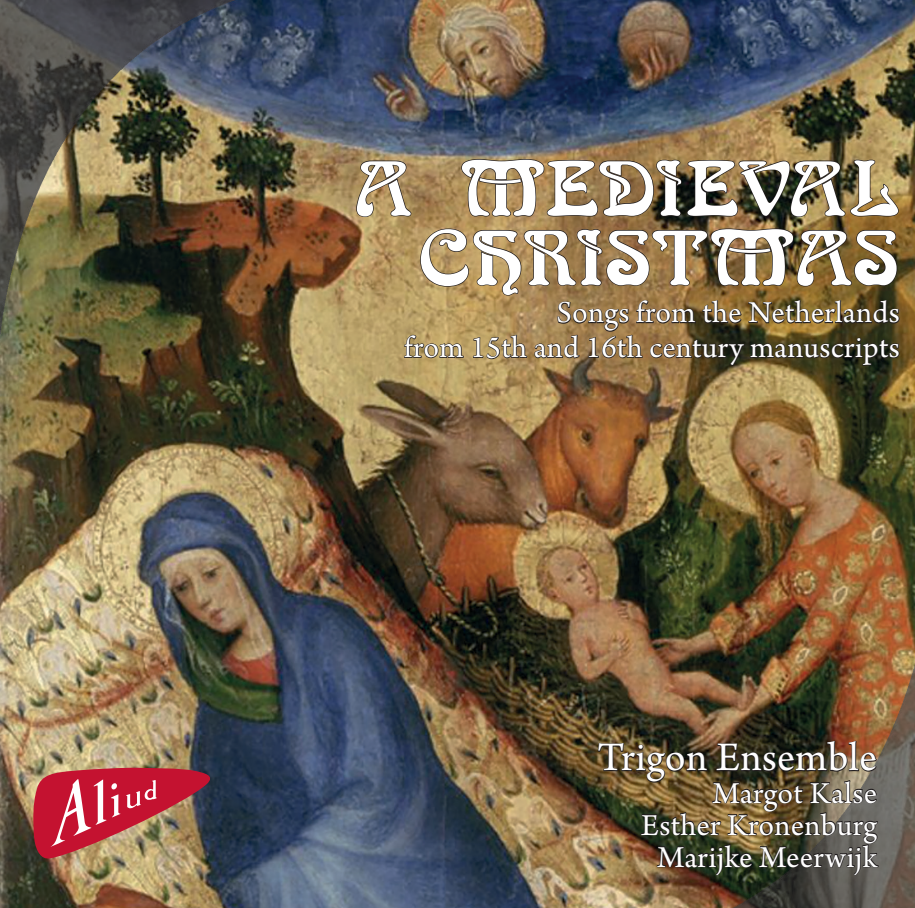




A MEDIEVAL CHRISTMAS

Songs from the Netherlands
from 15th and 16th century manuscripts

Aliud

Trigon Ensemble
Margot Kalse
Esther Kronenburg
Marijke Meerwijk

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Trigon Ensemble

- | | |
|--|-------|
| 1. Ave celestis regina a2 (<i>Utrecht, ca. 1480</i>) | 02:20 |
| 2. Ons is gheboren nu ter tijt a2 (<i>Utrecht</i>) | 02:34 |
| 3. Septem gaudia beate Marie: Gaude virgo a1(<i>Utrecht</i>) | 02:54 |
| 4. Ave maris stella a2 (<i>Utrecht</i>) | 01:45 |
| 5. Laet ons mit hoegher vrolicheit a1 (<i>Utrecht</i>) | 03:12 |
| 6. Ave maris stella a2 (<i>Begijnhof Amsterdam, after 1609</i>) | 02:32 |
| 7. Ave Maria, O suiiver maecht a2 (<i>Begijnhof Amsterdam</i>) | 03:42 |
| 8. Iubilemus singuli a3 (<i>IJsselvallei / Zwolle</i>) | 02:12 |
| 9. O suver maecht van Ysrahel a1 (<i>Utrecht</i>) | 04:39 |
| 10. Nicolai solempnia a3 (<i>Utrecht</i>) | 02:46 |
| 11. Het viel een hemels dauwe a2 (<i>Soeterbeeck</i>) | 03:38 |
| 12. Een kindekijn is ons gheboren / Die coninghen uut orienten a1 (<i>Utrecht</i>) | 04:35 |
| 13. Ad festum leticie a2 (<i>Soeterbeeck</i>) | 01:40 |
| 14. Laet ons mit harten reyne / Ons is een kint gheboren a1 (<i>Utrecht</i>) | 05:09 |
| 15. Iubilis Bernardi: Ihesu dulcis memoria a2 (<i>Utrecht</i>) | 02:41 |
| 16. O maiestas deica a3 (<i>Utrecht</i>) | 01:47 |
| 17. Regi psallens hec contio a2 (<i>Utrecht</i>) | 01:48 |
| 18. Universalis ecclesia a3 (<i>Utrecht</i>) | 05:41 |
| 19. Totus mundus sit iocundus a2 (<i>Utrecht</i>) | 01:41 |
| 20. In dulci iublio a2 (<i>Tongeren</i>) | 02:52 |

Total Time: 60:10

A MEDIEVAL CHRISTMAS

On this CD Trigon sings Christmas carols from 15th and 16th century manuscripts of the Modern Devotion movement. These include manuscripts from a convent near Utrecht (*Berlin 190*), one from the former Soeterbeeck convent, the Tongeren Manuscript and a manuscript from Zwolle / the IJssel Valley. Trigon also sings two songs found in a manuscript from the 'rondebegynhof', the encircled Beguinage in Amsterdam, dating from the start of the 17th century.

The Modern Devotion was a movement of spiritual revival within the medieval Roman Catholic Church that arose at the end of the 14th century. This was a period of great unrest. The Plague was a regular scourge in all of Western Europe and wars were forever being waged. Adherents of the Modern Devotion, with their doctrine of following Christ's example, spread spiritual relief and comfort. Two of the founders were Geert Groote from Deventer (1340-1384) and Thomas à Kempis (1380-1472). As in all reformative movements, they wanted to go back to the source: back to the religion of the first Christians, living together in simplicity and sobriety with as few possessions as possible.

The music of the Modern Devotion is pure and simple and therefore very accessible. One sees the ideas of the movement reflected in their music. Most of the songs are monodic, but for the great celebration of Christmas many polyphonic songs are found in the manuscripts. There are songs in Latin, in Middle Dutch and in a mixture of Latin and Dutch. Of the latter genre, the still widely known Christmas carol *In dulci iubilo* is a good example.

The music sung by the Amsterdam beguines at the start of the 17th century, although notated later, links up seamlessly with the music of the Modern Devotion. At that time the beguines lived in a city, which since the Alteration of 1578 (*Protestant takeover*) and the 1580 decrees by the states of Holland, forbade the public celebration of the mass and any preaching for Roman Catholic citizens. Catholic rituals were only allowed if they took place without any form of outward show. And this while Roman Catholics formed nearly half (47%) of the population of the Republic of the Seven United Provinces and the southern Generality Lands!

