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THE BAROQUE
CHRISTMAS ALBUM

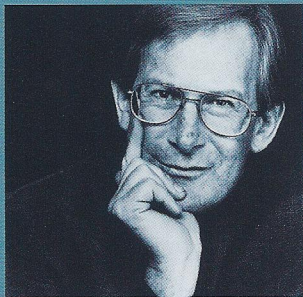


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JOHN ELIOT GARDINER

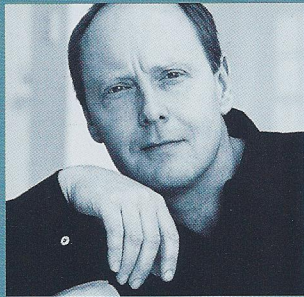


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PAUL MCCREESH

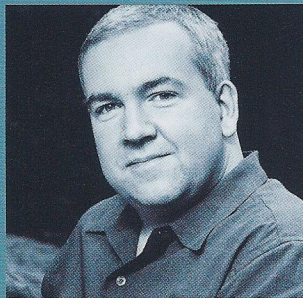


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MARC MINKOWSKI

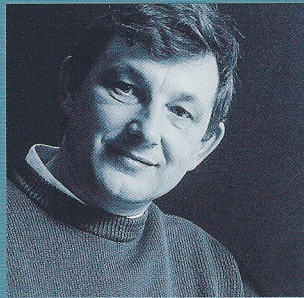


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TREVOR PINNOCK

JOHANN SEBASTIAN BACH (1685–1750)

① **Nun komm, der Heiden Heiland** [4'29]

Opening chorus from *Cantata* BWV 62

The Monteverdi Choir

The English Baroque Soloists

on authentic instruments / mit Originalinstrumenten

sur instruments originaux · Pitch: a' = 415 Hz

JOHN ELIOT GARDINER

© 1992

MARC-ANTOINE CHARPENTIER (1643–1704)

Noëls sur les instruments, H 531, 534

② Vous qui désirez sans fin [2'10]

③ A la venue de Noël [0'58]

④ Or nous dites, Marie [2'21]

⑤ Où s'en vont ces gais bergers? [1'30]

The English Concert on authentic instruments · Pitch: a' = 415 Hz

TREVOR PINNOCK

© 1991

GIOVANNI GABRIELI (c. 1554/56–1612)

⑥ **Audite principes** a 16, C 123 [5'24]

Gabrieli Consort & Players on authentic instruments · Pitch: a' = 440 Hz

PAUL MCCREESH

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MARC-ANTOINE CHARPENTIER

- 7 **Nuit** [4'40]

Night · Nacht
from the Christmas oratorio
In nativitatem Domini canticum H. 416

Messe de Minuit H 9 (extrait)

Midnight Mass (extract) · Mitternachtsmesse (Auszug)

- 8 Kyrie [1'52]

- 9 Christe [3'09]

Mirella Giardelli, *organ*

Chœurs des Musiciens du Louvre

Les Musiciens du Louvre

on authentic instruments · Pitch: a' = 392 Hz

MARC MINKOWSKI

© 1997

GIOVANNI GABRIELI

- 10 **Salvator noster** a 15, C 80 [4'13]

- 11 **O Jesu mi dulcissime** a 8, C 56 [6'13]

Gabrieli Consort & Players

on authentic instruments · Pitch: a' = 440 Hz

PAUL McCREESH

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HEINRICH SCHÜTZ (1585–1672)

- 12 **Dank sagen wir alle Gott** [2'07]

Final chorus from *The Christmas Story* SWV 435

- 13 **O bone Jesu, fili Mariae** SWV 471 [6'47]

Sacred Concerto for solo voices, six/seven instruments,
basso continuo and ripieno capella à six/seven ad libitum

Boys' Choir of Roskilde Cathedral

Directors: Kristian Olesen and Finn Evald

Gabrieli Consort & Players

on authentic instruments · Pitch: a' = 432 Hz

PAUL McCREESH

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ARCANGELO CORELLI (1653–1713)

