



# Music for Fourth Sunday of Lent



## *Missa Brevis in C Major, by Leopold Mozart (1719-1787)*

Organ Prelude, Prelude in C Major, by Johann Pachelbel (1653-1706)

### **Proper During Offertory**

Laudate Dominum Palestrina (1525-1594)

Laudate Dominum, quia benignus est:  
psallite nomini ejus, quoniam suavis est:  
omnia quaecumque voluit,  
fecit in coelo et in terra.

*Praise ye the Lord, for He is good:  
sing ye to His Name, for He is sweet:  
whatsoever He pleased,  
He hath done in heaven and in earth.*

### **Motet During Communion**

*Laetare Jerusalem, by Andrea Rota (1553-1597)*

Laetare Jerusalem: et conventum facite  
omnes qui diligitis eam.  
Gaudete cum laetitia, qui in tristitia fuistis:  
Ut exsultetis, et satiemini ab uberibus consolationis  
vestrae.

*Rejoice, O Jerusalem: and come together all you that love her.  
Rejoice with gladness, you that have been in sorrow:  
That you may exult, and be filled from the breasts of your  
consolation.*

### **Marian Antiphon**

*“Ave Regina Coelorum”*

### **Seasonal Hymn**

Organ Postlude: Scherzo Symphonique, Op. 55 No 2, by Alexander Guilmant



### ***About the Music Today***

One of the many reasons why Holy Mother Church gives **Gregorian Chant** a pride of place is what is known as “cantillation” This means that the natural accents and stresses of the spoken word are heightened by the music.

When we speak to each other we don’t sing. In order to communicate well our speech abandons the rigors of music. Conversely, when we listen to a song, melody, rhythm and harmony transform the words. The more imaginative and intelligent this transformation is, the more beautiful the song is.

The uniqueness of chant is that it preserves both natural speech and music. The words have not lost their natural sounds, yet they still contain music. This is achieved by putting music at the service of the word. This is not to say that the music does not have any merits of its own. On the contrary, the music of chant absorbs the beauty of the words and makes them even more special and meaningful to our ears. This is what gives chant that “ancient” sound. It is a sound that is incomparable and cannot be found anywhere else.

Mozart, once said “I would rather be the author of the Preface and Pater Noster, according to the (Gregorian Chant) style, than of anything I have ever written” This is because he understood the particular musical merits of Gregorian Chant and its unique qualities, which cannot be found in any other style of music... not even in Mozart’s own master pieces! .

Heitor A. Caballero, *Director of Sacred Music & Choirmaster*



The Church of Saint Agnes  
143 East 43rd Street  
New York, NY 10017  
Rectory (212) 682-5722  
[www.stagneschurchnyc.org](http://www.stagneschurchnyc.org)