In the Middle Ages, much attention was paid to the emotions of the people surrounding the Virgin Mary and Jesus. Take the figure of Joseph for instance who, as we read in the Gospel of St Matthew, decided

to leave Mary when it became apparent that she was pregnant from someone else. But as a result of the intervention of an angel, he stayed with his wife. King Herod too, and the Slaughter of the Innocents he instigated, are regularly mentioned in these songs. People had a keen sense of drama! Often direct speech is used in the lyrics.

PRONUNCIATION OF THE TEXTS

Trigon does not sing from these manuscripts using the standard Church Latin pronunciation. In the Middle Ages, Church Latin – which, in fact, is Latin with an Italian pronunciation – was not yet widely accepted. Latin was a dead language which was imported locally; it had many varieties in pronunciation when used in speaking or in singing. Margot Kalse made a reconstruction of the Dutch pronunciation of Latin by taking as a starting point the way the Dutch today pronounce words derived from Latin. An example: the Dutch do not pronounce the second syllable of Jesus with an /y/ like the French, neither with an /u/ like the Italians (the common pronunciation in Church Latin), but with an /Y/ as in Dutch word put, which is close to the English /ə /.

TRIGON ENSEMBLE

Trigon, an ensemble of specialists, sings and studies medieval spiritual music directly from the manuscripts. The aim is not to be 'authentic', since no one knows exactly

what medieval music sounded like. But what we can do is to approach this music from as close-up as possible i.e. in the original sources. That is why Trigon sings and practices from the early notations such as they are found in the manuscripts. Trigon is the name of a specific notation symbol in Gregorian chant, also known as neumes, indicating a lightly produced sound that ascends and then descends.

Characteristic of early music are modalities and movement. They give the music its inspirational quality. Trigon aims to enliven this movement in their interpretation and thereby communicate the inspiration by means of a sound that touches people literally with its vibrations. Singing from the original manuscripts makes this inspiration tangible, partly because of the amount of time and precision with which the manuscripts were prepared, but also because its notation with neumes allows for an expression of movement which is not present in modern notation.

Trigon was the winner of the International Young Artist's Presentation in Antwerp in 1998. Since then they have been invited to perform at the Festival of Flanders Antwerp, Tongeren and Bruges (BE) and at the Holland Festival of Early Music Utrecht (NL). Trigon have



also performed in the Early Music Series of the Warwick Arts Society (UK), in the Network Series of STOOM (NL), at the Day of Early Music in Alden Biezen in Belgium, the Festival for Early Music of Brezice in Slovenia, and many other venues and festivals in the Netherlands and elsewhere. Trigon also sang during the Canto Aperto in St. Truiden (B) and in the Musica Sacra Festival in Maastricht. For the Prinsenhof museum in Delft (NL), situated in the former Agatha convent, Trigon recorded songs from a manuscript belonging to the convent.

In 2000 Trigon's CD '**Music for Candlemas**' appeared, with Gregorian Chant and early polyphony from the École de Notre Dame, under the label Passacaille (no. 932). Some quotations from reviews: 'a daring interpretation of 13th-century vocal music from the Notre Dame in Paris...The Gregorian chants as well as the polyphonic songs from the Magnus Liber Organi emanate a sense of peace as a result of this devout rendering' (De Standaard, B) 'Trigon manages to convince...expression comes first with Trigon. Trigon sings clearly and powerfully and their first CD is an immediate important contribution to the early medieval repertoire' (Tijdschrift Oude Muziek, NL). Trigon have also recorded 16th-century Gregorian Chant from Antwerp on the CD '**Jean de Castro**' (Passacaille 931).

Trigon has an interdisciplinary attitude to medieval music; the ensemble approaches the music not only musically and vocally but also musicologically, historically, paleographically and linguistically (regarding the pronunciation of medieval Dutch, French and German and also in the way Latin was pronounced in these languages).

The CD '**Songs of Peace and Consolation**', released by Aliud Records, includes recordings of songs from several manuscripts. The texts of the Dutch and Latin songs are printed in the CD booklet with an English translation. Nearly all the songs on the CD can be read simultaneously in the book described above. That gives the book and the CD their educational value. Some comments from the press about the CD: 'The three singers are excellent, whether in unison or trio' (Early Music Magazine, october 2014) 'accessible music...convincingly recorded on CD...surprising compositions in exemplary renderings' (Leeuwarder Courant, June 2013). 'The CD Songs of Peace and Consolation pays tribute to a Dutch musical legacy that has been underexposed for a long time: the vocal music of the Modern Devotion, of the Sisters and Brothers of the Common Life, the Windesheim choir members. The CD presents a broad mixture of monophonic and polyphonic Latin and Middle Dutch songs and hymns, sung in variation of ways that never bores. The clear voices of the three female singers rep-

resent as it were what was one of the highest musical aims of the Modern Devotion: *uniformitas vocum, singing as with one voice*' (U. Hascher-Burger in Klankbord).

Artistic Director **Margot Kalse** founded the Trigon ensemble in connection with her final exam as Performing Musician (Master's degree) having followed the Early Vocal Music course taught by Rebecca Stewart in the Fontys Academy of Music and Performing Arts in Tilburg in 1998. At the same institute she taught vocal technique for early music for the next seven years. She has attended master classes with Diane Forlano, Emma Kirkby, Max van Egmond and others. She also studied solo singing at the Royal Conservatory in The Hague and Dutch language (early literature) at Leiden University. As the artistic and musical director of the Key2Singing foundation she conducted three Baroque operas and a project with motets and madrigals by Monteverdi and Gesualdo.

Esther Kronenburg started singing while she was studying Italian at the University of Utrecht and then went on to study Early Vocal Music at the conservatory in Tilburg. At the same time she attended master classes with Anne Azéma, Johannette Zomer, Evelyn Tubb, Raquel Andueza and others. Since her graduation in 2012 she has been taking lessons with Xenia Meijer.

She performs regularly as a soloist but sings mainly in ensembles particularly with music from the Middle Ages and the Renaissance. She sings in Trigon, the Hemony ensemble, Oriana, Cantores Sancti Gregorii and other groups. With these ensembles she has performed at early music festivals in the Netherlands, Belgium and Russia.

Marijke Meerwijk is specialised in the music of the Middle Ages and the Renaissance. In 2005 she started studying Early Vocal Music at the Fontys Academy of Music and Performing Arts in Tilburg with Rebecca Stewart. She also studied musicology at the University of Utrecht, at the Humboldt University in Berlin and at the Martin Luther University in Halle. At the moment she is doing a Master's study in historical musicology at the Hochschule für Musik Franz Liszt in Weimar. Marijke gives concerts with diverse ensembles, including the Hemony Ensemble, and has collaborated in CD recordings with Ensemble Nusmido, Quinta Vox, Cantus Modalis and others.



