

Carl Orff: CARMINA BURANA / Cantiones Profanae  
The Philadelphia Orchestra, Eugene Ormandy, Conductor

Janez Harsanyi, Soprano / Rudolph Petrak, Tenor / Harve Pressnell, Bassitone / The Rutgers University Choir, F. Austin Walter, Director

Notes by David Johnson

*Carmina Burana*, called by its composer a "scenic cantata," is a setting of twenty-five poems and student songs from a 12th-century Latin manuscript in the monastery of Benediktbeuern in Germany. These "Songs From Benediktbeuern" ("Burana" is the Latin adjective used to refer to the district) were first published in 1847, and it was in this or a later German edition that Carl Orff, an accomplished classical scholar, read the poems which he was to reinvest with the boldness and excitement with which they must have delighted 12th-century ears.

That Orff was the musician to do this is a singularly fitting piece of justice. Benediktbeuern is only about forty miles distant from Munich, where Orff was born (July 10, 1895), where he was educated, and where he has lived virtually the whole of his life. He studied with Heinrich Kaminski and for a brief time was a coach and conductor at Munich, Mannheim and Darmstadt. Until he was in his early forties, Orff devoted more of his time to pedagogy and scholarship than to musical composition. He was one of the founders, in 1925, of Munich's Günter Schule and taught there until 1936, the year his first major work, *Carmina Burana*, was completed. Between 1925 and the appearance of *Carmina Burana*, Orff produced a number of musical compositions which he later repudiated and withdrew. His decision to suppress these works was influenced by the conviction that they were in a late-Romantic tradition of extravagantly overdeveloped harmony, vitiated rhythm, thick and muddy instrumentation. While he admired the Wagnerian principle of the *Gesamtkunstwerk*, or totally organized work of art, he deplored the increasing complexity of the Wagnerian form which, pushed to its furthest logic, issued in the twelve-tone mazes of Schoenberg's *Moses und Aron* and Berg's *Lulu*. Orff's solution to the problem was to simplify, drastically and completely.

Rhythm holds the supreme place in Orff's compositional method. He regards it as the perfect mediator between instinct and intellect. Next in importance is melody, and melody arises as an adjunct to rhythm, not as an adjunct to harmony as it is in Wagner and his successors. Harmony is reduced to its most primitive manifestations in *Carmina Burana*; the vocal parts are almost always in unison, octaves and thirds, and occasionally in fifths, while the pitch-producing instruments add other intervals (some of them mildly dissonant) but how closely to a clear tonality. Counterpoint, the overlapping of melodic

lines, is entirely eschewed, as is thematic development. More in keeping with modern musical practice (e.g., Bartók), Orff greatly emphasizes the percussion section of the orchestra, granting it at least equal status with the strings and winds. *Carmina Burana* calls for eight percussion players and a percussion battery consisting of three glockenspiels, xylophone, castanets, wood blocks, small bells, triangle, two small cymbals, four cymbals, tamtam, three tuned bells, chimes, celesta, two pianos, six timpani, tambourine, two side drums and a bass drum. Since the poetry of *Carmina Burana*, despite its exuberant paganism, was strongly influenced by the prosody of Catholic hymns (compare, for example, "O Fortuna" with the "Dies irae"), Orff often uses plainchant-like melodies. But there is as little of the solemn or churchly as the Gollard poets delighted in parodying and ridiculing church ritual—the hymn to the Virgin beginning "Verbum bonum et suavis" turns up in a drinking song as "Vivum bonum et suavis"—so Carl Orff delights in making mischief with plainchant. "Ecce gratum" (No. 5) begins with a typical Gregorian-like versicle of four notes, but instead of continuing with the expected respond or flowering of counterpoint, goes on to a swinging staccato allegretto. "Ego sum abbas" (No. 13), sung by the gloriously drunk Abbot of "Cucany" (wherever that suspicious-sounding place may have been), begins with a loud, reeling line of plainchant interrupted by blasts from brass and percussion and followed by further unctuous monotone intonation; the Abbot's pot-fellows provide a worthy congregation and the macabre "ha-ha" at the end leaves no doubt of the composer's intention. The most obvious use of the Gregorian style is in the totally unaccompanied "Si puer cum puellula" (No. 19), which the score notes is to be sung "allegro buffo." Yet Orff can also use plainchant with the utmost delicacy, as in "Veris lita facies" (No. 3), where the sub-chorus quots a famous sequence almost literally.

Folk song, particularly the folk song of the composer's native Bavaria, also plays an important part in the melodic language of *Carmina Burana*. Not surprisingly, the folk element is strongest in the songs and dances of the division of the score entitled "Auf dem Anger" ("On the Lawn"), where Orff has chosen to set some of the lyrics written in Low German. The best of these is "Chramer, gib die varwe mit" (No. 8), a simple *Lied* with hummed refrain. In their constantly-changing rhythmic pattern the orchestral dances are influenced by Stravinsky, al-

though in effect they are close to the lively Italian and French dances of the middle ages.