3

- 14 **Pastorale** [4'05]

from Concerto grosso in G minor, op. 6 no. 8
“Christmas Concerto”

Concertino: Simon Standage · Micaela Comberti, *violins*

Jaap ter Linden, *violoncello*

The English Concert

on authentic instruments · Pitch: a' = 415 Hz

TREVOR PINNOCK

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MICHAEL PRAETORIUS (1571–1621)

- | | | |
|----|----------------------------|--------|
| 15 | Puer natus in Bethlehem | [7'30] |
| 16 | Puer nobis nascitur | [2'57] |
| 17 | Nun lob mein Seel (organ)* | [3'05] |
| 18 | In dulci jubilo | [5'22] |

*Timothy Roberts, *cathedral organ*

Boys' Choir and Congregational Choir of Roskilde Cathedral

Directors: Kristian Olesen & Finn Evald

Gabrieli Consort & Players

on authentic instruments · Pitch: $a' = 433$ Hz

PAUL McCREESH

© 1994



NOTES ON THE MUSIC

Based on Luther's Advent hymn *Nun komm, der Heiden Heiland*, BACH's Cantata BWV 62 was written for the First Sunday in Advent in Leipzig in 1724, having been preceded by an earlier chorale cantata of the same name, BWV 61, which Bach had composed for Weimar in 1714. An example of the Italianate manner, the exuberant opening chorus depicts the advent of our Saviour in a style traditionally used in Bach's day to describe the arrival of high-ranking individuals.

Marc-Antoine CHARPENTIER's Noël's are four-part instrumental arrangements of traditional French Christmas carols. The simple, popular melodies were generally left untouched, whereas the accompaniment is remarkable for its wealth of subtle harmonies, contrapuntal procedures and instrumental tone colours. It was in his *Messe de minuit* (Midnight Mass) that Charpentier went furthest in the direction of a merger of art music and folk music. Each movement is a reworking of at least one carol, all of which are memorable in terms of their simple melodies and dancelike rhythms. The pastoral character that was typical of Christmas celebrations in the age of Louis XIV is evoked in the wonderful movement headed "Nuit" (Night) from the dramatic motet *In nativitatem Domini canticum*, an atmospheric notturno inspired by the mystery of Christ's birth.



The conductor Paul McCreesh has reconstructed a Mass for Christmas Eve such as might have been heard in Saint Mark's in Venice during Giovanni GABRIELI's lifetime. The first motet, *Audite principes*, is notable for its uniquely Venetian symbiosis of religion, political hegemony and an acute awareness of tradition. Its words seem to be addressed to the assembled members of the oligarchy of La Serenissima. Three separate choirs are soon combined to produce a linguistically powerful, sixteen-part tutti. The motet *Salvator noster*, the fanfare-like opening motif of which gradually permeates all the movement's textures, expresses a sense of irrepressible joy at the events taking place on Christmas Eve. The motet *O Jesu mi dulcissime* generates a whole range of overwhelming and ardent emotions that had been found until then only in the erotic musical language of the secular madrigal.



Central to Paul McCreesh's reconstruction of a Vespers service in the Dresden Hofkapelle around 1664 is Heinrich SCHÜTZ's *Historia der Geburt Jesu Christi*. The final chorus, "Dank sagen wir alle Gott", may have been followed by a sermon, before the service culminated in a performance of the *Magnificat*. On major festivals, this was often followed by a concerto in the grand style, such as *O bone Jesu, fili Mariae*. The expressive sinfonia that begins the work and the writing for solo voice both reveal the influence of Italian music on Schütz's compositional style.

The Christmas Concerto by Arcangelo CORELLI is the best-loved and most popular of his six concerti grossi. Its pastoral final movement is distin-

guished from the five preceding movements by virtue of its impressive interplay between major and minor.

The two hymns *Puer natus in Bethlehem* and *In dulci jubilo* both come from Michael PRAETORIUS's most spectacular collection, *Polyhymnia caeduceatrix et panegyrica* (1619). With its dog-Latin text, *In dulci jubilo* is arguably the most famous of all Christmas hymns. The Variations on *Nun lob mein Seel* – a hymn of thanksgiving often sung at Holy Communion – are one of Praetorius's eight surviving works for organ. In *Puer nobis nascitur* from the collection *Musae Sioniae* VI (1609), Latin and German strophes alternate.

