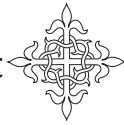




# Music for Third Sunday of Lent



## *Missa "Ad te Levavi" by Phillippe de Monte (1521-1603)*

Processional Hymn

*"Audi Benigne Conditor"*

Gregorian Chant

Motet During Offertory

*"Cum Intrasset Jesus, (Prima pars)"*

Giaches de Wert (1535-1596)

Cum intrasset Jesus Hierosolymam commota  
est universa civitas dicens:  
Quis est hic?  
Populi autem dicebant:  
Hic est Jesus propheta a Nazareth Galilaeae.

*And when Jesus was come into Jerusalem, all the city  
was moved, saying,  
Who is this?  
And the multitude said,  
This is Jesus the prophet of Nazareth of Galilee.*

Proper During Communion

*"Passer Invenit"*

Heinrich Isaac (1450-1517)

Passer invenit sibi domum, et turtur  
nidum, ubi reponat pullos suos : altaria  
tua, Domine virtu-tum, Rex meus, et  
Deus meus : beati qui habitant in domo  
tua, in saeculum saeculi laudabunt te.

*The sparrow hath found herself a house, and the turtle a  
nest, where she may lay her young : thy altars, O Lord of  
hosts, my King,  
and my God : blessed are they that dwell in  
thy house, they shall praise thee for ever and ever.*

Marian Antiphon

*"Ave Regina Coelorum"*

Seasonal Hymn

Hymn During Recessional

*"Parce Domine"*

Gregorian Chant



### *About the Music Today*

*"Ad te levavi oculos mei"* is the Tract for today's Third Sunday of Lent. The text, *"To You I lift up my eyes, Who are enthroned in heaven"*, uses the word "oculos" (eyes). The Introit for today, *"Oculi mei"* also uses the word "eyes" when it says "My eyes are ever toward the Lord". These beautiful chants, Introit and Tract, depict the eyes in contemplation of God with beauty and ingenuity using rhetorical devices. After a quick ascending interval for *"Oculi mei"*, the words *"Semper ad Dominum"* (Always toward God) in the Introit have a long and beautiful descent. This chant tries to depict the act of contemplating God, who is infinite, by man who is finite. The Tract treats the text differently, the word *"Oculos"* reaches the high notes momentarily, while the word *"caeli"* (heavens) which is the place where God dwells (*qui habitat in caelis*) stays on the high notes for a very long time, symbolizing the ever present upward motion of chant, like the motion of a prayer, and the eternity of God and the heavens. The text for the Tract *"Ad te levavi oculos mei"* has been treated by several composers, including Palestrina, Cipriano de Rore and Isaac. **Philip de Monte (1521-1603)** based his *Missa "Ad Te Levavi"* for 5 voices on the motet of the same name by Cipriano de Rore. Both Rore and Monte were contemporaries and achieved fame through their madrigals which were rich in complexities and substance. However, both composers approached sacred music with simplicity, beauty and clarity.

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