

WIGMORE HALL

Thursday 12 December 2024
7.30pm

Carols and Seasonal Songs with Lucy Crowe and La Nuova Musica

Lucy Crowe soprano

La Nuova Musica

Jane Gordon violin I

Agata Daraškaitė violin

Jane Rogers viola

Jacob Garside viola da gamba

Alexander Rolton cello

Judith Evans double bass

Leo Duarte oboe

Joy Smith harp

Toby Carr theorbo

Jonatan Bougt theorbo

Alexander Duggan percussion

David Bates director, harpsichord,
organ

Gregorian Chant

Anon

Antonio Bertali (1605-1669)

Anon

Michel Delalande (1739-1812)

Giovanni Girolamo Kapsberger (c.1580-1651)

Marc-Antoine Charpentier (1643-1704)

Trad/French

O come, O come Emmanuel

Angelus ad virginem *arranged by Iain Farrington*

Maria durch ein' Dornwald ging

Chiacona

Ninna nanna

Noëls en Trio, Premier Livre

Figlio dormi

Joseph est bien marié from *Noëls sur les instruments*
H534

Noël nouvelet *arranged by Iain Farrington*

Interval

Hildegard of Bingen (1098-1179)

Anon

Franz Tunder (1614-1667)

Arcangelo Corelli (1653-1713)

Harold Darke (1888-1976)

Trad/French

Marc Heyral (1920-1989)

Adolphe Adam (1803-1856)

O viridissima virga

Gaudete

Ein kleines Kindelein

Trio Sonata in F major Op. 3 No. 1

In the Bleak Midwinter *arranged by Iain Farrington*

Quelle est cette odeur agréable?

Le Noël de la rue *arranged by Iain Farrington*

Minuit, Chrétien, c'est l'heure solennelle (1847) *arranged*
by Iain Farrington

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The wait is over: the Messiah arrives, parented by an unmarried innocent. Let the rejoicing, the singing, dancing and feasting begin. The Christmas carol derives from the medieval French *carole* which was a dance song. A period of great happiness is about to dominate the church calendar.

Advent (or the 'Run-up to Christmas' as the secular world knows it) is more solemn. It is the preparation with its attendant concerns, the shopping, the decorating, the hoovering of the spare room. Seasonal songs describe the less jubilant items. At nightly Vespers in the week before Christmas, the personality of the Messiah is addressed in seven sung texts: 'O Sapientia', 'O Adonai', 'O Radix Jesse', 'O Clavis David', 'O Oriens', 'O Rex Gentium', and 'O Emmanuel'. These are the so-called 'O Antiphons' which in English become the seven verse hymn 'O come O come Emmanuel'. In the early Church, the Latin text was sung to a form of simple, unaccompanied melody known as Gregorian chant after Pope Gregory I, who authorised the setting of liturgical text to music around 600 AD. Melody renders text memorable and facilitates congregational participation. Christian worship has always been largely musical. In time, composers elaborated and harmonised the chants and all of Western classical music can be traced to this development.

Christianity was administered throughout Europe by monastic institutions, single-sex communities which became centres of learning, culture and research. Nuns produced more expressive chants than monks because of the greater flexibility of the female voice, exemplified in the works of German abbess and philosopher **Hildegard of Bingen** whose soaring ecstatic 'O viridissima virga' covers a range of an octave and half. The title means 'greenest branch' but is obviously a pun on 'virgo' / 'virgin', which comes in the last line. Mary and her pregnancy are the focus of Advent as seen in the gentle 16th-century German song 'Maria durch ein' Dornwald ging', which was popularised through German youth movements at the start of the 20th Century. The reference to thorns ('Dorn') is a reminder that the Messiah's joyful birth would lead eventually to a painful death.

Churches celebrate the birth by building a crib with shepherds, Magi, animals, doting parents and the baby asleep in the eating trough. This inspires Christmas carol lullabies like 'Figlio dormi', a lute song by **Girolamo Kapsberger** printed in 1619 in Rome, where the Austrian-born composer lived. It is a *villanella*, a secular song, and has a refrain on the babyspeak 'ninna nanna' which is also the title here of the anonymous cradle song from Italy's Griko community, immigrants from Greece whose presence reflects the Classical world's power-shift from Athens to Rome.