Not everything in *Carmina Burana* is self-consciously medieval, however. Orff himself has remarked: "I am often asked why I nearly always select old material, fairy tales and legends, for my stage works. Because I do not feel them as old." He is interested in the "spiritual realities" (by which he does not mean ritual or religious "realities") implicit in the texts he chooses. The spiritual reality of *Carmina Burana*—as indeed of most of his work—is an unquenchable assertion of life, of the joys rather than the ills that flesh is heir to. He does not hesitate, therefore, to make use of any musical means that appear to him apposite, whether his 12th-century and 13th-century poets would recognize them or not. Thus, in "Steit' puella" (No. 17), the lyric which describes a maiden whose red dress rustles as she walks, soprano and chorus sing a melody flavored with flamenco rhythm and melisma. "Estans interius" (No. 11) is one of a number of pieces that recall 19th-century opera. The most beautiful section of the score, the soprano aria "In trutina" (No. 21), might have come out of *Madame Butterfly* or one of the more ecstatic moments in *Spartan and Delilah*. Even an approximation of a Lutheran chorale is heard in the hymn to Venus, "Ave formosissima" (No. 24), which equates her with the Virgin and with two famous heroines of medieval verse romances, Blanziflor and Helena.

The subtitle of *Carmina Burana* is *Cantiones Profanae cantabilis et choris cantandae constantibus instrumentis atque imaginibus magicis* (Secular songs for soloists and chorus, accompanied by instruments and supplemented by scenery). Orff does not indicate how the work, for its two successors, *Carl Orff's Carmina* and *Tristram de Afrodite* should be staged. Since it lacks plot continuity and dramatic action, the usual solution is to place the singers in the pit with the orchestra and give the stage over to dancers. *Carmina Burana* is known to most people, however, in concert or recorded performance and with little loss—the score makes all of its points musically and has small need of scenic aids.

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Stereo—MS 6163  
Mono—ML 5498



TEXTS  
ENCLOSED

Carl Orff: CARMINA BURANA / Cantiones Profanae  
The Philadelphia Orchestra, Eugene Ormandy, Conductor



# Carl Orff

(1895-1982)

## CARMINA BURANA (Cantiones Profanae)

### *Fortuna imperatrix mundi*

- |   |                        |      |
|---|------------------------|------|
| 1 | O Fortuna              | 2'44 |
| 2 | Fortune plango vulnere | 2'40 |

### *I. Primo vere*

- |   |                    |      |
|---|--------------------|------|
| 3 | Veris leta facies  | 3'27 |
| 4 | Omnia sol temperat | 1'48 |
| 5 | Ecce gratum        | 2'35 |

### *Uf dem anger*

- |    |  |      |
|----|--|------|
| 6  | Tanz   | 1'38 |
| 7  | Floret silva   | 3'16 |
| 8  | Chramer, gip die varwe mir   | 3'13 |
| 9  | Reie   | 1'51 |
| 10 | Swaz hie gat umbe –<br>Chume, chum, geselle min –<br>Swaz hie gat umbe – | 2'31 |
| 11 | Were diu werlt alle min  | '55  |

### *II. In taberna*

- |    |                         |      |
|----|-------------------------|------|
| 12 | Estuans interius        | 2'13 |
| 13 | Olim lacus colueram     | 3'32 |
| 14 | Ego sum abbas           | 1'38 |
| 15 | In taberna quando sumus | 3'11 |

III. *Cour d'amours*

16	Amor volat undique	3'02
17	Dies, nox et omnia	2'11
18	Stetit puella	1'52
19	Circa mea pectora	2'09
20	Si puer cum puellula	1'01
21	Veni, veni, venias	1'03
22	In trutina	2'08
23	Tempus est iocundum	2'16
24	Dulcissime	'39

*Blanziflor et Helena*

25	Ave formosissima	1'48
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*Fortuna imperatrix mundi*

26	O Fortuna	2'41
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Total Time: 58'04

Janice Harsanyi, Soprano

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Harve Presnell, Baritone

The Rutgers University Choir (F. Austin Walter, Director)

The Philadelphia Orchestra

EUGENE ORMANDY

Recorded at the Broadwood Hotel, Philadelphia, Pennsylvania, on April 24, 1960.

Consists of previously released material.

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# Carmina Burana

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David Johnson

*from the original LP MS 6163, released in 1960*

# Carmina Burana

Die *Carmina Burana*, vom Komponisten als »Szenische Kantate« bezeichnet, basieren auf 25 Gedichten und Studentenliedern einer lateinischen Handschrift des 12. Jahrhunderts aus dem Kloster Benediktbeuren. Diese »Gesänge aus Benediktbeuren« (das lateinische Adjektiv »burana« verweist darauf) wurden erstmals 1847 veröffentlicht. In dieser oder einer späteren in Deutschland erschienenen Ausgabe lernte der klassisch gebildete Carl Orff diese Gedichte kennen. Er ließ sie mit aufregender Kühnheit wiedererstehen, vergleichbar wohl jener, die schon die Hörer des 12. Jahrhunderts entzückt haben muss.

Dass ausgerechnet Orff dies leisten konnte, ist mehr als stimmig. Denn Benediktbeuren liegt nur einige sechzig Kilometer von München entfernt, wo Orff am 10. Juli 1895 geboren wurde, wo er erzogen und ausgebildet wurde und praktisch sein gesamtes Leben verbrachte. Er studierte bei Heinrich Kaminski; zeitweilig war er außerdem Lehrer und Dirigent in München, Mannheim und Darmstadt. Bis in seine Vierziger hinein widmete sich Orff mehr der Pädagogik und der Lehre als seinen Kompositionen. Er war 1925 einer der Gründer der Münchner Güntherschule und unterrichtete dort bis 1936, dem Jahr, in welchem sein erstes Hauptwerk, eben die *Carmina Burana*, beendet wurde. ...