EEN MIDDELEEUWSE KERSTMIS

Op deze Cd zingt Trigon kerstliederen uit 15e en 16e eeuwse Nederlandse handschriften van de Moderne Devotie beweging, waaronder een handschrift dat afkomstig is uit een vrouwenklooster in de buurt van Utrecht (*Berlijn 190*), een handschrift afkomstig uit het voormalige Soeterbeeck convent, het handschrift Tongeren en een handschrift uit Zwolle / de IJsselvallei. Daarnaast hoort u enkele liederen uit een handschrift afkomstig van het 'rondebegynhof tot Amsterdam' uit het begin van de zeventiende eeuw.

De Moderne Devotie, een spirituele vernieuwingsbeweging binnen de middeleeuwse katholieke kerk, kwam op aan het eind van de veertiende eeuw. Dat was een tijd van grote onzekerheid. De pest woedde in heel West Europa en er was altijd wel ergens oorlog. Hun toewijding aan het navolgen van Christus bracht de Moderne Devoten verlichting en troost. Grondleggers waren Geert Groote uit Deventer (1340-1384) en Thomas a Kempis (1380-1472). Zoals in alle hervormingsbewegingen wilde men terug naar de bron: terug naar het geloof van de eerste christenen en samen leven in eenvoud en soberheid met zo min mogelijk bezit.

De muziek van de Moderne Devotie is puur en eenvoudig en daardoor heel toegankelijk. Zo zie je de ideeën van de beweging terugkomen in de muziek. De meeste liederen zijn eenstemmig, maar voor het grote feest Kerstmis zijn er veel meerstemmige liederen genoteerd. Er zijn liederen in het Latijn, in het Middelnederlands en in gemengd Latijn-Nederlands. Hiervan is het nu nog bekende kerstlied *In dulci iubilo* een voorbeeld.

De muziek die de Amsterdamse begijnen zongen in het begin van de zeventiende eeuw sluit, hoewel later genoteerd, naadloos aan op de muziek van de Moderne Devotie. De begijnen woonden op dat moment midden in een stad die sinds de Alteratie van 1578 en de plakkatens van de Staten van Holland uit 1580 de openlijke viering van de mis en de prediking voor de rooms-katholieke stadsgenoten had verboden en alleen katholieke rituelen duldde als die plaatsvonden zonder enige vorm van uiterlijk vertoon. Dit terwijl rooms-katholieken bijna de helft (47%) van de bevolking van de Republiek en de Generaliteitslanden vormden!

In de middeleeuwen besteedde men veel aandacht aan de emoties van de figuren rondom Maria en Jezus. Bijvoorbeeld Josef, die, zoals in het evangelie van Mattheus staat, aanvankelijk weg wilde gaan bij Ma-

ria, toen bleek dat ze zwanger was van een ander. Maar door tussenkomst van een engel bleef hij toch bij Maria. Ook koning Herodes komt veel voor in de liederen en de kindermoord die hij veroorzaakte wordt breed uitgemeten. Men had gevoel voor drama! Vaak wordt dan ook directe rede gebruikt in de liederen.

DE UITSPRAAK VAN DE LATIJNSE TEKSTEN

Trigon zingt het Latijn uit deze handschriften niet in de standaard uitspraak, het Kerklatijn. In de Middeleeuwen was het Kerklatijn, dat in feite de Italiaanse uitspraak is, nog geen gemeengoed. Het Latijn was een dode taal die werd geïmporteerd; men sprak het uit en zong het in de eigen tongval. Zo ook in de Nederlanden. Margot Kalse heeft een reconstructie gemaakt van de Nederlandse uitspraak van het Latijn door uit te gaan van hoe wij de uit het Latijn afkomstige woorden in onze taal nog steeds uitspreken. Een voorbeeld: de tweede lettergreep van Jezus spreken wij niet uit met uu zoals de Fransen en niet met oe zoals de Italianen (en dus het Kerklatijn), maar met de u van put.

TRIGON ENSEMBLE

Het specialistenensemble Trigon zingt en bestudeert middeleeuwse (spirituele) muziek, direct vanuit de handschriften. Het doel hiervan is niet zozeer om 'authentiek' te

zijn, want hoe de middeleeuwse muziek indertijd precies heeft geklonken kan niemand echt weten. Wat we kunnen doen, is deze muziek van zo dichtbij mogelijk benaderen: vanuit de originele bronnen. Daarom studeert en zingt Trigon vanuit de oude notaties, zoals ze in de handschriften staan. Trigon is de naam van een bewegingsteken in het gregoriaans, ook wel neum genoemd, dat staat voor een licht gezongen klank, die eerst iets omhoog beweegt en dan iets omlaag.

Kenmerkend voor vroege muziek zijn modaliteit en beweging. Deze geven de muziek haar bezieling. Trigon beoogt in haar interpretatie deze beweging te verlevendigen en zo over te brengen, middels een klank die letterlijk raakt door haar trilling. Zingend uit de originele manuscripten is deze bezieling voelbaar, mede door de zee aan tijd en de precisie waarmee de handschriften zijn vervaardigd, maar ook doordat het notenbeeld met de neumen beweging kan uitdrukken, die in moderne notatie weg valt.

Trigon was winnaar van de International Young Artist's Presentation te Antwerpen in 1998. Sindsdien werd zij uitgenodigd door het Festival van Vlaanderen Antwerpen, Tongeren en Brugge (BE) en door het Holland Festival Oude Muziek Utrecht (NL). Verder trad Trigon op in de Early Music Series van de Warwick



Arts Society (E), de Netwerkserie van de STOOM (NL), de Dag van de Oude Muziek te Alden Biezen in België, het Festival voor oude muziek van Brezice in Slovenië, en vele andere podia en festivals in binnen- en buitenland. Trigon zong tijdens Canto Aperto te St. Truiden (B) en in Festival Musica Sacra Maastricht. Trigon nam voor museum het Prinsenhof in Delft, gevestigd in het voormalige Agatha convent, gezongen op uit een manuscript van dit klooster.

In 2000 verscheen Trigons Cd '**Music for Candlemas**', met gregoriaans en vroege polyfonie uit de École de Notre Dame, bij het label Passacaille (no. 932). Enkele recensiecitaten: 'een gedurfde interpretatie van de 13de eeuwse vocale muziek uit de Notre Dame van Parijs...De gregoriaanse gezangen alsook de meerstemmige polyfone gezangen uit het boek Magnus Liber Organi stralen door de devote vertolking een bijzondere rust uit' (De Standaard, B) 'Trigon weet te overtuigen...de expressie staat bij Trigon voorop...Trigon zingt helder en krachtig en hun eerste Cd is gelijk een aanwinst in het vroegmiddeleeuwse repertoire' (Tijdschrift Oude Muziek, NL). Trigon-project zette zestiende-eeuws Gregoriaans uit Antwerpen op de CD '**Jean de Castro**' (Passacaille 931).

Trigon heeft een interdisciplinaire benadering van de middeleeuwse muziek; het ensemble benadert de muziek niet alleen muzikaal en vocaal, maar ook musicologisch, historisch, handschriftkundig, en taalkundig (wat betreft de uitspraak van het middeleeuwse Nederlands, Frans, Duits, en het Nederlandse, Franse, Duitse Latijn).

