

#### 14 – Écoutez tous petits et grands

Cette Passion était chantée par le chanteur acadien Marjorie Duguay, qui fut enregistré en 1957 dans le comité de Gloucester, au New Brunswick. Elle figure sur le disque "Acadie-Québec" des Archives de l'Université Laval de Québec, édité par RCA Victor sous le n° LCP 1020.

Écoutez tous petits et grands  
Si vous voulez l'entendre  
Ah Jésus ! Si vous voulez l'entendre

Quand Jésus était tout petit Il ressemble un ange Ah Jésus !...  
Il a jeûné quarante jours Sans prendre sustentance Ah Jésus !...  
Au bout de ces quarante jours Il a pris sustentance  
Il a pris une goutte de vin blanc Et un morceau d'orange  
Saint Jean a dit à notre Seigneur La trahison est grande  
Avant qu'il soit Vendredi minuit Vous voyez mon côté pendre  
Vous voyez mon côté perché Du fer de la lance  
Vous voyez mon sang se répandre Tout le long de mes membres  
Vous voyez mon sang ramassé Par trois ou quatre anges  
Vous les voyez monter au Ciel En chantant les louanges  
Vous voyez mon corps porter en terre Par trois ou quatre anges  
Vous entendrez le coq chanter Aussi la poule blanche  
Vous voyez les étoiles tomber Les pierres, les cailloux fendre  
Vous voyez la mer surmonter Au-dessus des montagnes  
Vous entendrez toutes les oiseaux Qu'ils criaient vengeance

Vengeance ici, vengeance eh là  
C'est le Sauveur du Monde Ah Jésus !  
C'est le Sauveur du Monde

#### 15 – Le Jardin de l'Ange

Chantée à Millien par Jeanne Goux de Nblay, née en 1803.

Te souviens-tu Marie-Madeleine  
De ces grands vents qu'ont tant venté ?  
Qui ont tout arraché les églises  
Les arbres ont tout déraciné ?

assemblées, le plus souvent en français. Ainsi ils furent chantés à l'Assemblée du Désert de Mialet en Cévennes, en Septembre 1998, pour la commémoration de l'Édit de Nantes (1685). Cornemuses, chants, flûtes, harmonium : instruments de la voix et du soufflé, cantiques de Pétrole et du Vent.

Eric Montbel

#### The Angel's Garden - Christmas carols, canticles, miracles and marvels

There are few religious songs in the song books of popular music published in France. After comparing the many song books available it is clear that it is the choice of including or excluding the Christian legends and canticles sung in popular circles depends on the subjective personality of the person making the collection. It is amusing to note that the two strongly secular teachers, Barbillat and Tourain, « purged » their « Chansons populaires du Bas-Berry » of all religious traces in their magnificent 1930 publication. On the other hand, it is not surprising that two priests, the Abbés Casse and Chaminade, present more than fifty « Christmas carols and canotiles, pious legends and laments » in their « Vieilles chansons patoises du Périgord » in 1902. As for Achille Millien, he shows high esteem for religious lamentations, miracles and marvels in his prodigious collection of « Chants et chansons du Nivernais » published in 1906. He is especially careful of the musical notation made by his companion Pénavaire who indeed presents marvels. Casse and Chaminade, Millien, Pénavaire : these are the main sources from which we delved.

Today, the intolerance and didactic and partisan choices made in the past are laughable : while all these songs are directly related to ancient Christian rituals, these customs are now often lost. Choirs have virtually disappeared in churches in France, while they are on the rise in the evangelistic and baptist congregations of the gypsies of Catalonia, for example, who look to Gospel and Soul Music as models. At the same time, the beautiful melodies of the nineteenth century, those noted by the French collectors, indicate a universal spirituality that goes beyond the sole religious vocation. The legendary complex to which the lyrics make reference are taken as much from the Apocryphal Gospels as from the Golden Legend of Jacques de Voragine, and innumerable popular saint cults that are found throughout France : a « wild mystique ». Today, religions mix the way cultures do, and religious interpretation is moving away from dogma and fossilized integritism. Thus the music played here.

« Praise God on the psaltery/ Praise Him on the organ/ Make sure the bagpipe is there too » says the old Protestant psalm.

The idea here was to record songs using an instrumentation that would recall both the original historical conditions as well as provide a spiritual essence open to multiple modern influences : variation, improvisation, rhythm.

The harmonium is a strongly evocative instrument in itself. Like the bagpipe, it is the symbol of a little known musical genre. It is believed to have been invented in 1830 by Grénié who was born in Bordeaux in 1750. However, a similar instrument existed since the Renaissance, the Regal organ. Like the harmonium, the regal was a keyboard instrument, with metal pipes activated by one or two bellows. The innovation in the harmonium was that it could be played as a solo instrument since the musician used his feet to set the bellows in motion. It has a system of « voices » made possible by mobile registers, the harmonium player combines different sounds, varying from