

Carmina Burana

Fortuna Imperatrix Mundi

Carl Orff

Qu -> kv, se -> ze, ce -> tse

1. O Fortuna

Pesante ($\text{d} = 60$)

ff

Bass $\text{d} = 120-132$ O For-tu-na, Vel - ut Lu-na Sta - tu va - ri - a - bi - lis,
 5 semper cres-cis aut de - crescis; vi - ta de - te - sta - bi - lis
 13 nunc ob - tu - rat et tunc cu - rat lu - do men - tis a - ci - em,
 21 e - ge - statem, pot - es - ta - tem dis - sol - vit ut gla - ci - em.
 29 Sors im - ma-nis et in - a-nis, ro - ta tu vo - lu - bi - lis,
 37 sta - tus ma-lus, va - na sa - lus semper dis - so - lu - bi - lis,
 45 ob - um - bra - ta et ve - la - ta mi - chi quo - que ni - te - ris;
 53 nunc per lu - dum dorsum u - dum fe - ro tu - i sce - le - ris.
 61 $\text{d} = 144$
 B. Sors sa - lu - tis et vir - tu - tis mi - chi nunc con - tra - ri - a,
 69 est af - fec - tus et de - fec - tus semper in an - ga - ri - a.
 77 **ff**
 B. Hac in ho - ra si - ne mo - ra cor - de pul - sum tan - gi - te;

85

B. **9**

92 **10**

2. Fortune plango vulnera

d = 120 *sempre ben declamato*

102 Bass **11** **p**

106 B. **12**

114 B. **13** **4** **6**

118 B. **12**

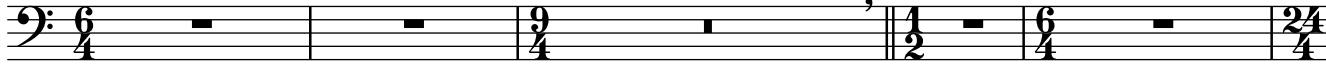
123 B. **13** **4** **6**

I Primo Vere

Carl Orff

3. Veri leta facies

136 **sempre un poco pesante** ($\text{d} = 60$) **14**

Bass 

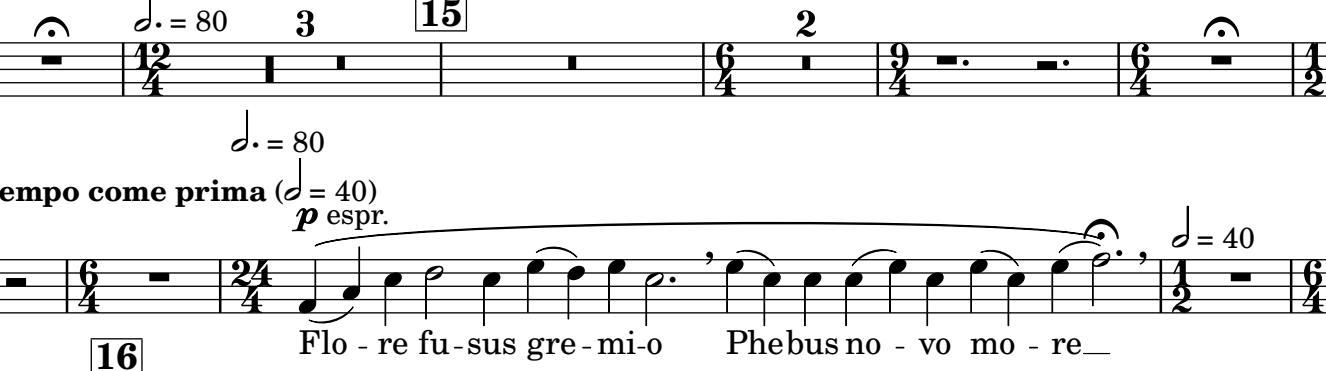
141 $\text{d}. = 80$ **p** espr. $\text{d} = 40$

B. 

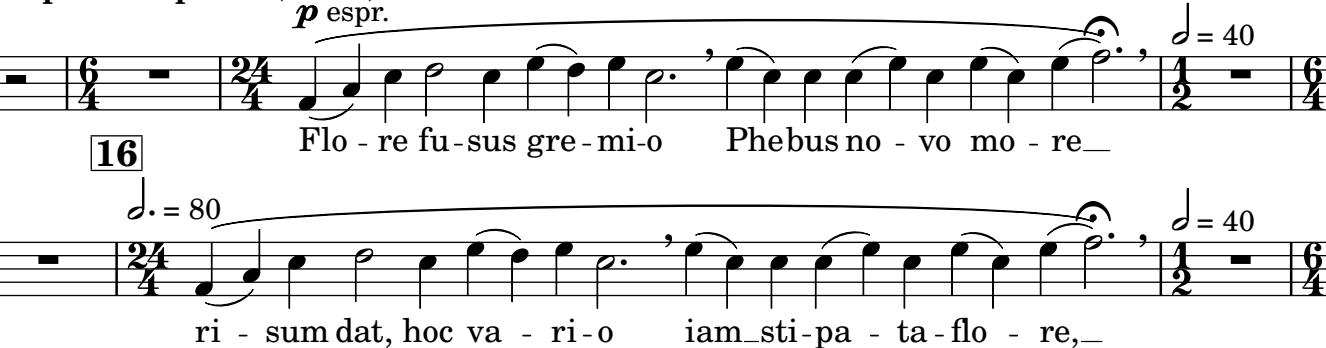
143 $\text{d}. = 80$ **p** $\text{d} = 40$

B. 