(Translation: Stewart Spencer)



NOTIZEN ZUR MUSIK

Johann Sebastian BACH machte Luthers Choral *Nun komm, der Heiden Heiland* 1724 für den ersten Adventssonntag in Leipzig zum Ausgangspunkt einer Kantate; bereits 1714 hatte er ein gleichnamiges Werk (BWV 61) für Weimar geschrieben. Der überschwängliche Eingangsschor nach italienischer Manier stellt das Erscheinen des Heilands in einem Stil dar, wie man ihn zu Bachs Zeiten zur Schilderung der Ankunft hochstehender Persönlichkeiten wählte.



Marc-Antoine CHARPENTIER bearbeitete traditionelle französische Weihnachtslieder, die so genannten »Noëls«, für einen vierstimmigen Instrumentalsatz. Die Volksmelodien wurden zumeist in ihrer originalen Schlichtheit belassen, die Begleitung jedoch besticht durch eine Fülle von bemerkenswerten Feinheiten der Harmonik, des Kontrapunkts und der instrumentalen Klangfarben. Am weitesten in der Berührung von Kunst- und Volksmusik ging Charpentier in seiner *Mitternachtsmesse* (*Messe de Minuit*). Jeder Satz verarbeitet mindestens ein Weihnachtslied, das durch seine einfache Melodik oder den ränzerischen Gestus eingängig ist. Den pastoralen Charakter, der für die Weihnachtsfeiern des Grand Siècle charakteristisch war, beschwört der wundersame Satz »Nuit« (Nacht) aus der Dialogmotette *In nativitate Domini canticum*. Hier komponierte Charpentier über das Mysterium von Christi Geburt ein atmosphärisches Notturmo.

Der Dirigent Paul McCreesh rekonstruierte eine Messe am Heiligen Abend, wie sie zu Lebzeiten Giovanni GABRIELIs in der venezianischen San Marco Basilika hätte erklingen können. Die für Venedig eigentümliche Symbiose von Religion, politischer Herrschaft und geschärftem Traditionsbewusstsein wird in der ersten Motette *Audite principes* angesprochen, deren Text sich anscheinend direkt an die versammelten Mitglieder der Oligarchie der Serenissima wendet. Drei Chöre finden sich alsbald zu einem wortgewaltigen sechzehnstimmigen Tutti zusammen. Die Motette *Salvator noster*, deren fanfarenartiges Eingangsmotiv allmählich das gesamte Satzgewebe durchdringt, drückt die überbordende Freude über das Geschehen in der Christnacht aus. Die Motette *O Jesu mi dulcissime* erzeugt überwältigende, glühende Emotionen, die bislang nur in der erotischen Tonsprache des weltlichen Madrigals anzutreffen waren.



Im Zentrum des von Paul McCreesh rekonstruierten Vespersgottesdienstes in der Dresdner Hofkapelle (um 1664) steht die *Historia der Geburt Jesu Christi* von Heinrich SCHÜTZ. Dem Schlusschor *Dank sagen wir alle Gott* folgte möglicherweise eine Predigt, bevor als Höhepunkt des Gottesdienstes das Magnificat gesungen wurde. An den höheren Festtagen schloss sich oft ein *concerto* im großen Stil an, wie das *O bone Jesu, fili Mariae*. Hier zeigt sich in der expressiven *sinfonia* zu Beginn und in den Passagen für Solostimme der italienische Einfluss im Kompositionsstil von Schütz.

Das Weihnachtskonzert von Arcangelo CORELLI ist das beliebteste seiner sechs Concerti grossi und erfreut sich größter Popularität. Der pastorale

Schlusssatz setzt sich von den vorangehenden fünf Sätzen durch einen ein-drucksvollen Wechsel von Moll nach Dur ab.