The spotlight on the infant introduces **Franz Tunder's** 'Ein kleines Kindelein', a mini cantata with an orchestral intro, short recitative in free rhythm and strict-tempo aria beginning 'singet singet!'. Tunder was organist at Lübeck

and was succeeded by Buxtehude, who married Tunder's daughter. Tunder started the *Abendmusiken* tradition of Advent concerts in Lübeck, which Buxtehude continued and which, in 1705, Bach attended, having walked across modern-day Germany to do so. Buxtehude's daughter was an added attraction - or not as it turned out. Christmas and potential romance are a centuries-old pairing.

The monks and nuns vowed to be chaste but not ordinary folk who relax at Christmas, attend office parties and go boozily carolling. Significantly, the dance song 'Angelus ad virginem' appears in Geoffrey Chaucer's *Canterbury Tales*, written around 1380. In the raunchy *Miller's Tale*, the lecherous student Nicholas sings it to a psalter in his lodging while thinking about his landlady. It is a skipping 6/8 jig, expressive of all the merry joys of Christmas. The Latin lyric tells of the angel's announcement to Mary that she is pregnant. She asks how this is possible when she's never known a man. Is she going to have to infringe against the vows she's kept? Leave it to The Almighty, the angel replies.

Joseph's heroic part in the virgin birth is a rare carol subject, but 'Joseph est bien marié' with its jolly tune by **Marc-Antoine Charpentier** is an exception: Joseph's confusion when he discovers Mary is pregnant not by him and his decision to marry her anyway is touching, although the version here is instrumental, resting the singer. Dance without song is also what the Chiacona by **Antonio Bertali** is, a lively romp over a syncopated, two-bar repeating bass. The instrumental Trio Sonata in F by **Arcangelo Corelli** is in four movements, a slow overture followed by three quick dances in different tempi.

The joyful revelling continues in the anonymous carol 'Gaudete' ('Rejoice') which was printed in 1581 but is certainly much older. The reference to Ezekiel tells Christians that the old law-based religion binds them no longer. The catchy tune and rhythm were performed by folk rock band Steeleye Span in 1973 and it became a chart hit. Christmas music has continued to be both revised and written new - not just in the English speaking world. The English composer **Harold Darke** set the poetry of Christina Rossetti in 'In the Bleak Midwinter' (or 'In the BMW' as choristers call it) in 1909 and it was immediately popular with congregations. It is based on, and often confused with (the first phrase is almost identical) the version by Gustav Holst, in 1906. The French 20th-century songwriter **Marc Heyral** wrote 'Le Noël de la Rue' in 1951 as a slow, smoky, sentimental waltz which Edith Piaf recorded. And in the 19th century the French composer **Adolphe Adam** wrote 'Minuit Chétiens' which has become well-known in English as 'O Holy Night'. It is sometimes called 'the religious Marseillaise' for its stirring, almost martial theme to send an audience out on a high.

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Gregorian Chant

O come, O come Emmanuel

Anonymous

Veni, veni
Emmanuel!
Captivum solve
Israel!
Qui gemit in
exilio,
Privatus Dei
Filio.

O come, O come,
Emmanuel,
and ransom captive
Israel;
that mourns in lonely
exile here,
until the Son of God
appear.

Gaude, gaude,
Emmanuel
Nascetur pro te,
Israel.

Rejoice! Rejoice!
Emmanuel
shall come to thee, O
Israel.

Veni O Jesse
virgula!
Ex hostis tuos
ungula,
De specu tuos
tartari
Educ, et antro
barathri.

O come, Thou Rod of
Jesse, free
Thine own from Satan's
tyranny;
from depths of hell Thy
people save,
and give them victory o'er
the grave.

Gaude, gaude ...

Rejoice! Rejoice! ...

Veni,
veni o
Oriens!
Solare nos
adveniens,
Noctis depelle
nebulas,
Dirasque noctis
tenebras.