Op de Cd '**Songs of Peace and Consolation**', uitgebracht bij Aliud Records, zijn opnames te horen van gezangen uit de verschillende handschriften. De teksten van de Nederlandse en Latijnse liederen staan in het Cd-boekje afgedrukt, met een Engelse vertaling. Bijna alle liederen van de Cd kunnen, in de originele notatie, worden meegelezen in het bovenbeschreven boek. Zo vormen boek en Cd ook een educatief geheel. In de pers werd over de Cd geschreven: 'The three singers are excellent, whether in unison or trio' (Early Music Magazine, oktober 2014) 'toegankelijke muziek...overtuigend op Cd gezet...verrassende werkjes in voorbeeldige uitvoeringen' (Leeuwarder Courant, juni 2013) 'De Cd Songs of Peace and Consolation is een hommage aan een Nederlands muzikaal erfgoed dat lange tijd onderbelicht is geweest: de vocale muziek van de Moderne Devotie, van Zusters en Broeders van het Gemene Leven, de Windesheimer koorvrouwen en koorheren. De Cd toont een brede mix uit eenstemmige en meerstemmige, Latijnse en Middelneder-

landse liederen en hymnen, gezongen op een afwisselende manier die nooit verveelt. De heldere stemmen van de drie zangeressen, uitstekend op elkaar afgestemd, geven als het ware weer wat een van de hoogste muzikale doelen van de Moderne Devotie is geweest: *uniformitas vocum, gezang als uit één mond* (U. Hascher-Burger in Klankbord).

Artistiek leider **Margot Kalse** richtte Trigon ensemble op naar aanleiding van haar examen Uitvoerend Musicus (Master) aan de opleiding Early Vocal Music bij Rebecca Stewart aan het Fontys conservatorium te Tilburg in 1998. Aan dit instituut gaf zij vervolgens zeven jaar les in vocale techniek voor de oude muziek. Zij volgde masterclasses bij o.a. Diane Forlano, Emma Kirkby en Max van Egmond. Zij studeerde tevens solozang aan het Koninklijk Conservatorium te Den Haag en Nederlands (oude letteren) aan de RU Leiden. Als artistiek en muzikaal leider van stichting Key2Singing dirigeerde zij drie barokopera's en een project met motetten en madrigalen van Monteverdi en Gesualdo.

Esther Kronenburg begon met zingen tijdens haar studie Italiaans in Utrecht en is Early Vocal Music gaan studeren aan het conservatorium van Tilburg. Ze volgde daarnaast masterclasses bij o.a. Anne Azéma, Johannette Zomer, Evelyn Tubb en Raquel Andueza. Sinds haar afstuderen in 2012 heeft ze les bij Xenia Meijer. Ze treedt regel-

matig op als solozangeres, maar voorname-lijk in ensembleverband, met de nadruk op muziek uit de middeleeuwen en renaissance. Ze zingt o.a. in Trigon, het Hemony ensemble, Oriana en Cantores Sancti Gregorii. Met deze ensembles heeft ze opgetreden in oude muziekfestivals in Nederland, België en Rusland.

Marijke Meerwijk is gespecialiseerd in de muziek van Middeleeuwen en Renaissance. Zij studeerde vanaf 2005 Early Vocal Music aan het Fontys conservatorium te Tilburg bij Rebecca Stewart. Daarnaast studeerde ze muziekwetenschap aan de Universiteit Utrecht, aan de Humboldt Universiteit in Berlijn en aan de Martin Luther Universiteit in Halle. Momenteel doet ze een Master historische muziekwetenschap aan de Hochschule für Musik Franz Liszt in Weimar. Marijke geeft concerten met diverse ensembles, waaronder het Hemony Ensemble, en heeft meegewerkt aan Cd-opnames met o.a. Ensemble Nusmido, Quinta Vox en Cantus Modalis.







1. Ave celestis regina

Ave celestis regina,
maiestas quam divina
honestavit dote trina
mirifice.

Tu laus primum prophetarum,
tu multarum scripturarum,
glosa fulgens corda mulcens
dulcedine.

Clausam portam non apertam,
permeatam sed seratam,
te descripsit sicut vidit
Ezechiel.

Summi regis coronata,
mater clemens, dulcis, grata,
esto nobis advocata,
virgo pia.

2. Ons is gheboren nu ter tijt

Ons is gheboren nu ter tijt
Jhesus Crístus ghebenedijt.
Hi is god end mensche, des seker sijt,
die ons van sonden heeft ghevrijt.

Dien hemel ende eerd niet const
omvaen,
dien heeft een teder maghet saen
in haren waerden lichaem bevaen,
mit enen woert heeft si en onfaen.

Die maghet wert moeder ende baerde
een kint,
hair maghedom geheel bleef sint,
bevelect en wert si niet en twint
mar si bleef maecht, van gode
ghemint.

Dat kint wies op ende wert een man,
den helsen drake dat hi verwan,
god ende mensche bleef hi nochtan,
dair alle salicheit leecht an.

Voir ons heeft hi ghenoech ghedaen,
hi heeft van mynnen den doot
ontfaen,
hi heeft ons themelrijck ondaen,
dat lang ghesloten had ghestaen.

1. Hail, heavenly queen

Hail, heavenly queen
Whom the divine majesty
Most wonderfully honoured
As his bride with a threefold gift.

Thou, the praise of the first prophets,
Thou, resplendent in the words of
many scriptures, Comforting with a
heart full of sweetness.

As a closed, sealed gate,
Unopened and unentered,
Wert thou described as seen by him,
Ezekiel.

Thou, crowned by the most exalted
of Kings, Our merciful, gentle and
welcome mother, Be our intercessor,
O devout virgin.

2. To us is born

To us is born, at this time,
The blessed Jesus Christ.
He is most surely God and man,
Who hath freed us from sin.

Heaven and Earth could not contain
him,
A tender maiden fair
Took him into her blessed frame,
Receiving him with but a word.

The maid became mother and bore
a child,
Her purity intact,
She was not tainted in the slightest,
But remained a virgin, loved by God.

The child grew into a man,
And overthrew the infernal dragon,
Still remaining God and man,
Illuminated in glory.

He sure hath done enough for us,
He hath freed man from death,
And opened the kingdom of heaven
to us
That long had remained closed.

3. Septem gaudia beate Marie - Gaude virgo

Gaude virgo mater Christi,
que per aurem conceptisti
Gabrielis nuncio.

Gaude quia Deo plena
peperisti sine pena,
cum pudoris lilio.

Gaude quia magi dona
tuo nato ferunt bona,
quem tenes in gremio.

Gaude quia tui nati,
quem dolebas mortem pati,
fulget resurrectio.

Gaude Christo ascendente
et in celum te vidente,
motu fertur proprio.

Gaude virgo, quam commisit
servis suis, quibus misit
paraclitum, quem promisit
sanctorum collegio.

Gaude que post Christum scandis
et est honor tibi grandis
in celi palatio.

Ibi fructus ventris tui
per te nobis detur frui
In perhenni gaudio.