Die Dichtung der *Carmina Burana* ist stilistisch – ungeachtet ihrer überschwenglich heidnischen Grundhaltung – in hohem Maße von der Metrik katholischer Hymnen beeinflusst, und deshalb greift Orff oft auf kirchentonal anmutende Melodien zurück. Man vergleiche beispielsweise das »O Fortuna« mit dem »Dies Irae«. Aber Orffs Melodien sind mitnichten heilig oder kirchlich, genauso wenig wie die Textvorlagen. Und wie die Vagantendichter sich daran ergötzen, kirchliche Rituale zu parodieren und lächerlich zu machen – die Hymne an die Jungfrau, die mit den Worten »Verbum bonum et suave«

beginnt, wird zum Trinklied »Vinum bonum et suave« –, so scheint auch Carl Orff Gefallen daran gehabt zu haben, seinen Spott mit sakralem Singen zu treiben. Denn »Ecce gratum« (Track 5) beginnt ganz in der Art des liturgischen Gesangs mit einem viertönigen Versikel, einem Psalmvers. Anstatt aber mit dem erwarteten Nachsatz oder auch kontrapunktischer Durcharbeitung fortzufahren, lässt der Komponist ein ausgelassenes Allegretto folgen, das noch dazu staccato vorgetragen wird. »Ego sum abbas« (Track 14), vom herrlich betrunkenen Abt von »Kukanien« vorgetragen – wo auch immer dieser verdächtig klingende Ort gelegen haben mag –, fängt an mit kräftigem, melismatisch schwankendem Rezitationsgesang, der aber durch dreinfahrende Akkorde vom Blech und vom Schlagwerk unterbrochen wird, worauf wiederum salbungsvolle Monotonie folgt. Des Abtes Zechkumpanen sind eine wahrhaft würdige Versammlung, und das makabre »Haha« am Schluß duldet dementsprechend keinen Zweifel an der Absicht des Komponisten. Die deutlichste Erinnerung an gregorianischen Gesang taucht im a-cappella-Satz »Si puer cum puellula« (Track 20) auf, der laut Partiturvorschrift »allegro buffo« vorzutragen ist. Orff ist aber auch in der Lage, Choralgesang mit größtem Feingefühl einzusetzen, wie es »Veris leta facies« (Track 3) zeigt. Hier zitiert der Unterchor beinahe wörtlich eine bekannte Sequenz.

Volkstümliche Gesänge, vor allem aus des Komponisten bayrischer Heimat, spielen gleichfalls keine geringe Rolle innerhalb der Musiksprache der *Carmina Burana*. So überrascht es kaum, dass die volkstümlichen Elemente am ausgeprägtesten in jenen Gesängen und Tänzen der Partitur auftreten, die unter dem Titel »Auf dem Anger« zusammengefasst sind. Hier hat Orff einige niederdeutsche Gedichte vertont. Deren vorzüglichstes ist »Chrumer, gip die varwe mir« (Track 8), ein einfaches Lied mit gesummtem Refrain. Einfluss von Strawinsky zeigt sich im ständigen Rhythmuswechsel der Orchestertänze, obgleich sie auch den lebhaften mittelalterlichen Tänzen Italiens und Frankreichs ähneln. ...

Der Untertitel der *Carmina Burana* lautet *Cantiones profanae cantoribus et choris*

*cantandae comitantibus instrumentis atque imaginibus magicis* (Weltliche Gesänge für Soli und Chor mit Begleitung von Instrumenten und mit Bildern). Orff gibt jedoch keine Hinweise, wie dieses Werk (und seine beiden Nachfolger, die *Catulli Carmina* und der *Trionfo di Afrodite*) aufgeführt werden sollte. Da durchgängige Handlung und Dramaturgie fehlen, werden die Sänger für gewöhnlich mit den Musikern im Orchestergraben postiert und die Bühne bleibt allein den Tänzern überlassen. Den meisten Hörern jedoch sind die *Carmina Burana* durch den Konzertsaal, durch Schallplatte oder CD bekannt – ein Genuss fast ohne künstlerische Einbußen, ist doch in der Partitur alles musikalisch niedergelegt. Szenischer Hilfsmittel bedarf es kaum.

David Johnson

aus dem Original-Begleittext zur LP MS 6163, veröffentlicht 1960

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# Carmina Burana

Les *Carmina Burana*, que leur compositeur rattachaient au genre de la « cantate scénique », mettent en musique vingt-cinq poèmes et chansons d'étudiants tirés d'un manuscrit en latin du XII<sup>e</sup> siècle, découvert au monastère de Benediktbeuern (Allemagne). La première édition de ces « Chants de Benediktbeuern » (*Burana* est l'adjectif latin se rapportant au lieu) date de 1847, et c'est grâce à elle, ou à quelque autre édition allemande plus tardive, que Carl Orff, très versé dans l'étude des classiques, découvre ces poèmes auxquels il va redonner la stimulante audace qui charmait probablement leur auditoire du XII<sup>e</sup> siècle.