Aus Michael PRAETORIUS' spektakulärster Sammlung, der *Polyhymnia caduceatrix et panegyrica* von 1619, stammen die beiden Kirchenliedsätze *Puer natus in Bethlehem* und *In dulci jubilo*. Letzteres ist mit seinem im Küchenlatein abgefassten Text wahrscheinlich das berühmteste Weihnachtslied überhaupt. Mit den Variationen über *Nun lob mein Seel* erklingt eine der acht heute noch existierenden Orgelkompositionen von Praetorius – ein häufig bei Abendmahlsfeiern gesungenes Danklied. In *Puer nobis nascitur* aus der Sammlung *Musae Sioniae VI* (1609) wechseln lateinische und deutsche Strophen miteinander ab.



REMARQUES SUR LA MUSIQUE

Jean-Sébastien BACH utilisa le choral de Martin Luther *Nun komm, der Heiden Heiland*, destiné au premier dimanche de l'Avent à Leipzig, comme point de départ d'une cantate. En 1714, il avait déjà composé pour Weimar une cantate portant le même titre (BWV 61). L'exubérant chœur introductif, écrit dans le style italien, représente l'apparition du Sauveur de la manière que l'on employait, à l'époque de Bach, pour évoquer l'arrivée de personnages éminents.



Marc-Antoine CHARPENTIER adapta les traditionnels chants de Noël français pour un ensemble instrumental à quatre voix. Les mélodies populaires y conservent la plupart du temps leur dépouillement originel, tandis que l'accompagnement regorge de subtilités en matière d'harmonie, de contrepoint et de couleurs instrumentales. C'est dans sa *Messe de Minuit* que Charpentier a poussé le plus loin l'alliance de musique populaire et de musique savante. Chaque mouvement adapte au moins un chant de Noël qui, du fait de sa veine mélodique toute simple et de son caractère dansant, se retient très facilement. Le merveilleux mouvement *Nuit* du motet en dialogue *In nativitate Domini canticum* exalte le caractère pastoral typique des cérémonies de Noël du Grand Siècle. Charpentier écrit ici un nocturne riche d'atmosphère sur le mystère de la naissance du Christ.



Le chef d'orchestre Paul McCreesh a «reconstruit» une messe de Noël, telle qu'elle aurait pu être exécutée du temps de Giovanni GABRIELI dans la Basilique Saint-Marc de Venise. La symbiose, si typiquement vénitienne, de religion, de puissance politique et d'attachement à la tradition se trouve invoquée dans le premier motet *Audite principes*, dont le texte semble directement s'adresser à l'assemblée des hauts dignitaires de la Sérénissime. Trois chœurs se trouvent bientôt réunis sous la forme d'un imposant tutti à seize voix. Le motet *Salvator noster*, dont le motif initial aux allures de fanfare irrigue progressivement tout le mouvement, exprime la joie débordante provoquée par l'événement de la nuit de Noël. Le motet *O Jesu mi dulcissime* libère des émotions d'une ferveur que l'on ne trouvait jusqu'alors que dans la verve érotique des madrigaux profanes.

Au centre des vêpres de la Chapelle de la Cour de Dresde (autour de 1664) que Paul McCreesh a reconstruites, figure *l'Histoire de la Nativité* de Heinrich SCHÜTZ. Le chœur final *Dank sagen wir alle Gott* était peut-être suivi d'un prêche précédant le Magnificat qui représentait le véritable point culminant du service divin. Lors des fêtes religieuses les plus importantes, un *concerto* de style grandiose venait s'y adjoindre, tel le *O bone Jesu, fili Mariae*. L'expressive *sinfonia* du début et les passages pour voix seule révèlent l'influence de modèles italiens sur le style compositionnel de Schütz.

Le Concerto de Noël d'Arcangelo CORELLI est à la fois le plus apprécié et le plus célèbre de ses six *Concerti grossi*. Le mouvement conclusif, de

caractère pastoral, se démarque des cinq mouvements qui le précèdent par un passage plein d'effet du mode mineur au mode majeur.