Gaude gaude, virgo gaude
Gaude gaude, semper gaude
gaude in altissimo.
Amen.

3. The seven Joys of the blessed Mary

Rejoice, O virgin, mother of Christ,
Who conceived by hearing
The message of the angel Gabriel.

Rejoice, for full of God,
You gave birth without pain,
Retaining the lily of purity.

Rejoice, for the wise men
Bring fine gifts for your son,
Whom you hold in your bosom.

Rejoice, for your son,
Whose death you mourned,
Shines in the resurrection.

Rejoice, for as Christ ascends,
While you look on, into heaven,
He is borne up of his own accord.

Rejoice, maiden, whom he entrusted
To his servants, to whom he sent the
spirit, that he had promised
To the council of saints.

Rejoice, you who ascend after him,
For there is great honour for you
In the palace of heaven.

May the fruit of your womb,
Through you, be given to us
In everlasting joy.

Rejoice O virgin, rejoice
Rejoice forevermore,
Rejoice in the highest.
Amen.

4. Ave maris stella (Utrecht)

Ave maris stella,
dei mater alma,
novum gaudium.
*Novus, novus rex,
lex nova,
novum gaudium.*

Atque semper virgo,
felix celi porta,
novum gaudium.
*Novus, novus rex,
lex nova,
novum gaudium.*

Sumens illud Ave
Gabrielis ore,
novum gaudium.
*Novus, novus rex,
lex nova,
novum gaudium.*

5. Laet ons mit hoegher vrolicheit

Laet ons mit hoegher vrolicheit
loven die maghet der sueticheit.
Gods moeder uutvercoren,
daer Ihesus af woude sijn ghebornen.

O suver blome der reinicheit,
o edel sale der triniteit,
o onbevleete lichaem fijn,
daer God van ghebornen sijn.

O Maria, maghet der edelheit,
o fonteyn alre sueticheit,
o tempel alre weerdicheit,
o volle vloet der minlicheit.

O edel rose wide ontdaen,
den sueten dou heb di ontfaan,
die van den hemel neder is comen,
Jesum Cristum tot onser vromen.

O throen der hoocheit, moghentheit,
o bloem alder vruchtbaerheit,
o troesterse alder droevicheit,
o moeder der sachtmoedicheit.

Lof, eere ende hoghe waerdicheit
moet sijn der hogher moghentheit
ende der moeder der barmherticheit
moet sijn ghebenedijt in der ewicheit.

4. Hail, star of the sea

Hail, star of the sea,
Blessed mother of God,
O new joy!
*A new King,
A new law,
New joy.*

Thou yet remained a virgin,
Blissful gateway to heaven,
O new joy!
*A new King,
A new law,
New joy.*

By accepting this greeting
Spoken by Gabriel,
O new joy!
*A new King,
A new law,
New joy.*

5. O Let us now with strains of joy

Let us now, with strains of joy
Praise this loveliest of maidens.
Born to be the mother of God,
Deemed worthy by Jesus for his birth.

O untouched blossom of purity
O noble vessel of the trinity
O flesh unstained and goodly
Deemed worthy by God for his birth.

O Mary, noble maiden,
O fountain of all sweetness,
O temple of all dignity,
O wellspring of love.

O noble rose with petals wide,
Upon which the sweet dew has
Settled, descended from heaven,
Jesus Christ, for our salvation.

O seat of majesty and power,
Of fruitfulness the finest flower,
O comforter of all dismay,
O mother of meekness.

Praise, honour and dignity
Be given to God on high,
And the mother of all mercy
Be blessed for all eternity.

6. Ave Maris stella (*Begijnhof*)

Ave Maris stella,
Dei mater alma
atque semper virgo,
felix caeli porta.

Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.

Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus
tulit esse tuus.

Virgo singularis,
inter omnes mitis,
nos culpis solutos,
mites fac et castos.

7. Ave Maria, O suiijver maeght

Ave Maria!
O suiijver maecht van Israel,
wilt seer verblijden u
van desen bootschap schone
die ick hier breng tot u:
Benedicta tu in mulieribus.

O Maria,
*Ave gratia plena, tecum dominus
benedicta tu in mulieribus.*

Ave Maria!
O Moeder Gods van hemelrijk,
Iesum u kinde cleyn
altijt voor ons hem biddet
dat hij ons algemeijn
van ons sonden reijn
groot ende cleijn.
O Maria,
*Ave gratia plena, tecum dominus
benedicta tu in mulieribus.*

Ave Maria!
U loven wij met harten blij
per nova cantica.
Want uut u is geboren
daer David verlangde na.
Benedicta tu in mulieribus.
O Maria,
*Ave gratia plena, tecum dominus
benedicta tu in mulieribus.*

6. Mary, star of the sea

Hail, star of the sea,
Blessed mother of God
Who hast remained a virgin,
A blissful gateway to heaven.

Loose the evildoers from their bonds,
Bring light to the blind,
Drive away our sin,
And ask of us what is good.

Show thyself to be our mother.
May he who was born for us
And who deigned to be thy son
Receive our prayers through thee.

O virgin without compare,
Mildest among all things,
Deliver us of our sin,
Make us kind-hearted and chaste.

7. Hail Mary, O purest maid

Hail Mary!
O purest maid of Israel,
Rejoice in gladness
At these good tidings
That I bring to thee:
*Blessed art thou among women
O Mary, Hail to thee, O highly favoured
one, the Lord is with thee, Blessed art
thou among women.*

Hail Mary!
O mother of God in heaven,
We pray thee:
ask of Jesus, thy little child,
That he may purify us
Of all our sins, large and small.
O Mary, Hail to thee,
O highly favoured one, the Lord is
with thee,
Blessed art thou among women.

Hail Mary!
We praise thee with gladdened hearts
With a new song.
For thou hast brought forth
The source of David's longing.
Blessed art thou among women.
O Mary, Hail to thee, O highly
favoured one, the Lord is with thee,
Blessed art thou among women.

8. Iubilemus singuli

Iubilemus singuli
carmina promentes,
festa tanti parvuli
crebro recolentes.
Eius nam nativitas
fons redemptionis,
omnibus est caritas
non malis sed bonis.

Inter animalia
in presepe missus,
quem nec vestis varia
texerat nec bissus.
Celum regit, ethera,
pontum, terram, mare,
baratrum et sidera
que prefulgent clare.

Imploremus igitur
corde sitibundo
monarcham, quo regitur
quidquid est in mundo,
vt celi palacia
nos det speculari,
in eterna patria
secumque beari.

9. O Suiijver maecht van Ysrahel

‘O suver maecht van Ysrahel,
wilt zeer verbliden u
om der schoender bootschap
die ic u brenghen nu:
*Benedicta tu in mulieribus,
valasus, valasus,
Ave plena gracia,
tecum dominus.
Benedicta tu in mulieribus.*’

Als Joseph dat verstonde,
dat Maria was bevrucht,
hi peynsde in sinen ghemoede,
hem waer beter ghevlucht.
Benedicta tu in mulieribus.