C'est un singulièrement juste retour des choses qui a valu à Orff d'être le musicien des *Carmina Burana*. Benediktbeuern n'est guère qu'à une soixantaine de kilomètres de Munich où Carl Orff est né (le 10 juillet 1895), où il a fait ses études et où il a vécu pratiquement toute sa vie. Carl Orff a été l'élève de Heinrich Kaminski et a pendant une brève période travaillé comme répétiteur et chef d'orchestre à Munich, à Mannheim et à Darmstadt. Jusqu'à plus de quarante ans, il consacre plus de temps à la pédagogie et à la recherche qu'à la composition musicale. En 1925, il est l'un des fondateurs de la Günther Schule de Munich et y enseigne jusqu'en 1936, date à laquelle il achève sa première composition majeure, les *Carmina Burana*. [...]

Les poèmes des *Carmina Burana*, en dépit de leur exubérant paganisme, étant fortement influencés par la prosodie des hymnes catholiques (comparez par exemple « O Fortuna » et le « Dies iræ »), Orff utilise souvent des mélodies réminiscentes du plain-chant. Mais ces mélodies sont aussi peu solennelles ou ecclésiastiques que l'est la poésie.

De même que les goliards prennent plaisir dans leurs poèmes à parodier et à tourner en dérision le rituel sacré – un hymne à la Vierge dont l'incipit est « Verbum bonum et

suave » se transforme en une chanson à boire : « Vinum bonum et suave » –, de même Carl Orff prend-il plaisir à détourner le plain-chant. Si « Ecce gratum » (page 5) commence, comme il est habituel dans le chant grégorien, par un verset de quatre notes, il ne laisse pas la place au répons attendu ou à un passage en contrepoint mais à un allegretto staccato très rythmé. « Ego sum abbas » (page 14), chanté par un abbé de « Cucanie » (lieu à la sonorité trop réjouissante pour être bien réel) éméché à souhait, s'ouvre sur une mélodie de plain-chant titubante et vociférante, interrompue par une explosion des cuivres et de la percussion à laquelle succède une nouvelle intonation monotone et pleine d'onction ; la congrégation formée par ses compagnons de beuverie n'a rien à envier à l'abbé, et les macabres « ha, ha » de la conclusion ne laissent aucun doute sur les intentions du compositeur. Le recours le plus évident au style grégorien est dans l'air totalement a cappella : « Si puer cum puellula » (page 20), portant l'indication : « allegro buffo ». Mais Orff peut aussi utiliser le plain-chant avec la plus grande délicatesse, comme dans « Veris leta facies » (page 3), où le petit chœur cite une célèbre séquence presque littéralement.

Les chansons populaires, notamment celles de la Bavière natale du compositeur, jouent aussi un rôle important dans le langage mélodique des *Carmina Burana*. Comme on pourrait s'y attendre, la composante populaire est prépondérante dans les chants et danses du volet intitulé « Uf dem anger » (Sur le pré), où Orff a choisi de mettre en musique certains des textes écrits en bas-allemand. Le plus bel exemple est « Chramer, gip die varwe mir » (page 8), un lied très simple dont le refrain est chanté bouche fermée. Avec leurs rythmes constamment changeants, les danses pour orchestre évoquent l'influence de Stravinsky, bien qu'elles soient en fait proches des danses médiévales italiennes ou françaises, très enlevées. [...]

Les *Carmina Burana* portent en sous-titre : « *Cantiones profanæ cantoribus et choris cantandæ comitantibus instrumentis atque imaginibus magicis* » (Chansons profanes pour solistes et chœurs, avec accompagnement instrumental et décors). Orff ne donne pas

d'indication sur la mise en scène de l'œuvre (ni sur celle des deux volets suivants : *Catulli Carmina et Trionfo di Afrodite*). Étant donné le manque de continuité de l'argument et l'absence d'action dramatique, la solution habituellement adoptée est de placer les chanteurs dans la fosse d'orchestre et de livrer la scène aux danseurs. Les *Carmina Burana* sont cependant principalement connues en version orchestrale ou au disque, sans grande perte, car la partition est suffisamment explicite musicalement pour se passer d'un soutien scénique.

David Johnson

*extrait de la présentation du 33 tours original MS 6163, paru en 1960*

*Traduction : Josée Bégaud*

Carl Orff

## CARMINA BURANA

(Cantiones profanae)

### FORTUNA IMPERATRIX MUNDI

### FORTUNE, EMPRESS OF THE WORLD

#### O FORTUNA

1 O Fortuna,  
velut luna  
statu variabilis,  
semper crescit  
aut decrescit;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

O Fortune,  
variable  
as the moon,  
always dost thou  
wax and wane.  
Detestable life,  
first dost thou mistreat us,  
and then, whimsically,  
thou heedest our desires.  
As the sun melts the ice,  
so dost thou dissolve  
both poverty and power.

Monstrous  
and empty fate,  
thou, turning wheel,  
art mean,  
voiding  
good health at thy will.  
Veiled  
in obscurity,  
thou dost attack  
me also.  
To thy cruel pleasure  
I bare my back.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

#### FORTUNE PLANGO VULNERA

- 2 Fortune plango vulnera  
stillantibus ocellis,  
quod sua michi munera  
subtrahit rebellis.  
Verum est, quod legitur,  
fronte capillata,  
sed plerumque sequitur  
Occasio calvata.