Les deux cantiques *Puer natus in Bethlehem* et *In dulci jubilo* proviennent du plus imposant recueil de Michael PRAETORIUS *Polyhymnia caduceatrix et panegyrica* de 1619. Avec son texte en latin de cuisine, *In dulci jubilo* est vraisemblablement le chant de Noël le plus célèbre qui soit. Les variations sur *Nun lob mein Seel* constituent l'une des huit pièces pour orgue de Praetorius à nous être parvenues – un chant de grâces souvent entonné au moment de la communion. Dans *Puer nobis nascitur*, qui fait partie du recueil *Musae Sioniae VI* de 1609, alternent strophes en latin et en allemand.

(Traduction: Hugues Mousseau)



JOHANN SEBASTIAN BACH

❶ **Nun komm, der Heiden Heiland**

Nun komm, der Heiden Heiland,
der Jungfrauen Kind erkannt,
des sich wundert alle Welt:
Gott solch Geburt ihm bestellt.

Martin Luther, 1524

JOHANN SEBASTIAN BACH

Come now, Saviour of the gentiles

Come now, Saviour of the gentiles,
known to be the child of a Virgin;
the whole world marvels
that God should have ordained such a
birth for Him.

Martin Luther, 1524

GIOVANNI GABRIELI

❸ **Audite principes**

Audite principes,
et auribus percipite omnes habitatores
terrae,
et exultate.
Audite senes
quae loquor vobis:
audiat terra verba oris mei in laetitia.
Audite patres
et super filiis vestris narrate
cum jubilo mirabilia magna.
Audite hodie serenissimi principes,
hodie veneranda senectus,
hodie praestantissimi patres.
Salvator noster natus est.

Gaudeamus,
quoniam una cuncta est laetitia,

GIOVANNI GABRIELI

Hear, O ye princes

Hear, O ye princes,
and with your ears perceive, all ye
inhabitants of the earth
and rejoice.
Hear, O ye elders,
what I say to you:
may the earth hear the words of my mouth
with joy.
Hear, O ye forefathers,
and tell to your sons
great marvels with jubilation.
Hear today, O most serene princes,
hear today, O most reverend elders,
hear today, O most excellent forefathers.
Our Saviour is born.

Let us rejoice,
for there is one joy for all,



communis est ratio,
melliflui sunt coeli
vineae florent
et montes exultent.
Venite igitur omnes
et exultemus
et jubilemus
et gaudeamus,
quoniam puer natus est nobis
et filius datus est nobis
et salvator donatus est nobis.
Alleluia.

MARC-ANTOINE
CHARPENTIER

Messe de Minuit

KYRIE

[8] Premier Kyrie (*Joseph est bien marié*)

Second Kyrie

CHŒUR

Kyrie eleyson.

Noël d'André RAISON (av. 1650–1719):
Joseph est bien marié

HAUTE-CONTRE I, TAILLE I, BASSE I
(*Or nous dites Marie*)

[9] Christe eleyson.

one mind in common,
the heavens flow with sweetness,
the vineyards flourish,
and the mountains exult.
O come, therefore, all ye people,
and let us exult
and let us be joyful
and let us rejoice,
for a boy is born to us
and a son is given to us
and a Saviour is presented to us.
Alleluia.

MARC-ANTOINE
CHARPENTIER

Midnight Mass

KYRIE

First Kyrie (*Joseph est bien marié*)

Second Kyrie

CHORUS

Lord, have mercy on us.

Noël by André RAISON (before 1650–1719):
Joseph est bien marié

HAUTE-CONTRE I, TENOR I, BASS I
(*Or nous dites Marie*)

Christ, have mercy on us.



Second Christe (*Une jeune pucelle*)

CHŒUR

Kyrie eleyson

Noël de Nicolas-Antoine LEBÈGUE

(av. 1631–1702):

Une jeune pucelle

GIOVANNI GABRIELI

10 **Salvator noster**

Salvator noster
hodie dilectissime natus est,
gaudeamus omnes,
exultet igitur sanctus,
quia appropinquat ad palmam,
gaudeat peccator,
quia invitatur ad veniam,
animetur gentilis,
quia invitatur ad vitam.
Alleluia.

