



Music for Fourth Sunday After Easter



Missa "Surge Propera", by T. L. de Victoria (1548-1611)

Organ Prelude

Magnificat

Matthias Weckmann (1616-1674)

Introit

Cantate Domino

Gregorian Chant

Motet During Offertory

Ad regias Agni dapes,
Stolis amicti candidis,
Post transitum maris rubri,
Christo canamus principi,
Divina cujus caritas
Sacrum propinat sanguinem
Almique membra corporis
Amor sacerdos immolat.
Sparsum cruorem postibus
Vastator horret angelus;
Fugitque divisum mare,
Merguntur hostes jluctibus.
Jam pascha nostrum Christus
est, Paschalis idem victima,

Ad Regias Agni Dapes

Et pura puris mentibus
Sinceritatis azyma.
O vera caeli victima,
Subjecta cui sunt tartara,
Sol uta mortis vincula,
Recepta vitae praemia.
Victor, subactis inferis,
Trophaea Christus explicat;
Caeloque aperto, subditum
Regem tenebrarum trahit.
Ut sis perenne mentibus
Paschale, Jesu, gaudium, A
morte dira criminum Vitae
renatos libera.

*At the Lamb's royal banquet,
clothed in white robes
and with the journey through
the Red Sea behind us,
let us sing to Christ our King.
His divine love gives us
His sacred blood
to drink and His love,
priest-like, offers us
His loving body
as our sacrificial food.
The destroying angel left alone
houses that were marked with
blood;
the sea divided and fled to either
bank; the enemy are drowned
by the returning waters.
But now our Pasch is Christ.*

Hymn

*He is both the paschal victim
and the pure unleavened
bread of sincerity for pure souls.
In every truth
You are a victim from heaven,
For You vanquished hell,
unloosed death's bonds and
regained for man life's rewards.
Now triumphant, Christ displays
the spoils of His victory over hell,
opens the gates of heaven and
drags the king of darkness at His
chariot's tail.
Free from sin's foul death
those who have been home again
unto life and so,
Jesus, may You be our soul's
unending paschal joy.*

Motet During Communion

Cantate Domino canticum novum;
cantate Domino omnis terra.
Cantate Domino, et benedicite nomini ejus;
annuntiate de die in diem salutare ejus.
Annuntiate inter gentes gloriam ejus;
in omnibus populis mirabilia ejus.

Cantate Domino

*O sing unto the Lord a new song:
sing unto the Lord, all the whole earth.
Sing unto the Lord, and praise his Name:
be telling of his salvation from day to day.
Declare his honour unto the heathen: and his wonders unto all people.*

Hans Leo Hassler (1564-1612)

Organ Recessional

Magnificat (Conclusion)

Matthias Weckmann

About the Music

The Hymn "*Ad Regias Agni Dapes*" dates from the 4th Century, or later by a younger contemporary of St. Ambrose, possibly St. Nicetas of Remesiana, to whom it has been attributed hymns like the "*Te Deum*". St. Nicetas shared the same philosophy of St. Ambrose regarding hymns as devotional expressions of the faithful. It is a known fact that Ambrose, Augustine and many others strongly encouraged singing hymns in the 5th Century. It is also a surprising fact that many of the protestant hymns, especially those coming from the Lutheran tradition, have these ancient Latin hymns as their predecessors. The hymn "*At the Lamb's High Feast*" for example, is an adaptation of "*Ad Regias*" into a more metered tune in the vernacular. The most commonly known tunes for "*At the Lamb's High Feast*" come from 16th century Germany and 19th century England. Of course, the practice of adapting Latin hymns in the vernacular is not protestant, rather, it has its origins among Franciscans in the 12th century and was a successful tool for evangelization. Thus, reaffirming what St. Ambrose and St. Augustine have taught about the singing of hymns. That this hymn has been adapted several times is a testament to its importance, especially the text which makes several references to profound truths. "*Maris rubri*" for example, is a reference to baptism which recognizes the presence of the newly baptized, the renewal of baptismal promises, blessing of water and other ceremonies from the Easter Vigil. "*Regias dapes*" (royal banquet) is a reminder that only those wearing the appropriate garment (St. Mathew 22) can be present. Keeping in mind that, the newly baptized heard this hymn at the Vespers of Low Sunday for the first time, gives that text a higher meaning. "*Ad Regias*" was heard during vespers from "Low Sunday" until Ascension and its melody embellished the Easter season and was, in a way, the sound of Easter throughout the centuries.

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