In Fortune solio  
sederam elatus,  
prosperitatis vario  
flore coronatus;  
quicquid enim florui  
felix et beatus,  
nunc a summo corruui  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;

Thou dost  
withdraw  
my health and virtue;  
thou dost  
threaten  
my emotion and weakness with torture.  
At this hour,  
therefore, let us  
pluck the strings without delay.  
Let us mourn  
together,  
for fate crushes the brave.

I lament Fortune's blows  
with weeping eyes,  
for she exhorts from me  
her gifts,  
now pregnant  
and prodigal,  
now lean  
and sear.

Once was I seated  
on Fortune's throne,  
crowned with a garland  
of prosperity.  
In the bloom  
of my felicity  
I was struck down  
and robbed of all my glory.

At the turn of Fortune's wheel,  
one is deposed,

alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice,  
caveat ruinam!  
nam sub axe legimus  
Hecubam reginam.

#### I. PRIMO VERE

##### VERIS LETA FACIES

- 3 Veris leta facies  
mundo propinatur,  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que cantu celebratur.

Flore fusus gremio  
Phebus novo more  
risum dat, hoc vario  
iam stipate flore.  
Zephyrus nectareo  
spirans in odore;  
certatim pro bravo  
curramus in amore.

Cytharizat cantico  
dulcis Philomena,  
flore rident vario  
prata iam serena,  
salit cetus avium

another is lifted on high  
to enjoy a brief felicity.  
Uneasy sits the king –  
let him beware his ruin,  
for beneath the axle of the wheel  
we read the name of Hecuba.

#### I. IN SPRINGTIME

The bright face of spring  
shows itself to the world,  
driving away  
the cold of winter.  
Flora reigns  
in her colorful robes,  
praised in the canticle  
of sweet-sounding woods.

Phoebus laughs  
in Flora's lap again.  
Surrounded by flowers,  
Zephyrus breathes  
the fragrance  
of their nectar.  
Let us compete  
for the prize of love.

The sweet nightingale  
begins her song;  
the bright meadows  
laugh with flowers;  
Birds flit about

silve per amena,  
chorus promit virginum  
iam gaudia millena.

#### OMNIA SOL TEMPERAT

- 4 Omnia sol temperat  
purus et subtilis,  
novo mundo reserat  
faciem Aprilis;  
ad amorem properat  
animus herilis,  
et iocundis imperat  
deus puerilis.

Rerum tanta novitas  
in solemnibus vere  
et veris auctoritas  
jubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.

Ama me fideliter!  
fidem meam nota:  
de corde totaliter  
et ex mente tota.  
Sum presentialiter  
absens in remota,  
quisquis amat taliter,  
volvitur in rota.

the pleasant woods;  
the maidens' chorus  
brings a thousand joys.

The sun, pure and fine,  
tempers all;  
a new world is opened  
by the face of April.  
The heart of man  
rushes to love;  
and over all  
the boyish god rules.

The power of Nature's renovation  
in the glorious spring  
commands us  
to be joyful.  
Spring evokes  
the wonted ways of love.  
Hold fast  
thy lover!

Love me faithfully,  
feel the constant adoration  
of my heart  
and mind.  
I am with you  
even when apart.  
Whosoever shares my feeling  
knows the torture of love.

#### ECCE GRATUM

- 5 Ecce gratum  
et optatum  
Ver reducit gaudia;  
purpuratum,  
florete pratum,  
Sol serenat omnia.  
Iam iam cedant tristitia!  
Estas redit,  
nunc recedit  
hyemis sevitia.

Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit,  
et iam sugit  
ver estatis ubera;  
illi mens est misera,  
qui nec vivit,  
nec lascivit  
sub estatis dextera.

Gloriantur  
et letantur  
in melle dulcedinis,  
qui conantur,  
ut utantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paridis.

Behold the spring,  
welcome and long awaited,  
which brings back  
the pleasures of life.  
The meadow  
with purple flowers is a-bloom,  
the sun brightens all things.  
Now put all sadness aside,  
for summer returns,  
and winter's cold withdraws.

Ice  
and snow  
melt away;  
the frost flees,  
and spring  
sucks the breast of summer.  
Miserable is he  
who neither loves  
nor frolics  
under summer's spell.

Those  
who vie  
for Cupid's prize  
taste the sweetness  
of honey.  
Let us,  
proud and joyful,  
be ruled  
by Venus.  
Let us emulate Paris.

## UF DEM ANGER

### 6 TANZ

#### FLORET SILVA

7 Floret silva nobilis  
floribus et foliis.  
Ubi est antiquus  
meus amicus?  
Hinc equitavit.  
Eia, quis me amabit?

Floret silva undique,  
nah mime gesellen ist mir we.  
Gruonet der walt  
allenthalben,  
wa ist min geselle  
also lange?  
Der ist geriten hinnen.  
o wi, wer soll mich minnen?

#### CHRAMER, GIP DIE VARWE MIR

8 Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der  
minnenliebe noete.  
Seht mich an,  
jungen man!  
lat mich iu gevallen!

Minnet, tugentliche man,  
minnecliche vrouwen!

## ON THE LAWN

### DANCE

The noble wood  
is filled with buds  
and leaves.  
Where is my lover?  
He rode away on horseback.  
Alas, who will love me now?