11 **O Jesu mi dulcissime**

O Jesu mi dulcissime,
adoro te in stabulo commorantem.
O puer dilectissime,
adoro te in praesepio iacentem.
O Christe, rex piissime,
adoramus te in faeno cubantem,
in coelo fulgentem.
O mira Dei pietas!

Second Christe (*Une jeune pucelle*)

CHORUS

Lord, have mercy on us.

Noël by Nicolas-Antoine LEBÈGUE

(before 1631–1702):

Une jeune pucelle

GIOVANNI GABRIELI

Our Saviour

Our Saviour,
dearly beloved, is born today,
let us all rejoice,
let the holy man exult therefore
because he approaches victory,
let the sinner rejoice
because he is summoned to forgiveness,
let the pagan be given courage
because he is summoned to life.
Alleluia.

O my most sweet Jesu

O my most sweet Jesu,
I adore you abiding in the stable.
O most beloved child,
I worship you lying in the manger.
O Christ, most holy king,
we worship you asleep in the hay,
resplendent in heaven.
O wondrous compassion of God!



O singularis charitas!
Christus datus est,
Jesus natus est;
datus est a patre,
natus est de virgine matre.
O divina ergo proles,
te colimus hic homines
ut veneremur coelites.

HEINRICH SCHÜTZ

12 Dank sagen wir alle Gott

Dank sagen wir alle Gott unserm Herrn
Christo,
der uns mit seiner Geburt hat erleuchtet
und uns erlöset hat mit seinem Blute
von des Teufels Gewalt.
Den sollen wir alle mit seinen Engeln
loben mit Schalle, singen:
Preis sei Gott in der Höhe.

13 O bone Jesu, fili Mariae

SOPRANO I

O bone Jesu, fili Mariae virginis, plene
misericordia et pietate.

TUTTI

Jesu, sole serenior
et balsamo suavior,
omni dulcore dulcior,
prae cunctis amabilior.

O unique love!
Christ is given,
Jesus is born;
he was given by the father
and born of a virgin mother.
O divine offspring,
as men we honour you here
that we may worship you as citizens of heaven.

HEINRICH SCHÜTZ

Thanks say we all unto God

Thanks say we all unto God, our Lord
Jesus
Christ, who by his birth hath given light to
us and redeemed us by his blood from
the power of the devil.
Let us therefore praise him, in music, with
all his angels, singing:
Praise be to God in the highest!

Good Jesus, son of the Virgin Mary

SOPRANO I

Good Jesus, son of the Virgin Mary, full of
mercy and pity.

TUTTI

Jesus, brighter than the sun,
more fragrant than balsam,
sweeter than any sweet,
and loveliest of all things.





ALTO

Amabilis Jesu, transfige medullas animae
meae suavissimo amoris tui jaculo; perfode
cor meum ignea charitate tua.

TUTTI

Jesu, summa benignitas,
mihi cordis jucunditas,
incomprehensa bonitas,
tua me stringit caritas.

TENORE I

Da mihi, Domine, speciose prae filiis
hominum, ut te solum amem, te solum
desiderem, per te solum ambulem, ad te
solum perveniam, in te solo adquiescam.

TUTTI

Jesu, decus angelicum,
in aure dulce canticum,
in ore mel mirificum,
in corde nectar caelicum.

BASSO

Oleum effusum nomen tuum, o Christe,
nomen dulce, nomen salutare.

SOPRANO I, ALTO, TENORE I, BASSO

Adjuva ergo nos et salva nos, quia tu solus
es Salvator noster: lux, via, vita, salus
nostra,

ALTO

Loving Jesus, pierce the inmost marrow of
my soul with the sweet dart of thy love,
and warm my heart with the flame of thy
compassion.

TUTTI

Jesus, height of loving kindness,
joy of my heart,
uncomprehended goodness,
thy love clasps me to thee.

TENOR I

Grant, o Lord, beautiful beyond the sons of
men, that I may love thee alone, that I may
desire thee alone, that I may walk only in
thy path, reach only thee, and rest in thee
alone.

