessed Jesus, hear and answer me;
deep in Thy wounds, Lord, hide and shelter me,
so shall I never, never part from Thee.
- 3 Guard and defend me from the foe malign,
in death's dread moments make me only Thine;
call me and bid me come to Thee on high
where I may praise Thee with Thy saints for ay.

Latin, 4th Century

Soul of My Savior

ANIMA CHRISTI

William J. Maher, 1823-1877

1

Soul of my Sav - ior sanc - ti - fy my breast,

5

Bo - dy of Christ, be Thou my sav - ing guesst,

9

Blood of my sav - ior, bathe me in Thy tide,

13

Wash me with wa - ters gush - ing from Thy side.

- 1 Who are these like stars appearing,
these before God's throne who stand?
Each a golden crown is wearing,
who are all this glorious band?
Alleluia, hark! they sing,
praising loud their heavenly King.
- 2 Who are these in dazzling brightness,
clothed in God's own righteousness?
These whose robes of purest whiteness
shall their lustre still possess,
still untouched by time's rude hand -
whence come all this glorious band?
- 3 These are they who have contended
for the Savior's honour long,
wrestling on till life was ended,
following not the sinful throng;
these who well the fight sustained,
triumph through the Lamb have gained.
- 4 These are they whose hearts were riven,
sore with woe and anguish tried,
who in prayer full oft have striven
with the God they glorified;
now, their painful conflict o'er,
God has bid them weep no more.
- 5 These, the Almighty contemplating,
did as priests before Him stand,
soul and body always waiting
day and night at His command;
now in God's most holy place
blest they stand before His face.

Heinrich Theobald Schenk, 1656-1727

Who Are These Like Stars Appearing

ALL SAINTS

Geistreiches Gesangbuch, Darmstadt, 1698

Who are these like stars ap-pea-ring, these be-fore God's

The first system of the hymn is written in G major (one flat) and 4/4 time. It consists of two staves: a treble staff with a vocal line and a bass staff with a basso continuo line. The lyrics are: "Who are these like stars ap-pea-ring, these be-fore God's".

4
throne who stand? Each a gol-den crown is wear-ing,

The second system begins at measure 4. The lyrics are: "throne who stand? Each a gol-den crown is wear-ing,". The musical notation continues with the same two-staff format.

7
who are all this glo-rious band? Al-le-lu-ia,

The third system begins at measure 7. The lyrics are: "who are all this glo-rious band? Al-le-lu-ia,". The musical notation continues with the same two-staff format.

10
hark! they sing, prais-ing loud their heav'n-ly King.

The fourth system begins at measure 10. The lyrics are: "hark! they sing, prais-ing loud their heav'n-ly King." The piece concludes with a double bar line. The musical notation continues with the same two-staff format.

Processional Hymns

HYMNI AD PROCESSIONEM

These are used during the procession before and after Mass, and therefore having their place in the Missal or Gradual.

New Advent Catholic Encyclopedia

THE ART
OF
READING MUSIC



Pulse

&



Pitch



READING MUSIC

Music has a pulse.

The pulse is called a beat.

The first singers are said to have sung one beat for each syllable.

A - men.



Then they began singing one or two beats for each syllable.

A - - - - men.



The “.” told you that syllable would stretch for two beats.

Over time, singers started singing even more pulses on a syllable.

Modern music is still built on the same simple beats.

The one beat square note is now usually round with a stem.



When you read this, say *One Beat*.



One Beat One Beat One Beat

READING MUSIC COMES FASTER BY READING THE BEATS OUT LOUD.

READING MUSIC

The square note with a period was two beats.

A hollow note with stem is *Two Beats*.



When you read this, say *Two Beat*.



Two Beat Two Beat Two Beat

READING MUSIC COMES FASTER BY READING THE BEATS OUT LOUD.

The ‘.’ now extends a beat by half.

A hollow note with stem and a “.” is *Three Beats*.



When you read this, say *Three Beat*.



Two Beat Three Beat Two Beat

READING MUSIC COMES FASTER BY READING THE BEATS OUT LOUD.

READING MUSIC

A hollow note is *Four Beats*.



When you read this, say *Four Beat*.