Des hem die enghel schoene
toe sprack ende riet:
‘Joseph, Davids sone,
en wiltse begheven niet.’
Benedicta tu in mulieribus,

8. Let every man rejoice

Let every man rejoice
As we sing songs of celebration, and
– lowly as we may be –
Renew our devotion time and again.
For his birth
Is a source of redemption
For all, and a gift
To those not of evil, but of pure heart.

Among the animals
Was he laid in a manger,
Neither colourful fabrics nor fine silks
To clothe him.
He reigns over heaven, the sky,
The oceans, the earth and sea,
Over hell, and the stars
Shining bright.

Let us therefore,
With longing in our hearts,
Call to the Lord, who governs
All that is in the world,
And hope that through him
We may see the eternal fatherland,
The palaces of heaven,
And reach happiness with him.

9. O Purest maid of Israel

‘O purest maid of Israel,
Rejoice in gladness
At the good tidings
I bring to thee:

*Blessed art thou among women
Lully, lullay,
Hail to thee, O highly favoured one,
May the Lord be with thee.
Blessed art thou among women.’*

When Joseph heard
That Mary was with child,
He became grave with worry,
It were better that he flee.
Blessed art thou among women

And so the glorious angel
Spoke unto him, imploring:
‘Joseph, son of David,
Do not abandon her.’
Blessed art thou among women

*valasus, valasus,
Ave plena gracia,
tecum dominus.
Benedicta tu in mulieribus.*

Maria ende Joseph mede
voren beyde tsamen
tot Bethlehem der stede,
daer si hair harberghe namen

in een arme huseken,
al sonder weech of doren.
Om dat si waren van haven bloet
moest hem also gheboeren.
Benedicta tu in mulieribus.

Alst quam te rechter middernacht,
so heeft die maecht ghebaert
een kindeken van groter macht,
als d'enghel ons verclaert.
*Benedicta tu in mulieribus,
valasus, valasus,
Ave plena gracia,
tecum dominus.
Benedicta tu in mulieribus.*

Nu laet ons loven desen heer
die is ghenoeft Jhesus.
Stillen wi hem, hi weent so seer,
ende singhen hem aldus:
*Te deum laudamus,
valasus, valasus,
swigbet, suete Jhesus,
du bist ons dominus.
Te Deum laudamus.*

10. Nicolai solempnia

Nicolai solempnia
sua prece familia

celebret in ecclesia
cum canticis leticia.

Dum hic in cunis iacuit,
altissimo complacuit.

Quarta cum sexta feria
semel sugebat ubera.

Iam in etate tenera
hac usus abstinencia,

*Lully, lullay,
Hail to thee, O highly favoured one,
May the Lord be with thee.
Blessed art thou among women.*

Mary and Joseph
Travelled both together
To the city of Bethlehem,
Where they took their lodgings

In a lowly stable,
Without walls or doors.
Because they had nothing,
It was to happen thus.
Blessed art thou among women

When the hour of midnight came,
The maiden gave birth
To a child of great power,
As was told by the angel.
*Blessed art thou among women
Lully, lullay,
Hail to thee, O highly favoured one,
May the Lord be with thee.
Blessed art thou among women.*

Now let us all praise him,
This Lord named Jesus.
Let us comfort his troubled crying,
Singing to him:
*We praise thee, Lord,
Lully, lullay,
Hush hush, sweet Jesus,
For thou art our King.
We praise thee, O Lord.*

10. On the feast of St Nicholas

On the feast of St Nicholas,
Let his family in prayer

Sing in the church
Songs of gladness.

Even as he lay in the cradle,
Did he please the Lord most high.

On both Wednesdays and Fridays
He suckled only once.

From a very young age
Did he already fast thus,

iste puer mirabilis,
in omnibus laudabilis.

Nicolaus episcopus
semper fuit mitissimus.

Gaude, gaude, gaude, gaude,
gaude, pater Nicolae.

11. Het viel een hemels dauwe

Het viel een hemels dauwe
op een cleyn meechdeken.
Ten was noyt meerder vroude
dat de dat kindeken
dat van haer was gheborn
doer een oetmoedich woert.
Adam laet u met verlanghen
ghi krijcht daer by confoert.

Die maghet ghinck met kinde
gheen swerheit en ghinch haer aen.
Als joseph dat versinden,
die goede rechtverdeghe man,
hi dacht: 'Ic wilse laten
ic en ben die vader niet
ende trecken mijnder straten
eer mij meer schande geschiet.'

Al van des hemels throne
sprac hem die engel aen:
'Joseph davids soene
o werde salighe naam,
blijft alle bey te gader;
tis boven natueren cracht
dat god almachtich vader
in haer dus heeft ghewracht.'

Int velt hebben si vonden
een huys seer dun ghedaent;
binnen soe corten stoeden
hebben sy daer logys ghemaect.
Daer waert die maghet moder
al sonder wee of pyn,
van smenschen soen een broeder,
hoe mocht hi ons naerder syn!

This extraordinary boy,
Praiseworthy in all things.

As a bishop, Nicholas
Was always the most benevolent.

Rejoice, rejoice, rejoice, rejoice,
Rejoice, father Nicholas.

11. There fell a dew from heaven

There fell a dew from heaven
Upon a young maiden.
Never was there greater joy,
Than that brought by the child
Born of her
Through words of mercy.
Adam lose not thy patience,
For it will bring thee comfort.

The maiden became with child,
But endured no suffering.
When Joseph – a fine, upstanding
man – Understood what had hap-
pened, He thought: 'I ought to leave
her, I am not the child's father,
And should go my own way
Ere I suffer further disgrace.'

But from the throne of heaven,
The angel spoke unto him:
'Joseph, son of David,
Of worthy, blessed name,
Remain ye together;
For it is a miracle
That God, the father almighty,
Hath wrought within her.'

In the fields they found
A poorly-appointed cottage;
There, in great haste,
Is where they made their lodgings.
There the maiden became mother,
Free of woe or pain,
To the son and brother of mankind,
He could not be closer to us!

12. Een kindekin is ons gheborn in bethlem Die coninghen uut orienten

*Een kindekin is ons gheborn
in Bethlem,
Dat heeft Herodes toren,
dat scheen an hem.*

Die coninghen uut orienten
quamen te Iherusalem.
Sij vraechden: 'Wair is gheborn
die coninc der joden?
Wij saghen in orienten
een sterre schijn.
Wij komen om te aenbeden
dat suete kindekin.'

Doe Herodes dat vernam,
datt kind gheborn was,
hi wert toernich ende gram
ende hi ontsagh hem das,
dat hi also verliesen soude
sijn rijcke groot.
Hy peynsde hoe hi brengen soude
dat kindekin ter doot.

Herodes sprac tot die coninghen:
'Reyst uut ende soect dat kint.
Mit also groter waerdicheit
men seit, hi is coninc.
Coninc boven alle coninghen
soe wil hi sijn.
Men seit, hi sel besitten
dat rike mijn.

Als ghi dat kint ghevonden hebt,
soe coemt weder tot my,
dat ic in corten daghen
mach weten wair dattet sij.
So mach ic mede aenbeden
dat suete kinkindekin.
Theeft so seer doersneden
dat harte mijn'.