O come, Thou Day-
Spring, come and
cheer,
our Spirits by Thine
Advent here;
disperse the gloomy
clouds of night,
and death's dark shadows
put to flight.

Gaude, gaude ...

Rejoice! Rejoice! ...

Veni clavis
Davidical!
Regna reclude
coelica,
Fac iter Tutum
superum,
Et claude vias
Inferum.

O come, Thou Key of
David, come
and open wide our
heavenly home;
make safe the way that
leads on high,
and close the path to
misery.

Gaude, gaude ...

Rejoice! Rejoice! ...

Veni, veni
Adonai!
Qui populo in
Sinai
Legem dedisti
vertice,

O come, O come, thou
Lord of Might
who to Thy tribes, on
Sinai's height,
in ancient times didst
give the law,

In maiestate
gloriae.

in cloud, and majesty, and
awe.

Gaude, gaude ...

Rejoice! Rejoice! ...

Anon

Angelus ad virginem

*Liturgical text
arranged by Iain Farrington*

Angelus ad
virginem,
Subintrans in
conclave,
Virginis formidinem
Demulcens, inquit 'Ave!
Ave, regina virginum:
Coeli
terraeque
dominum
Concipies et paries
intacta
Salutem
hominum;
Tu porta
coeli facta,
Medela criminum.'

'Quomodo conciperem,
Quae virum non
cognovi?
Qualiter infringerem,
Quae firma
mente
vovi?'

'Spiritus sancti
gratia
Perficiet haec omnia.
Ne timeas, sed
gaudeas
Secura, quod
castimonia
Manebit in
te pura
Dei
potentia.'

The angel to the Virgin

The angel came to the
Virgin,
entering secretly into her
room;
calming the Virgin's fear,
he said, 'Hail!
Hail, queen of virgins:
you will conceive the Lord
of heaven and
earth
and bear him, still a
virgin,
to be the salvation of
mankind;
you will be made the gate
of heaven,
the cure of sins.'

'How can I conceive,
when I have never known
a man?
How can I transgress
resolutions that I have
vowed with a firm
mind?'

'The grace of the Holy
Spirit
shall do all this.
Do not be afraid, but
rejoice
without a care, since your
chastity
will remain in you
unspoilt
through the power of
God.'

Piece continues overleaf. Please turn the page as quietly as possible.

Ad haec, virgo nobilis Respondens inquit ei, 'Ancilla sum humilis Omnipotentis Dei. Tibi coelesti nuntio, Tanti secreti conscio, Consentiens et cupiens videre Factum quod audio, Parata sum parere Dei consilio.'	To this, the noble Virgin, replying, said to him, 'I am the humble maidservant of almighty God. To you, heavenly messenger, and bearer of such a great secret, I give my consent, and wishing to see done what I hear, I am ready to obey the will of God.'
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Angelus disparuit Et statim puellaris Uterus intumuit Vi partus salutaris. Qui, circumdatus utero Novem mensium numero, Hinc exiit et iniit conflictum, Affigens humero Crucem, qua dedit ictum Hosti mortifero.	The angel vanished, and at once the girl's womb swelled with the force of the pregnancy of salvation. He, protected by the womb for nine months in number, left it and began the struggle, fixing to his shoulder a cross, with which he dealt the blow to the deadly Enemy.
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Eia Mater Domini, Quae pacem reddidisti Angelis et homini Cum Christum genuisti! Tuum exora filium Ut se nobis propitium Exhibeat, et deleat peccata, Praestans auxilium Vita frui beata Post hoc exsilium.	Hail, Mother of our Lord, who brought peace back to angels and men when you bore Christ! Pray your son that he may show favour to us and blot out our sins, giving us help to enjoy a blessed life after this exile.
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Maria durch ein' Dornwald ging <i>Anonymous</i>	Mary walks amid the thorns
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Maria durch ein' Dornwald ging. Kyrie eleison! Maria durch ein' Dornwald ging, Der hatte in sieb'n Jahr'n kein Laub getrag'n. Jesus und Maria.	Mary walks amid the thorns, Kyrie eleison! Mary walks amid the thorns which seven years no leaf have borne. Jesus and Mary.
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Was trug Maria unter ihrem Herzen? Kyrie eleison!	What 'neath her heart doth Mary bear? Kyrie eleison!
---	--