Everywhere the forest is in bloom;  
I am longing for my lover.  
If the wood is green  
all over,  
why does my lover  
not return?  
He has hidden away.  
Woe is me, who will love me?

Shopkeeper, give me color  
to paint my cheeks,  
that young men  
may not resist  
my graces.  
Young men,  
look here,  
do I not charm you?

Make love, good men  
and gracious women.

minne tuot iu hoch gemuot  
unde lat iuch in  
hohen eren schouwen  
Seht mich an  
jungen man!  
lat mich iu gevallen!

Wol dir, werlt, daz du bist  
also freudenriche!  
ich will dir sin undertan  
durch din liebe  
immer sicherliche.  
Seht mich an,  
jungen man!  
lat mich iu gevallen!

### 9 REIE

#### 10 SWAZ HIE GAT UMBE

Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!

#### CHUME, CHUM, GESELLE MIN

Chume, chum, geselle min,  
ih enbite harte din.  
Ih enbite harte din,  
chume, chum, geselle min.

Suzer rosenvarver munt,  
chum un' mache mich gesunt.

Love will enoble you,

Young men,  
look here,  
do I not charm you?

Hail, o world  
so rich in joys.  
I will obey you always,  
and accept your  
bountiful gifts.  
Young men,  
look here,  
do I not charm you?

#### ROUND DANCE

Here are maidens  
in a circle,  
they'd like to be without a lover  
all the summer through.

Come, come, my pretty maid,  
I wait for thee;  
I wait for thee,  
Come, come, my pretty maid.

Sweet rosy mouth,  
come and heal my longing.

Chum un' mache mich gesunt,  
suzer rosenvarwer munt.

## SWAZ HIE GAT UMBE

Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!

## WERE DIU WERLT ALLE MIN

- 11** Were diu werlt alle min  
von deme mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chünegin von Engellant  
lege an minen armen.

## II. IN TABERNA

### ESTUANS INTERIUS

- 12** Estuans interius  
ira vehementi  
in amaritudine  
loquor mee menti:  
factus de materia,  
cinis elementi,  
similis sum folio,  
de quo ludunt venti.

Come and heal my longing,  
sweet rosy mouth.

Here are maidens  
in a circle,  
they'd like to be without a lover  
all the summer through.

Were the world all mine,  
from the sea to the Rhine,  
I should gladly forsake it  
for the Queen of England  
in my arms.

## II. IN THE TAVERN

In rage  
and bitterness  
I talk  
to myself,  
made of matter,  
ash of the elements,  
I am like a leaf  
which the wind plays with.

Cum sit enim proprium  
viro sapientis  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti,  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta, navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenet clavis,  
quero mihi similes  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis;  
iocis est amabilis  
dulciorque favis;  
quicquid Venus imperat,  
labor est suavis,  
que nunquam in cordibus  
habitat ignavis.

Via lata gradior  
more iuventutis  
implicor et vitiis  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.

If a wise man  
builds  
his house  
upon a rock,  
I, fool,  
am like a gliding river  
which follows  
no straight path.

I am swept away  
like a pilotless ship,  
like a bird floating aimlessly  
through the air.  
No fetters, no locks  
hold me;  
I am looking for my like,  
and I join the deprived.

The burdens of the heart  
weigh too heavily on me.  
Jesting is lovely  
and sweeter than the honeycomb.  
What Venus commands  
is suave labor;  
love never dwells  
in cowardly hearts.

On the broad road I move along  
as youth is wont to do.  
I am entangled in vice,  
and unmindful of virtue.  
Greedy more for lust  
than for welfare;  
dead in soul,  
I care only for my body.

## OLIM LACUS COLUERAM

*Cignus ustus cantat:*

- 13 Olim lacus colueram,  
olim pulcher extiteram,  
dum cignus ego fueram.

Miser, miser!  
modo niger  
et ustus fortiter!

Girat, regirat garcifer;  
me rogius urit fortiter:  
propinat me nunc dapifer.

Miser, miser!  
modo niger  
et ustus fortiter!

Nunc in scutella iaceo,  
et volitare nequeo,  
dentes, frendentes video:

Miser, miser!  
modo niger  
et ustus fortiter!

## EGO SUM ABBAS

- 14 Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est,  
et qui mane me quesierit in taberna  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:

*The roasted cygnet sings:*

Once I dwelt in the lakes;  
once I was  
a beautiful swan.

O miserable me.  
Now I am  
roasted black!

The cook turns me on the spit,  
the fire roasts me through,  
and I am prepared for the feast.

O miserable me.  
Now I am  
roasted black!

I am borne upon a platter  
and can no longer fly.  
I catch sight of gnashing teeth.

O miserable me.  
Now I am  
roasted black!

I am the abbot of Cucany,  
and I meet with my fellow-drinkers  
and belong to the sect of Decius.  
Whosoever meets me in the tavern over dice  
loses his garments by the end of the day,  
and, thus denuded, he cries:

*Wafna, wafna!*  
quid fecisti sors turpissima?  
Nostre vite gaudia  
abstulisti omnia!

## IN TABERNA QUANDO SUMUS

- 15 In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.  
Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur,  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem,  
sed pro Baccho mittunt sortem:

Primo pro nummata vini,  
ex hac bibunt libertini;  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinquies pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.