Two Beat Four Beat Two Beat

READING MUSIC COMES FASTER BY READING THE BEATS OUT LOUD.

If a *Three Beat* note becomes a *Three Beat* with a “. “ added.



What is this?



READING MUSIC COMES FASTER BY READING THE BEATS OUT LOUD.

Pitch

Each note in a hymn is:

The same pitch as the last one.

or

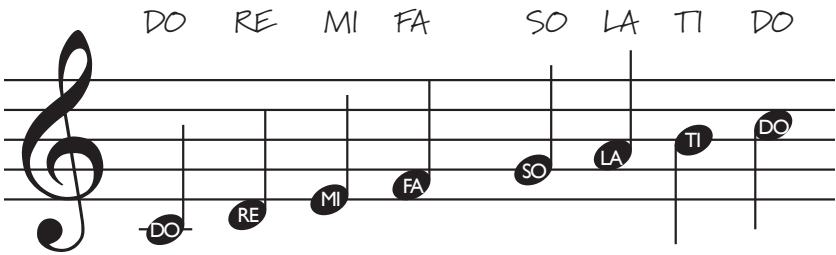
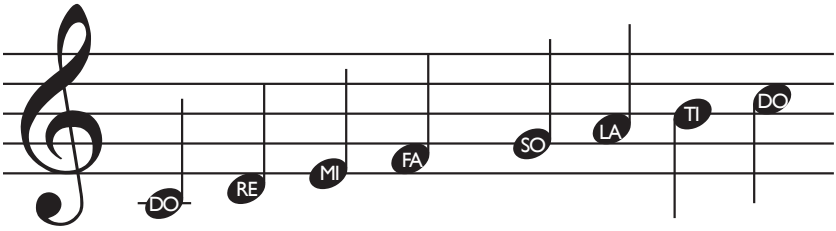
A higher pitch than the last one.

or

A lower pitch than the last one.

There are only three choices.

READING MUSIC COMES FASTER BY READING PITCHES OUT LOUD.



READING MUSIC COMES FASTER BY READING PITCHES OUT LOUD.

READING MUSIC

Reading and Writing the pitches above the notes helps you to learn.

*Print these music sheets from our website, fill in the missing pitches.**

DO MI SO SO SO LA SO FA MI RE DO DO

5

9 SO LA DO SO LA FA

13 MI RE MI RE DO

* Download at www.sacredmusiclibrary.com/music sheets.html

READING MUSIC COMES FASTER BY READING PITCHES OUT LOUD.

Reading and Writing the pitches above the notes:

Print these music sheet,s and more, from our website, and fill in the missing pitches.

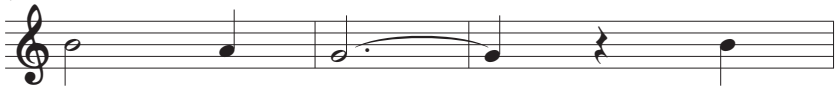
1 BEAT DO 2 BEAT RE 1 BEAT SO 2 BEAT LA 1 BEAT TI 2 BEAT DO 1 BEAT SO



4 1 BEAT MI 1 BEAT BREATH 1 BEAT SO 2 BEAT LA 1 BEAT DO



7 2 BEAT TI 1 BEAT LA 4 BEAT SO 1 BEAT BREATH 1 BEAT TI



11 2 BEAT DO 1 BEAT TI 1 BEAT LA 1 BEAT TI 1 BEAT DO 2 BEAT 1 BEAT MI



14 1 BEAT DO 1 BEAT BREATH 1 BEAT RE 1 BEAT MI 1 BEAT RE 1 BEAT DO



16 2 BEAT SO 1 BEAT MI 4 BEAT DO 1 BEAT BREATH



READING MUSIC

When DO, RE & MI aren't enough. This happens once in awhile in hymns. You'll find more about this on our website.


TAY is a lowered Ti. Lowered and raised notes will have a sign before them.*

DO FA FA LA FA FA LA SO SO LA SO



A musical staff in treble clef showing the notes for the first line of the hymn. The notes are: DO (C4), FA (F4), FA (F4), LA (A4), FA (F4), FA (F4), LA (A4), SO (G4), SO (G4), LA (A4), SO (G4).