Ein kleines Kindlein ohne Schmerzen, Das trug Maria unter ihrem Herzen. Jesus und Maria.	A little child doth Mary bear, beneath her heart he nestles there. Jesus and Mary.
--	--

Da haben die Dornen Rosen getragen. Kyrie eleison! Als das Kindlein durch den Wald getragen, Da haben die Dornen Rosen getragen. Jesus und Maria.	Lo! Roses on the thorns appear, Kyrie eleison! And as the two are passing near, roses on the thorns appear. Jesus and Mary.
--	--

Wer soll dem Kind sein Täufer sein? Kyrie eleison! Das soll der Sankt Johannes sein, Der soll dem Kind sein Täufer sein. Jesus und Maria.	Who should baptise the child? Kyrie eleison! That should indeed Saint John be, who should baptise the child. Jesus and Maria.
--	--

Wie soll dem Kind sein Name sein? Kyrie eleison! Der Name der soll Christus sein Das war von Anfang der Name sein. Jesus und Maria.	What should the child be named? Kyrie eleison! His name should be Christ, as his name has been from the beginning. Jesus and Mary.
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Wer hat erlöst die Welt allein? Kyrie eleison! Das hat getan das Christkindlein, Das hat erlöst die Welt allein. Jesus und Maria.	Who alone has redeemed the world? Kyrie eleison! That indeed is the Christ- child, who has alone the world redeemed. Jesus and Mary.
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Antonio Bertali (1605-1669)

Chiacona

Anon

Ninna nanna <i>Traditional</i>	Lullaby for the Baby Jesus
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Ninna nanna, ninna nanna, Dormi figlio, dormi amore, love, Figlio dormi, dormi amore.	Lulla lullay, lulla lullay, go to sleep, little one, sleep, my little one, go to sleep, sleep, my love.
---	---

Con quel pianto e quella voce Brami, ohimè, brami la croce. Hor ch'è tempo di dormire, Dormi figlio e non vagire, Verrà il tempo del dolore. Dormi amore.	With your tears, with your wailing, you're yearning, alas, yearning for the cross. It's time to fall asleep now: sleep, little one, and don't you cry, the time for sorrow will come. Sleep, my love.
Ninna nanna, ninna nanna...	Lulla lullay, lulla lullay...
Quella bocca pien di miele Brama latte aceto e fiele. Hor ch'è tempo di dormire, Verrà il tempo del partire, Verrà il tempo del dolore. Dormi amore.	Your mouth full of honey is yearning for milk of vinegar and gall. It's time to fall asleep now: the time for parting will come, the time for sorrow will come. Sleep, my love.
Ninna nanna, ninna nanna...	Lulla lullay, lulla lullay...
Altri pecca e tu ne piangi E la vita in morte cangi, E ne godi nel dolore. Per dar vita al peccatore Compirai questo desio. Dormi, o Dio.	You'll weep for the sins of others, you'll exchange your life for death, and you'll rejoice in that sorrow. To give the sinner life, you'll fulfil this desire. Sleep, o God.

Michel Delalande (1739-1812)

Noëls en Trio, Premier Livre

Giovanni Girolamo Kapsberger

(c.1580-1651)

Figlio dormi

Anonymous

Sleep, little one

Figlio dormi, dormi figlio, China 'l cilio, caro figlio. Ricciutello della mama Del mio petto dolce fiamma Mio bambino piccinino Fa la nanna figlio, Ninna la nanna Ninna nanna	Sleep, little one, sleep now, close your eyes, my dear, mummy's curly-haired baby, sweet flame of my heart. My little baby boy, lullaby, little one, lulla lullaby, lullaby.
--	---