Doe die coninghen quamen
recht buten Iherusalem,
mit vruechden dat sij saghen
een sterre, die scheen voir hem.
Die sterre die se leyde
al bi dat kindekin,
in doelkijs ghewonden,
al bi die moeder sijn.

12. A child to us is born in Bethlehem The Kings of the Orient

*A child to us is born
in Bethlehem,
Awakening Herod's rage,
which was clear to see.*

The Kings from the Orient
Came to Jerusalem.
They asked: 'Where is the birthplace
Of the King of the Jews?
We saw a star
Shining in the East,
And have come to worship
That sweet child.'

When Herod heard
That the child had been born,
He became enraged and angry,
And was afraid
That he would lose
His mighty kingdom.
He thought on how to bring about
The infant's death.

Herod said to the kings:
'Go forth and seek out the child.
With such great dignity,
It is said, he is king.
To be king above all kings
Is his ambition.
They say he is to possess
My own kingdom.

When ye have found the child,
Return ye to me,
That I may quickly know
Where he lieth.
So may I also go to worship
The little child.
Such aching do I feel
Within my heart!'

Just as the Kings
Had left Jerusalem,
They saw with joy
A star shining before them.
The star that led them to
The little child,
Wrapped in swaddling clothes
By his mother.

Snachts, dair die conincghen sliepen,
die enghel quam tot hem,
datsi niet en souden keren
weder tot Iherusalem.
Op enen anderen weghe
so sijn si dan ghekeert
al in hairs vaders rike,
alsmen ons heeft gheleert.

*Een kindekijn is ons gheboren
in Bethleem,
Dat heeft Herodes toren,
dat scheen an hem.*

13. Ad festum leticie

Ad festum leticie
nos invitat quod
spes et amor patrie celestis.

Judia gens misera,
crede verbum propera,
esse potes libera si credis.

Natus est Emanuel
quem predixit Gabriel,
unde sanctus Daniel est testis.

Ergo nostra concio
in hoc sacro gaudio
benedicat iubilo Domino.

14. Laet ons mit hartzten reynen Ons is een kint gheboren

*Laet ons mit hartzten reynen
loven dat suete kindekijn,
bet brint ons uutten weyne.*

Ons is een kint gheboren,
een sone ghepresenteert.
Hi wil die helle gaen storen,
als mensche ghefigureert.
Hi wil ons allen ghemeyne
verlossen uuter pine,
met sinen bloede alleynen.

Al binnen Nazarette
quam d'enghel Gabriel
ende sprack totter fioletten
mit sueten woorden snel:
'God gruet u, maghet reynen,
vol gracen is u aenschine,
god es mit u alleynen.

At night, as the Kings were sleeping,
The angel came to them,
Saying they should not
Return to Jerusalem.
Via another road
Did they continue on,
Into the kingdom of their father,
As it has been told.

*A child to us is born
in Bethleem,
Awakening Herod's rage,
which was clear to see.*

13. To the joyous feast

To the joyous feast Are we invited
this day By hope and the love for the
heavenly fatherland.

O piteous Jews,
Haste ye and believe!
Freedom awaits if you do.

Emmanuel is born,
As foretold by Gabriel
And witnessed by Saint Daniel.

Therefore let our congregation,
In these strains of divine joy,
Praise the Lord with gladness.

14. Let us with pure hearts To us a child is born

*Let us with pure hearts
Praise this child sweet,
Who taketh away our suffering.*

Unto us a child is born,
A son hath been presented.
Cast in human form,
He cometh to destroy hell.
His wish is to relieve us all
Of pain and suffering,
With his blood alone.

'T was even at Nazareth
When the angel Gabriel came
And spoke to the lovely violet
With words swift and sweet:
'God greets thee, pure maiden,
Thy countenance is full of grace,
God is with thee alone.

Bi u sal nach becliven
dat Adam heeft ontvrijt,
want boven allen wiven
si di ghebenedijt.
Ghi salt ontfæen een greyne
in uwer herten scrijn,
des vaders soen alleynē.'

*Laet ons mit hartzen reyne
loven dat suete kindekijn,
bet brinct ons uuten weyne.*

Si sprac oetmoedelike:
'Hoe soude dat comen by?
Ic en kende sekerlike
noyt man, het wonderd my
dat ic en el nye gheyne
gods moeder soude sijn.
Mijn herte wert cout als steyne.'

*Laet ons mit hartzen reyne
loven dat suete kindekijn,
bet brinct ons uuten weyne.*

'Die heilige gheest sal comen
in u, wel suete wijf.
ontfaet doer onse rome
in u als menschen lijf.
hi wil ons alle ghemyne
verlossen uuter pyne
mit sinen bloede alleynē.'

*Laet ons mit hartzen reyne
loven dat suete kindekijn,
bet brinct ons uuten weyne.*

Die enghel schiet van hare,
Maria bleef bevrucht.
Al sondaer pyne of vare
of sonder herten sucht
baerde si, die suver reyne,
den hemelschen drochtyne,
des vaders soen ghemyne.

*Laet ons mit hartzen reyne
loven dat suete kindekijn,
bet brinct ons uuten weyne.*

Through thee shall yet prosper
That which Adam plunged into
disgrace, for thou art blessed
Above all women.
Thou shalt receive a precious seed
To keep within thy heart,
Of the father's son alone.'

*Let us with pure hearts
Praise this child sweet,
Who taketh away our suffering.*

She spoke gently:
'How should this come to pass?
For certainly have I
Never known a man. I wonder
That I, and no other,
Should become the mother of God.
My heart is cold as stone.'

*Let us with pure hearts
Praise this child sweet,
Who taketh away our suffering.*

'The Holy Spirit will come
Upon thee, sweet maid.
And for our salvation, will take
Human form in thee,
For to deliver us all
From pain and suffering,
With his blood alone.'

*Let us with pure hearts
Praise this child sweet,
Who taketh away our suffering.*

The angel departed,
Leaving Mary with child.
And without pain or fear
Or heaviness of heart
Bore she, of immaculate purity,
The heavenly Lord,
The son of the father.

*Let us with pure hearts
Praise this child sweet,
Who taketh away our suffering.*

15. Iubilis Bernardi : Ihesu dulcis memoria

Ihesu dulcis memoria
dans vera cordis gaudia,
sed super mel et omnia
ejus dulcis presentia.

Nil canitur suavius
auditur, nil iocundius,
nil cogitatur dulcius,
quam Ihesus Dei Filius.

Desidero te milies,
mi Ihesu quando venies,
me letum quando facies,
me de te quando saties.

16. O maiestas Deica

O maiestas deica,
quantum inclinaris
cum deus ex femina
oriri dignaris

Numquid in palacio
rex celi letaris,
non sed in presepio
brevi redignaris.

Ihesu, qui angelico
cetu veneraris
vestibus purpureis,
natus non ornaris.

Sed in satis vilibus
pannis alligaris,
sicque mundi gloriam
pauper detestaris.