TUTTI

Jesus, God, sweet song
of angels in the ear,
wonder-working honey in the mouth,
and heavenly nectar in the heart.

BASS

Thy name is as oil poured out, O Christ,
thy sweet, thy saving name.

SOPRANO I, ALTO, TENOR I, BASS

Wherefore help us and save us, for thou
alone art our saviour – light, way, life and
salvation,

TUTTI

Redemptor mundi.

SOPRANO I/II, ALTO, TENORE I/II,
BASSO

Caeli cives, occurrite,
portas vestras attollite.

TUTTI

Caeli cives, occurrite,
portas vestras attollite,
triumphatori dicite:
“Ave Jesu, rex inclyte!”

MICHAEL PRAETORIUS

15 Puer natus in Bethlehem

Puer natus in Bethlehem
Unde gaudet Hierusalem.
Alleluia.

Singet, jubiliret, triumphiret
Unserm Herren dem König der Ehren.

Reges de Saba veniunt,
Aurum, thus, myrrham offerunt.
Alleluia.
Singet, *etc.*

Hic jacet in praesepio
Qui regnat sine termino.
Alleluia.
Singet, *etc.*

TUTTI

Redeemer of the world.

SOPRANO I/II, ALTO, TENOR I/II,
BASS

Heaven dwellers, hasten hither,
lift up your gates.

TUTTI

Heaven dwellers, hasten hither,
lift up your gates,
greet the triumphant victor, crying
“Hail to Jesus, king of high renown!”

MICHAEL PRAETORIUS

A boy is born in Bethlehem

A boy is born in Bethlehem,
whence Jerusalem rejoices,
Alleluia.

Sing, rejoice, triumph,
all honour to our Lord, the king.

The kings came there from Sheba,
bringing gold, incense and myrrh,
Alleluia.
Sing, rejoice, *etc.*

Here lies in the little crib
he whose reign is without end.
Alleluia.
Sing, rejoice, *etc.*





Mein Herzenskindlein,
Mein liebstes Freundlein,
O Jesu.

Ein Kind geboren zu Bethlehem,
Des freuet sich Jerusalem,
Alleluja.

Die Köng aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachtn sie dar,
Alleluja.

Hie leit es in dem Krippelein,
Ohn Ende ist die Herrschaft sein,
Alleluja.

In hoc natali gaudio
Benedicamus Domino.
Alleluia.
Singet, *etc.*

Laudetur sancta Trinitas,
Deo dicamus gratias.
Alleluia.
Singet, *etc.*

Mein Herzenskindlein,
Mein liebstes Freundlein,
O Jesu.

Für solche gnadenreiche Zeit,
Sei Gott gelobt in Ewigkeit,
Alleluja.

Child of my heart,
my dearest little friend,
O Jesu.

A child is born in Bethlehem,
whence Jerusalem rejoices,
Alleluia.

The kings came there from Sheba,
bringing gold, incense and myrrh,
Alleluia.

Here lies in the little crib
he whose reign is without end.
Alleluia.

For this time of such grace
God be praised in all eternity,
Alleluia.
Sing, rejoice, *etc.*

Praise be to the holy Trinity,
now and for evermore,
Alleluia.
Sing, rejoice, *etc.*

Child of my heart,
my dearest little friend,
O Jesu.

For this time of such grace
God be praised in all eternity,
Alleluia.

Lob sei der heiligen Dreifaltigkeit.
Nun und in alle Ewigkeit,
Alleluja.

[16] Puer nobis nascitur

Puer nobis nascitur,
Rector angelorum,
In hoc mundo pascitur
Dominus Dominorum.

Uns ist gborn ein Kindelein,
Von einer Jungfrau reine,
Marie ist die Mutter sein,
Sein Vater Gott alleine.

In praesepe ponitur,
Faeno juvencorum,
Cognoverunt Dominum,
Christum regem coelorum.

In ein Kripp ward er gelegt,
Der all Ding regieret,
Das Ochsein und Eselein
Erkannten Gott den Herren.

Hinc Herodes timuit
Magno cum tremore,
Infantes et pueros
Occidit cum dolore.