Amoroso mio tesoro Ninna la nanna	My darling treasure, lulla, lullaby,
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Ninna nanna, Dolc'è vago ricciutello, Vezzosetto vago'è bello.	lullaby, my sweet and handsome curly-haired baby, my handsome little one.
Chiama 'l sonnofrena 'l pianto. Nel mio canto dolce figlio, Lagrimuccie deh cessate, E nel sonno vi frenate	Sleep is calling, stop your crying as you hear my song, little one, ah, little tears, stop falling, stop as he falls asleep.
Lagrimuccie per'ellette Su le guancie alabstrine, Margarite peregrine.	Little tears of finest pearl flow down his alabaster cheeks, like drifting daisies.
Luci vaghe, luci belle, Vive stelle del mio figlio Non più crude al sonno omai, Serenate I vostri rai.	Fair eyes, beautiful eyes, my little boy's bright stars, stop fighting sleep now, be calm and start to close.
Pupilluccie lusinghiere, Pupilluccie ritrosette, Ritrosuccie pupilette.	Pretty little eyes, restless little eyes, little eyes so restless.
Sguardi amati dolci sguardi, Vivi dardi del mio figlio, Voi col pianto mi piagate, E nel sonno mi beate.	Beloved eyes, sweet eyes, my son's bright arrows, when you weep you wound me, when you sleep you bless me.
Tirannucci miei bramati, Deh chiudetev'innocenti, Tirannucci miei cocenti.	My longed-for little tyrants, fall shut now, my innocent ones, my shining little tyrants.
Ecco il sonno che l'assale, Spiega l'ale sul mio figlio, Dolce sonno a te si spetta, Tu lo stringi, tu l'alletta.	Sleep at last steals upon him, spreading its wings over my boy, sweet sleep, it's your turn now: hold him close and soothe him.

Please do not turn the page until the piece and its accompaniment have ended.

Marc-Antoine Charpentier (1643-1704)

Joseph est bien marié from *Noëls sur les instruments* H534

Trad/French

Noël nouvelet

Traditional

arranged by Iain Farrington

Noël nouvelet, Noël chantons
ici. A new Noël, sing we Noël
today!

Dévotes gens, crions à Dieu
merci. Devout people, cry
thanks unto God.

Chantons Noël pour le Roi
nouvelet. Let us sing Noël for the
new King.

Noël nouvelet, Noël chantons
ici. A new Noël, sing we Noël
today!

L'ange disait:
'Pasteurs, partez
d'ici, The angel said:
'Shepherds, leave this
place,

L'âme en repos et le cœur
réjoui. soul at rest and heart
rejoicing.

En Bethléem trouverez
'agnelet.' In Bethlehem you will find
the little lamb.

Noël nouvelet, Noël chantons
ici. A new Noël, sing we Noël
today!

En Bethléem étant tous
réunis. In Bethlehem they met
again.

Trouvent l'enfant, Joseph,
Marie aussi. They find the child,
Joseph and Mary too.

La crèche était au lieu d'un
bercelet. A crib in place of
a cradle.

Noël nouvelet, Noël chantons
ici. A new Noël, sing we Noël
today!

Bientôt les rois par l'étoile
éclaircis Soon the kings, their way
lit by the star

De l'Orient dont ils étaient
sortis came from the
East

A Bethléem vinrent un
matinet. and arrived in Bethlehem
of a morning.

Noël nouvelet, Noël chantons
ici. A new Noël, sing we Noël
today!

Voici, mon Dieu, mon
sauveur Jésus Christ Here is my Lord, my
saviour Jesus Christ,

Par qui sera le prodige
accompli through whom will be
fulfilled the miracle

De nous sauver par son sang
vermeillet! of saving us all through
his crimson blood!

Noël nouvelet, Noël chantons
ici. A new Noël, sing we Noël
today!

Interval

Hildegard of Bingen (1098-1179)

O viridissima virga

Hildegard of Bingen

Sicut odor balsami.

Sanctorum
prodisti.

Quoniam viscera ipsius
Quod tu floruisti in ramis
tuis:

Quia calor
solis in te
sudavit

Qui odorem dedit omnibus
aromatibus

Que in ventoso flabro
sciscitationis

Que arida erant.

