



# Music for Third Sunday After Easter



## Missa IX “Cum Jubilo”

### Organ Prelude

*Batalla de Morales* Francisco Correa de Araujo (1584-1654)

### Introit

### Jubilare Deo

### 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

Regina coeli laetare, Alleluia.  
Quia quem meruisti portare, Alleluia.  
Resurrexit sicut dixit, Alleluia.  
Ora pro nobis Deum. Alleluia

### Regina Coeli

*Queen of Heaven, rejoice, alleluia.  
For He whom you were worthy to bear, alleluia.  
He has risen, as He said, alleluia.  
Pray for us to God, alleluia.*

### G. P. da Palestrina (1524 - 1594)

### Marian Antihon

### Regina Coeli

### Seasonal Hymn

### Organ Recessional

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### 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.

Heitor A. Caballero, *Director of Sacred Music*



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