*Wafna, wafna!*  
what hast thou done, O infamous fate?  
Thou hast taken away  
all the pleasures of this life.

When we are in the tavern,  
unmindful of the grave,  
we rush to the gaming tables  
over which we sweat.  
If you want to know  
what happens in the tavern  
(where money gets you wine),  
then listen to my tale.

Some men gamble, others drink,  
others shamelessly indulge themselves;  
and of those who  
stay to gamble,  
some lose their garments,  
and others are in sackcloth.  
There no one is in fear of death,  
throwing dice for Bacchus:

First the dice are thrown for wine,  
which the libertines drink.  
Then they toast the prisoners twice,  
then they toast the living thrice.  
Four times wine is drunk for Christians,  
five times for the faithful departed,  
six times for the boastful sisters,  
seven times for the forest soldiers.

Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter agentibus.  
Tam pro papa quam pro rege,  
bibunt omnes sine lege.

Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit magus.

Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.

Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta.  
Quamvis bibant mente leta,  
sic nos rodunt omnes gentes  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.

Eight times for the sinful brethren,  
nine times for the dispersed monks,  
ten times for the navigators,  
eleven times for men at odds,  
twelve times for the penitent,  
thirteen for the travelers.  
We drink for Pope and King alike,  
and then we drink, we drink.

The mistress drinks, the master drinks,  
the soldier and the clergyman.  
This man drinks, that woman drinks,  
the servant and the maid.  
The quick man drinks, the lazy drinks,  
the white man and the black.  
The sedentary drinks, the wanderer drinks,  
the ignorant and the learned.

The poor man drinks, the sick man drinks,  
the exiled and the unknown.  
The youngster drinks, the oldster drinks,  
the Bishop and the Deacon.  
The sister drinks, the brother drinks,  
the old woman and the mother.  
Women drink and men drink  
by the hundreds and the thousands.

Six hundred coins are not enough  
for this aimless  
and intemperate drinking.  
Though our drink is always gay,  
there are ever those who nag,  
and we shall be indigent.  
May they who nag us be confounded,  
and never be inscribed among the just.

### III. COUR D'AMOURS

#### AMOR VOLAT UNDIQUE

- 16 Amor volat undique;  
captus est libidine.  
Iuvenes, iuencule  
coniunguntur merito.

Siqua sine socio,  
caret omni gaudio;  
tenet noctis infima  
sub intimo  
cordis in custodia:

fit res amarissima.

#### DIES, NOX ET OMNIA

- 17 Dies, nox et omnia  
michi sunt contraria,  
virginum colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolur,  
attamen consulite  
per voster honur.

Tua pulchra facies  
me fay planszer milies,

### III. THE COURT OF LOVE

The God of Love flies everywhere  
and is seized by desire.  
Young men and young women  
are rightly joined together.

If a girl lacks a man  
she misses all delight;  
darkest night  
is at the bottom  
of her heart:

This is bitterest fate.

Day and night and all the world  
are opposed to me,  
and the sound of maidens' voices  
makes me weep.  
Alas, I am filled with sighing  
and fear.

O friends, amuse yourselves  
and speak as you please.  
Spare me, a sad man,  
for great is my grief.  
Counsel me,  
by your honor.

Thy lovely face  
makes me weep a thousand tears

pectus habet glacies.  
A remender  
statim vivus fierem  
per un baser.

#### STETIT PUELLA

- 18** Stetit puella  
rufa tunica;  
si quis eam tetigit,  
tunica crepuit.  
*Eia.*

Stetit puella  
tamquam rosula;  
facie splenduit,  
os eius fioruit.  
*Eia.*

#### CIRCA MEA PECTORA

- 19** Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere.

*Manda liet,  
Manda liet,  
min geselle  
chumet niet.*

because thy heart is made of ice.  
Thy single kiss  
would bring me  
back to life.

There stood a maid  
in a red tunic;  
when it was touched  
the tunic rustled.  
*Eia!*

There stood a girl,  
like a rose;  
her face was radiant;  
her mouth bloomed.  
*Eia!*

My heart is filled  
with sighing.  
I am longing for thy beauty.  
My misery is great.

*Manda liet,  
manda liet,  
my sweetheart  
does not come.*

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.

*Manda liet,  
Manda liet,  
min geselle  
chumet niet.*

Vellet deus, vellent dii  
quod mente proposui:  
ut eius virginea  
reserassem vincula.

*Manda liet,  
Manda liet,  
min geselle  
chumet niet.*

#### SI PUER CUM PUELLULA

- 20** Si puer cum puellula  
moraretur in cellula,  
felix coniunctio.  
Amore suscescente,  
pariter e medio  
avulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis,  
Si puer cum puellula  
moraretur in cellula,  
felix coniunctio.

Thine eyes shine  
like the sun's rays,  
like lightning flashes  
in the night.

*Manda liet,  
manda liet,  
my sweetheart  
does not come.*

May the gods look with favor  
on my desire  
to undo the bonds  
of her virginity.

*Manda liet,  
manda liet,  
my sweetheart  
does not come.*

When a boy and a maiden  
are alone together,  
happy is their union.  
Their passions mount,  
and modesty disappears.  
An ineffable pleasure  
pours through  
their limbs, their arms, their lips.  
When a boy and a maiden  
are alone together,  
happy is their union.