O viridissima virga ave,
Nunc autem laus
sit altissimo.

Nidos in ipsa habuerunt.

Nam in te floruit
pulcher flos

In viriditate plena.

In te non deficit ullum
gaudium.

Hec omnia Eva
contempsit.

Frumentum protulerunt,
Et quoniam
volucres celi

Et omnis terra leta
facta est,

Et illa apparuerunt
omnia

Et gaudium magnum
epulantium:

Deinde facta est esca
hominibus,

Cum venit tempus

Ave, ave sit tibi,

Unde celi dederunt
rorem super
gramen

Unde, o suavis virgo.

O greenest branch

like the aroma of balm.
of the prayers of the
saints.

because her womb
that your sprays have
flourished:

because the heat of the
sun has exuded from
you

which gave all parched
perfumes

sprung forth in the airy
breezes

their aroma.

Hail, O greenest branch,
Now let there be praise to
the Highest.

built their nests in her.

For the beautiful flower
sprung from you

in their full freshness.

no joy is lacking
in you.

Eve rejected all these
things.

brought forth corn,
and because the birds of
the firmament

and all the earth was
made joyful

And they have radiated
anew

and a great rejoicing of
banqueters,

Then there was harvest
ready for Man

So the time has come

hail, hail to you,

Whence the skies
bestowed dew upon
the pasture,

whence, O sweet Virgin.

Anon

Gaudete

Anonymous

*Gaudete, gaudete! Christus
est natus*

*Ex Maria virgine,
gaudete!*

*Tempus adest
gratiae
Hoc quod optabamus,
Carmina laetitiae
Devote reddamus.*

*Deus homo factus est
Natura mirante,
Mundus renovates
est
A Christo regnante.*

*Ezechielis
porta
Clausula pertransitur,
Unde lux est
orta
Salus invenitur.*

*Ergo nostra
concio
Psallat iam in lustro;
Benedicat
Domino:
Salus Regi nostro.*

Rejoice

*Rejoice, rejoice! Christ is
born*

*of the Virgin Mary –
rejoice!*

*The time of grace has
come –
what we have wished for,
songs of joy
let us give back faithfully.*

*God has become man,
with nature marvelling,
the world has been
renewed
by the reigning Christ.*

*The closed gate of
Ezekiel
is passed through,
whence the light is
raised,
salvation is found.*

*Therefore, let our
preaching
now sing in brightness
let it give praise to the
Lord:
greeting to our King.*

Franz Tunder (1614-1667)

Ein kleines Kindelein

Angelus Silesius

*Ein kleines Kindelein
Ist uns heut geboren,
Hat uns wiederbracht den
Schein,
Welchen wir verloren.
Singet diesem Kindelein,
Lieblichs Jesulein,
Lass mich ganz dein eigen
sein.*

A little child

*A little child
to us today is born,
bringing back
the light
that we had lost.
Sing now to this child!
Sweet Infant Jesus,
let me be yours
alone.*

Arcangelo Corelli (1653-1713)

Trio Sonata in F major Op. 3 No. 1

Harold Darke (1888-1976)

In the Bleak Midwinter

Christina Rossetti

arranged by Iain Farrington

*In the bleak mid-winter,
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter
Long ago.*

*Our God, heaven cannot hold Him,
Nor earth sustain;
Heav'n and earth shall flee away
When He comes to reign:
In the bleak mid-winter
A stable-place sufficed
The Lord God Almighty
Jesus Christ.*

*Enough for Him, whom Cherubim
Worship night and day,
A breastful of milk
And a mangerful of hay:
Enough for Him, whom Angels
Fall down before,
The ox and ass and camel
Which adore.*

*What can I give Him,
Poor as I am?
If I were a shepherd,
I would bring a lamb,
If I were a wise man,
I would do my part,
Yet what I can I give Him;
Give my heart.*

Please do not turn the page until the piece and its accompaniment have ended.

Trad/French

Quelle est cette odeur agréable?

Traditional

Quelle est cette odeur agréable,
Bergers, qui ravit
tous nos
sens?