4 FA BREATHE




A musical staff in treble clef starting at measure 4. It begins with a quarter note FA (F4), followed by a quarter rest labeled "BREATHE". The staff continues with quarter notes: DO (C4), FA (F4), LA (A4), FA (F4), LA (A4), FA (F4), LA (A4).

8 SO F BREATHE TAY* TAY



A musical staff in treble clef starting at measure 8. It begins with a quarter note SO (G4), followed by a quarter note F (F4), then a quarter rest labeled "BREATHE". The staff continues with a half note TAY* (Bb4) and a quarter note TAY (B4).

12 LA LA SO DO FA



A musical staff in treble clef starting at measure 12. It begins with a half note LA (A4), followed by a quarter note LA (A4), a quarter note SO (G4), a quarter note DO (C5), and a quarter note FA (F4).

15 TAY TAY LA LA LA SO LA SO FA BREATH



A musical staff in treble clef starting at measure 15. It begins with a half note TAY (B4), followed by a quarter note TAY (B4), a quarter note LA (A4), a quarter note LA (A4), a quarter note LA (A4), a quarter note SO (G4), a quarter note LA (A4), a quarter note SO (G4), a quarter note FA (F4), and a quarter rest labeled "BREATH".

How to Sing

Hold both hands behind your back and take a deep breath.

Then hum, starting the hum by saying EMMM or ENNN and stay on just one pitch. You will hear and feel the resonance of the sound you are making in your head. Take a deep breath and hum as long as you can. Each deep breath with arms behind you fills your lungs to the fullest.

Then, still on just one pitch, begin the hum with M, but then opening your lips sing Meee, May, Mah, Moh, Moo and, also Nee, Nay ,Nah, Noh, New.

Pronounce the M and N very clearly and make sure you hear and feel the resonance you created with your lips closed. Once you can feel this happening, begin singing words and new pitches as well. Singing Do, Re, Mi, Fa, So, La, Ti, Do with 'explosive' consonants is excellent practice for creating resonance in your voice.

The human voice can be very powerful using the resonance of the empty, resonant space in your head. These resonances create the beautiful sounds you hear from singers. For centuries before electricity, singers then, and today, were able to sing and be heard by a thousand or more people without anything but their own voices. And singing this way produces the most beautiful sound that can be heard from your voice.

Dictionary of Words of the Hymns

Accord	<i>Agreement, in harmony</i>
Arrayed	<i>Arrange in a particular position</i>
Aye	<i>Yes</i>
Balm	<i>Something comforting or soothing</i>
Bosom	<i>Chest</i>
Cherubim	<i>Angelic beings, first created to guard the Garden of Eden</i>
Chord	<i>A group of notes, sounding together</i>
Co-equal	<i>Having the same rank or importance</i>
Fervent	<i>Intense, enthusiastic</i>
Foe	<i>Enemy</i>
For ay	<i>For always</i>
Glorious band	<i>The chosen few</i>
Godhead	<i>Divine nature</i>
Ken	<i>Knowledge</i>
Lustre	<i>Soft glow, gentle sheen</i>
Malign	<i>Evil in nature</i>
Might	<i>Strength</i>
Mystic	<i>Spiritual</i>
Néer	<i>Never</i>
Oft	<i>Often</i>
Paraclete	<i>The Holy Spirit, as an advocate or help</i>
Purge	<i>To remove something</i>
Rank	<i>Row, order, procession</i>
Repose	<i>Eternal or heavenly rest</i>
Riven	<i>Split, tear apart</i>
Sceptre	<i>A symbolic ornamental staff or wand</i>
Seraphim	<i>The highest rank of angels, associated with light and purity</i>
Striven	<i>To have made great effort to achieve or obtain something</i>
Taint	<i>Trace, suggestion, hint</i>
Thrice-blessed	<i>Blessed three times</i>
Throng	<i>A crowd of people</i>
Unction	<i>The act of anointing with oil, ointment, as a rite of consecration</i>
Vanguard	<i>A group leading the way</i>
Veneration	<i>Great respect, reverence</i>
Vesture	<i>Dress, clothing</i>
Whence	<i>From what place</i>

