



Music for Fifth Sunday After Easter



Missa IX “Cum Jubilo”

Organ Prelude

Prelude in G BWV 550

J. S. Bach (1685-1750)

Introit

Vocem iucunditatis

Gregorian Chant

Motet During Offertory

“Salutis Humanae Sator”

Hymn

Salutis humanae sator,
Jesu, voluptas cordium,
Orbis redempti conditor
Et casta lux amantium,
Qua victus es dementia
Ut nostra ferres crimina,
Mortem sub ires innocens,
A morte nos ut tolleres?
Perrumpis infernum chaos,
O Vincis catenas detrahis,
Victor triumpho nobili
Ad dexteram Patris sedes.
Te cogat indulgentia
Ut damna nostra sarcias
Tuique vultus compotes,
Dites beato lumine.
Tu, dux ad astra et semita,
Sis meta nostris cordi bus,
Sis lacrimarum gaudium,
Sis dulce vitae praemium.,

Jesus, author of man's salvation and delight of his heart, founder of the world of the redeemed and pure light of God's lovers, what feeling of pity was it that compelled You to shoulder the burden of our sins and, though sinless, to undergo death to set us free from death? You forced Your way into hell's black realm, struck the chains off those in bondage, entered heaven, a conqueror in noble triumph, and now sit at the Father's right hand. May Your mercy prevail on You to repair the harm we have suffered and to reward us with the light of happiness, our desire to see You satisfied at last. You are our leader and the way to heaven; may You also be the goal on which our hearts are set, our joy in tribulation and life's sweet reward.

Motet During Communion

Sicut Lilium

G. P da Palestrina (1524 - 1594)

Sicut lilium inter spinas,
sic amica mea inter filias Aadae. Alleluia

*As the lily among thorns,
so is my love among the daughters of Adam. Alleluia.*

Organ Recessional

Fugue in G BWV 550

J. S. Bach

About the Music

Palestrina's "Sicut Lilium" begins, unusually, with a haunting minor second. This gesture could be interpreted as anxiety, or, in the context of the text, awe at the contemplation of beauty. It might also be interpreted as being in the Phrygian mode, which refers to quiet emotion. The word "spinas" (thorns) is a series of long melismatic passages, weaving around the pure long notes depicting the beautiful lily. "Sic amica mea" (So is my love" is the first moment in the music when there is the absolute clarity typical of Palestrina. This affirmation of love is a return to the first melodic gesture, this time without the melismas and exploring new harmonies. Sometimes in counterpoint and sometimes with all the parts singing at the same time. The motet ends with an "Alleluia" which Palestrina gives a slightly wider range. This means that the distance between the lower and higher notes of the "Alleluia" expand reflecting the overall intimate emotion of the music. Later, Palestrina returned to this unique motet and used it as the basis of a Mass in honor of Our Lady, which the St. Agnes Schola is singing next Sunday.