17. Regi psallens

Regi psallens hic contio
summo cum gaudio

In hoc sacro solempnio
benedicat domino.

15. Saint Bernard's song of joy: Sweet remembrance of Jesus

Sweet remembrance of Jesus
Makes the heart truly joyful;
But sweeter than honey and all things
Is his very presence.

Nothing lovelier is sung,
Nothing more pleasing is heard,
Nothing sweeter is thought,
Than of Jesus, the son of God.

A thousandfold do I long for thee,
My Jesus, for thy coming,
When thou wilt bring me joy,
And fill me with thy being.

16. O divine majesty

O divine majesty,
Such deep humility didst thou show
When God deemed it worthy
To be born of a woman.

Never art thou happy,
O heavenly King, in a palace.
In a manger, however, Dost thou put
things quickly to rights.

Jesus, who in the company
Of angels robed in purple
Is worshipped,
Was born without adornment.

On the contrary: in the most poorly
Rags wert thou swaddled.
It was thus, as a pauper,
That thou despised worldly splendour.

17. Sing praises to the King

Let us here, with one accord
And united in gladness,

Sing praises to the King
At this heavenly feast.

18. Universalis ecclesia

Universalis ecclesia
congaudeat hiis temporibus
cum angelis sic canentibus :
'Eya, eya, eya, eya, alleluia,
deo in excelsis gloria,
et in terra pax hominibus'.
*Sus valasus valasus valasus in orisus,
valasus in sussin sussin sussin orisus,
requiescat iste parvulus.*

'Auscultate nova gaudia',
dicit angelus pastoribus
super gregem vigilantibus.
'Eya, eya, eya, eya, alleluia,
deo in excelsis gloria,
et in terra pax hominibus.

Iacet hic cum matre Maria,
solus in presepe positus,
pannis involutus vilibus.'
*Sus valasus valasus valasus in orisus,
valasus in sussin sussin sussin orisus,
requiescat iste parvulus.*

'Sed Ioseph et animalia
bina, que sunt bos et asinus,
serviunt ei in genibus.
Eya, eya, eya, eya, alleluia,
deo in excelsis gloria,
et in terra pax hominibus.

Hec invenietis omnia,
properate vestris gressibus
devotis laudando mentibus.
Eya, eya, eya, eya, alleluia,
deo in excelsis gloria,
et in terra pax hominibus'.
*Sus valasus valasus valasus in orisus,
valasus in sussin sussin sussin orisus,
requiescat iste parvulus.*

18. Let all the church

Let all the church
Rejoice as one in this time,
With the angels, singing:
'Eia, eia, alleluia,
Glory be to God on high,
And peace on earth to men.'
*Lully, lullay,
Hush, hush, hushabye, hushabye
Let the infant rest.*

'Hear the good news'
Saith the angel to the shepherds
Keeping watch over their flocks.
'Eia, eia, alleluia,
Glory be to God on high,
And peace on earth to men.

Here he lieth with his mother Mary,
Alone and in a manger,
Swaddled in humble rags.'
*Lully, lullay,
Hush, hush, hushabye, hushabye
Let the infant rest.*

'But Joseph and the two animals,
An ox and an ass,
Bow to their knees before him.
Eia, eia, alleluia,
Glory be to God on high,
And peace on earth to men.

All this shall ye find,
Go with hastened steps,
Praising him with a devout spirit.
'Eia, eia, alleluia,
Glory be to God on high,
And peace on earth to men.'
*Lully, lullay,
Hush, hush, hushabye, hushabye
Let the infant rest.*

19. Totus mundus sit iocundus

Totus mundus
sit iocundus
cum solatio,
puro corde,
sine sorde,
sine vitio,
hac die, qua dominus
natus est de virgine.

In Marie,
matris pie
puerperio,
plebs letetur
laudum actio
quolibet ab homine,
cum toto conamine.

Homo gaude
fervens laude
cum tripudio,
da gaudentis
vota mentis
dei filio,
nam suo iuvamine
lotus es a crimine.

Sit felici
genitrici
iubilatio,
orbis huius
actor cuius
iacet gremio,
natus sacro flamine
absque viri semine.

19. Let all the world be joyful

Let all the world
Be joyful
In consolation,
With a pure heart,
Unsolled,
Without defect,
On this day, when the
Lord Was born of the
virgin.

Let us to Mary!
May the people rejoice
At the childbed
Of the pious mother,
And let praises
Ring out
With full spirit
From people everywhere.

Mankind be glad
With fervent praise
And joyful dancing,
Offer prayers
From your exultant souls
To the son of God,
For through his aid
Are ye cleansed of wrong-
doing.

Let there
Be rejoicing
For the blessed mother,
The defender
Of this world
Lies in her lap,
Born of divine breath
Without the seed of man.

20. In dulci iubilo

In dulci iubilo
singt ende weset vro,
want al mijns hertse vroude
leyt in presepio.
Het lychtet als die zonne
matris in gremio.
Ergo merito, ergo merito,
dat zullen alle herten
wesen in gaudio.

O Ihesu parvule,
na dy is my so wee!
Help my doer dyne
wonden,
o fili inclite,
dat ich mijn sonden boete,
o puer optime,
trahe me post te, trahe me
post te
al in dijns vaders rike, o
princeps glorie.

Ibi sunt gaudia,
nerghent meer dan daer,
aldaer die enghelen
singhen
die nova cantica,
daer hoert men snaren
clynghen
in regis curia:
Eya qualia, eya qualia!
So hebben daer die gheyste
tripudia.

Maria, nostra spes,
Wi bidden u ioncfrou des,
Dat wi salich werden
Als u progenies;
ende bid voer onse sonden
veel meer dan cencies.
Vitam nobis des, vitam
nobis des,
dat ons te deele werde
eterna requies.

20. In sweet jubilation

In sweet jubilation
Let us sing and be happy!
For all my heart's joy
Lies in the manger
And shines like the sun
In his mother's lap,
Therefore it is right
For all hearts *to rejoice.*

Oh child Jesus,
How I long for thee!
Help me, through thy
wounds,
O glorious son,
That I may atone for
my sins,
O perfect child,
Draw me unto thee,
Into thy father's kingdom,
O prince of glory.

Nowhere is the joy
Greater than there
Where the angels are
singing
The new songs,
Where strings
resound
In the court of the king:
Oh, such music!
And the spirits *dance*
for joy.

Mary, our hope,
Thus we pray to thee:
That we may become holy
Like thine own son,
And pray for our sins
Which are more *than*
hundreds,
Give us life,
That we may be granted
eternal rest.

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More information about our releases can be found at:

www.aliudrecords.com

More information about about this CD can be found at:

www.margotkalsevocaal.nl/trigon.html

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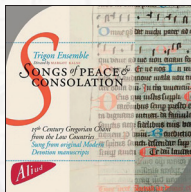
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Universalis ecclesia. congreganda. hys te

poribus. cum angelis sic canentibus. **Kyrie** eya eya eya

eya alleluia. deo in excelsis gloria. et in terra

pac hominibus. sus valasus valasus valasus