S'exhale-t'il rien de
semblable

Au milieu des fleurs du
printemps?

Quelle est cette odeur
agréable,

Bergers, qui ravit
tous nos
sens?

Voici beaucoup d'autres
merveilles;

Grand Dieu! qu'entends-je
dans les airs?

Quelles voix! Jamais nos
oreilles

N'ont entendu pareils
concerts.

Voici beaucoup d'autres
merveilles!

Grand Dieu! qu'entends-je
dans les airs?

Ne craignez rein, peuple
fidèle,

Ecoutez l'ange du
Seigneur;

Il vous annonce une nouvelle
Qui va vous combler de
bonheur.

Ne craignez rein, peuple
fidèle,

Ecoutez l'ange du
Seigneur.

A Bethléem, dans une
crèche

Il vient de vous naître un
Sauveur.

Allons, que rien ne vous
empêche

D'adorer votre
Rédeempteur.

A Bethléem, dans une crèche

Il vient de vous naître un
Sauveur.

What is this sweet scent

What is this sweet
scent,
shepherds, which
enthalls all our
senses?

Does anything like it
rise

even from the heart of all
spring's flowers?

What is this sweet
scent,

shepherds, which
enthalls all our
senses?

Here are many other
wonders;

God above! what do I hear
in these songs?

Such voices! Never have
our ears

heard any concerts like
this.

Here are many other
wonders!

God above! what do I hear
in these songs?

Faithful people, do not
fear,

attend the angel of the
Lord;

the angel heralds tidings
that will fill you with
joy.

Faithful people, do not
fear,

attend the angel of the
Lord.

In Bethlehem, in a
cradle,

a Saviour has been born
to you.

Be on your way, let
nothing keep you

from adoring your
Redeemer.

In Bethlehem, in a
cradle,

a Saviour has been born
to you.

Marc Heyral (1920-1989)

Le Noël de la rue

arranged by Iain Farrington

Henri Contet

arranged by Iain Farrington

Petit bonhomme où
t'en vas-tu

Courant ainsi sur tes pieds
nus? ...

The Noël of the street

Little fellow, where are
you going,

running like that on your
bare feet? ...

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text of this song

Adolphe Adam (1803-1856)

Minuit, Chrétien, c'est

l'heure solennelle (1847)

Placide Cappeau

arranged by Iain Farrington

Minuit, chrétiens!, c'est
l'heure solennelle,

Où l'Homme-Dieu descendit
jusqu'à nous

Pour effacer la tache
originelle,

Et de son Père arrêter le
courroux.

Le monde entier tressaille
d'espérance,

A cette nuit qui lui donne un
Sauveur.

Peuple à genoux, attends ta
délivrance,

Noël, Noël, voici le
Rédeempteur,

Noël, Noël, voici le
Rédeempteur.

Midnight, Christians all

Midnight, Christians all!, It
is the solemn hour

when God made man
came down to us

to take away original
sin

and end the wrath of his
Father.

The whole world trembles
in anticipation

of this night that brings it
a Saviour.

On your knees, await your
salvation,

Noël, Noël, behold the
Redeemer,

Noël, Noël, behold the
Redeemer.

Le Rédeempteur a brisé toute
entrave

La terre est libre et le ciel est
ouvert.

Il voit un frère où
n'était qu'un
esclave:

L'amour unit ceux
qu'enchaînait le fer!

Qui lui dira notre
reconnaissance?

C'est pour nous tous qu'il
naît, qu'il souffre et meurt:

Peuple, debout! Chante ta
délivrance,

The Redeemer has
shattered all fetters -

the earth is free and the
heavens are open.

He sees a brother in him
who once was but a
slave;

love unites those that iron
had enchained.

Who will tell him of our
gratitude?

It is for all of us he is born,
he suffers and dies.

Rise up! Sing of your
salvation,

Noël, Noël, chantons le
Rédempteur,
Noël, Noël, chantons le
Rédempteur.

Noël, Noël, sing of the
Redeemer,
Noël, Noël, sing of the
Redeemer.

*The English translations of 'Ninna nanna' and 'Figlio dormi' are
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