VENI, VENI, VENIAS

21 Veni, veni, venias,  
ne me mori facias,  
hyrca, hyrce, nazaza,  
trillirivos...

Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
o quam clara species!

Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!

IN TRUTINA

22 In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.

Sed eligo quod video,  
collum iugo prebeo;  
ad iugum tamen suave transeo.

TEMPUS EST IOCUNDUM

23 Tempus est iocundum,  
o virgines,  
modo congaudete  
vos iuvenes.

Come, come,  
do not let me die,  
*Hyrca, hyrce, nazaza,*  
*trillirivos...*

Pretty is thy face,  
the look of thine eyes,  
the braids of thy hair,  
O how beautiful thou art!

Redder than the rose,  
whiter than the lily.  
more beautiful than the rest,  
always I shall glory in thee.

I am suspended  
between love  
and chastity,

but I choose  
what is before me  
and take upon myself the sweet yoke.

Pleasant is the season,  
O maidens;  
now rejoice,  
ye lads.

Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Mea me confortat  
promissio,  
mea me deportat  
negatio.

Oh, oh, oh  
totus floreo  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.

Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.

Oh, oh, oh,  
with love  
I bloom  
for a maiden,  
my new, new love,  
of which I perish.

Yielding  
gratifies me;  
refusing  
makes me grieve.

Oh, oh, oh,  
with love  
I bloom  
for a maiden,  
my new, new love,  
of which I perish.

In winter  
man's desires are passive;  
the breath of spring  
makes him lascivious.

Oh, oh, oh,  
with love  
I bloom  
for a maiden,  
my new, new love,  
of which I perish.

My maidenhood  
excites me,  
but my innocence  
keeps me apart.

Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Veni, domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereo.

Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

#### DULCISSIMA

- 24 Dulcissime,  
totam tibi subdo me!

#### BLANZIFLOR ET HELENA

#### AVE FORMOSISSIMA

- 25 Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,

Oh, oh, oh,  
with love  
I bloom  
for a maiden,  
my new, new love,  
of which I perish.

Come, my mistress,  
come with joy;  
come, my beauty,  
for I die.

Oh, oh, oh,  
with love  
I bloom  
for a maiden,  
my new, new love,  
of which I perish.

Sweetest boy  
I give my all to you!

#### BLANZIFLOR AND HELENA

Hail to thee, most beautiful,  
most precious gem;  
hail, pride of virgins,  
most glorious virgin.  
Hail, light of the world,

ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa!

#### FORTUNA IMPERATRIX MUNDI

#### O FORTUNA

- 26 O Fortuna,  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

hail, rose of the world.  
Blanziflor and Helena,  
Venus generosa!

#### FORTUNE, EMPRESS OF THE WORLD

O Fortune,  
variable  
as the moon,  
always dost thou  
wax and wane.  
Detestable life,  
first dost thou mistreat us,  
and then, whimsically,  
thou heedest our desires.  
As the sun melts the ice,  
so dost thou dissolve  
both poverty and power.

Monstrous  
and empty fate,  
thou, turning wheel,  
art mean,  
voiding  
good health at thy will.  
Veiled  
in obscurity,  
thou dost attack  
me also.  
To thy cruel pleasure  
I bare my back.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

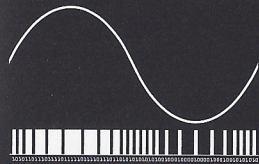
Thou dost  
withdraw  
my health and virtue;  
thou dost  
threaten  
my emotion and weakness with torture.  
At this hour,  
therefore, let us  
pluck the strings without delay.  
Let us mourn  
together,  
for fate crushes the brave.



SUPER AUDIO CD

DSD

Direct Stream Digital



Unlike multi-bit PCM recording, SACD's DSD technology uses a one-bit pulse train that is analogous to the music waveform (see diagram above). DSD encoding employs more digital 1s as the waveform goes positive, more 0s as the waveform goes negative.

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From the earliest digital recordings and 16-bit Compact Discs on up to even the latest 24-bit recordings, digital audio has always used multi-bit PCM technology. Until now. Now there's Direct Stream Digital™ recording, a one-bit system that's fundamentally different. Thanks to an amazing 2,822,400 samples per second, you get audio performance that no other format can deliver. Where CD frequency response extends to 20,000 Hz, DSD technology can theoretically reach 100,000 Hz. Where CD has dynamic range of 96 dB, DSD recording can achieve 120 dB across the entire audible range. Thanks to DSD technology, the SACD difference is breathtaking. If you care passionately about music, then SACD will inflame that passion as never before.

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- 1-2 Fortuna imperatrix mundi
- 3-5 I. Primo vere
- 6-11 Uf dem anger
- 12-15 II. In taberna
- 16-24 III. Cour d'amours
- 25 Blanziflor et Helena
- 26 Fortuna imperatrix mundi

Janice Harsanyi, Soprano  
 Rudolf Petrak, Tenor  
 Harve Presnell, Baritone  
 The Rutgers University Choir (F. Austin Walter, Director)  
 The Philadelphia Orchestra  
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Consists of previously released material  
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Produced for SACD by Louise de la Fuente.  
 Engineered for SACD by Dixon Van Winkle.  
 DSD Authoring Engineer: Stephen Saper



SUPER AUDIO CD



Direct Stream Digital



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