Kön'g Herodes das verdross,
Viel Kindlein ließ er töten,

Praise be to the holy Trinity,
now and for evermore,
Alleluia.

To us is born a child

To us is born a child,
guardian of the angels,
in this world lives
the Lord of Lords.

To us is born a child
of a spotless virgin;
Mary is his mother,
his father God alone.

In a manger was he laid,
in the hay of oxen:
they recognized the Lord,
Christ the king of heaven.

In a manger was he laid,
he who reigns over all things;
the ox and ass
recognized God the Lord.

This made King Herod afraid,
with great trembling
he killed in his wrath
many babes and children.

This galled King Herod,
who had many children killed;





Er wüt't und tobt ohn all Maß,
Des ist er nun in Nöten.

Qui natus ex Maria
Die hodierna
Perducat nos cum gratia
Ad gaudia superna.

Der von Maria ward geboren,
An diem heutgen Tage,
Der wolle sein liebs Himmelreich
Uns nimmermehr versagen.

Nos de tali gaudio
Cantemus in choro,
In chordis et organo
Benedicamus Domino.

Drum seid fröhlich allermeist,
Lobsingt und jubiliert,
Gott Vatr, Sohn und heiligen Geist,
Dem sei Preis, Dank und Ehre.

18 In dulci jubilo

In dulci jubilo
Nun singet und seid froh:
Unsers Herzens Wonne
Leit in praeseptio
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O.

he raged and raved beyond all measure,
for he was now in a plight.

He who was born of Mary
on this very day
would never deny us
his dear heavenly realm.

He who was born of Mary
on this very day
would lead us by his grace
to heavenly joy.

Of such joy
let us sing together,
with strings and organ
let us praise the Lord.

Therefore be exceeding joyful,
sing praises and exult
to God the Father, Son and Holy Ghost,
to whom be praise, thanks and glory.

In sweet jubilation

In sweet jubilation
now sing and rejoice:
our heart's delight
lies in a manger
and shines like the sun
in his mother's bosom.
You are the first and last.

O Jesu parvule,
Nach dir ist mir so weh;
Tröst mir mein Gemüte,
O puer optime;
Durch alle deine Güte,
O princeps gloriae,
Trahe me post te.

O Patris caritas,
O nati lenitas,
Wir wären all verloren
Per nostra crimina,
So hat er uns erworben
Coelorum, gaudia.
Eya wären wir da.

Ubi sunt gaudia,
Nirgends mehr denn da.
Da die Engel singen
Nova cantica
Und die Schellen klingen
In regis curia.
Eya wärn wir da!

O little Jesus,
I so long for you;
comfort my soul,
O best boy;
by all your good,
O prince of glory,
draw me after you.

O love of the Father,
O mildness of the Son!
We were all lost
through our sins
until you gained for us
the joys of heaven:
O that we were there!

Where are joys?
Nowhere more than there.
There the angels sing
new songs
and the bells ring
in the court of the king:
O that we were there!



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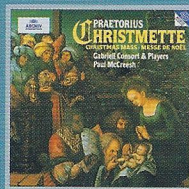
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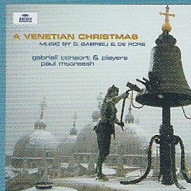
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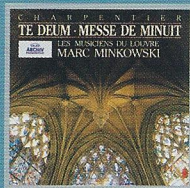
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MARC-ANTOINE CHARPENTIER 7 Nuit ✱ 8-9 Messe de Minuit (extract)

GIOVANNI GABRIELI 10 Salvator noster ✱ 11 O Jesu mi dulcissime

HEINRICH SCHÜTZ 12 Dank sagen wir alle Gott (from *The Christmas Story*)

13 O bone Jesu, fili Mariae

ARCANGELO CORELLI 14 Pastorale (from *Christmas Concerto*)

MICHAEL PRAETORIUS 15 Puer natus in Bethlehem ✱ 16 Puer nobis nascitur

17 Nun lob mein Seel (organ) ✱ 18 In dulci jubilo

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