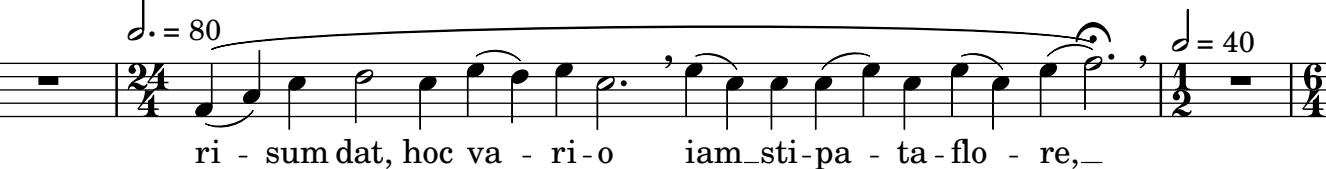
146  $\text{d}. = 80$ **3** **15** **2**

B. 

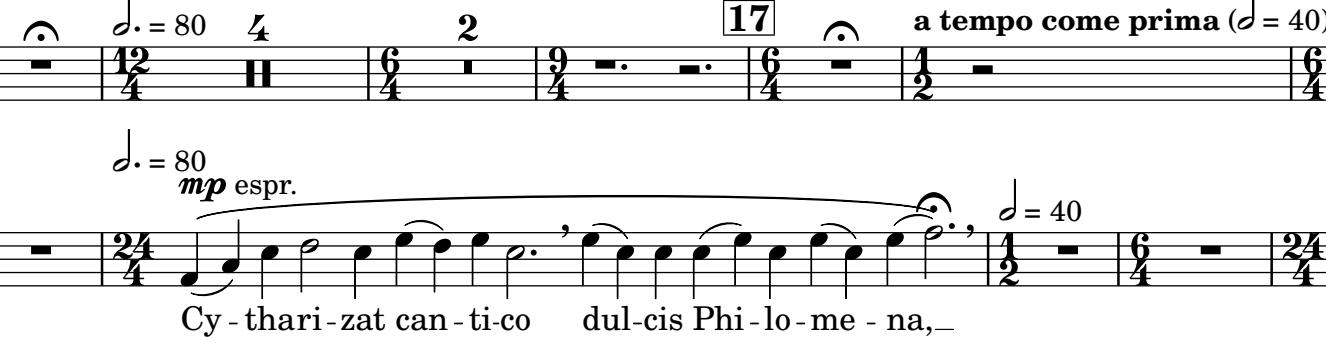
155 $\text{d}. = 80$ **a tempo come prima** ($\text{d} = 40$) **p** espr.

B. 

159 $\text{d}. = 80$ $\text{d} = 40$

B. 

162  $\text{d}. = 80$ **4** **2** **17**  **a tempo come prima** ($\text{d} = 40$)

B. 

172 $\text{d}. = 80$ **mp** espr.

B. 

176 $\text{d}. = 80$ $\text{d} = 40$

B. 

179 $\text{d}. = 80$ **18** **3** **2** **a tempo** ($\text{d} = 40$)

B. 

4. Omnia sol temperat

5. Ecce gratum

quasi allegretto ($\text{d} = 120$)

233 **Con ampiezza**, Bass $\frac{8}{4}$, $\frac{2}{2}$

Bass Ec-ce gratum et op-ta-tum Ver re-du-cit gau-di - a,

238 **p** B. $\frac{8}{4}$ **24** **legato e più sciolto**
ec - ce gratum et op - ta - tum Ver re - du - cit gau - di - a; pur - pur - a - tum
p **allegro molto** ($\text{d} = 132$)
B. $\frac{8}{4}$ **f**
flo - ret_ pra - tum, Sol se - re - nat_ om - ni - a. Iamiam cedant tris-tia!

243 B. $\frac{8}{4}$ **25** **ff**
Estas redit, nunc re-cedit Hy-e-mis se - vi - ti - a, Iamiam cedant tris - tia! Estas redit,

248 B. $\frac{8}{4}$ **26** **ff**
nunc re-cedit Hy-e-mis se - vi - ti - a, Estas redit, nunc re-cedit Estas redit, nunc re-cedit

255 B. $\frac{8}{4}$ **a tempo** ($\text{d} = 144$) **ff**
Hy-emis se - vi - ti - a. Ah
poco rit.

262 B. $\frac{8}{4}$ **27**
Come prima ma un poco acc.
 $\text{d} = 132$
 mp

273 B. $\frac{8}{4}$ **Iam li - que-cit et de-cres-cit grande nix et ce - te - ra,**

278 B. $\frac{8}{4}$ **28** **come prima**
 mp Iam li - que-cit et de-cres-cit grande nix et ce - te - ra; bru - ma_ fu - git,
 $\text{d} = 144$
f

283 B. $\frac{8}{4}$ et_ iam_su - git_ Ver_Es - ta - tis_ u - be - ra; il - li mens est mi-sera,

288 B. **[29]** *ff*
 qui nec vivit, nec las-ci-vit sub Es-ta-tis dexte-ra; il-li mens est mi-sera, qui nec vivit,

295 B. **[30]** *ff*
 nec las-ci-vit sub Es-ta-tis dexte-ra, qui nec vivit, nec las-ci-vit qui nec vivit, nec las-ci-vit

302 B. **[31]** *a tempo* ($\text{d} = 152$) *poco rit.* *ff*
 sub Estatis dextera. Ah
 $\text{d} = 144$
stac.

313 B. **[32]** *f* **ancora più presto**
 Glo-ri-an-tur et-le-tan-tur in mel-le dul-ce-di-nis,

318 B. **[33]** *come prima legato* *mf*
 Glo-ri-an-tur et-le-tan-tur in mel-le dul-ce-di-nis, qui-co-nan-tur,
 $\text{d} = 152$

323 B. *f*
 ut_u-tan-tur pre-mi-o Cu-pi-di-nis; simus iussu Cy-pridis

328 B. **[34]** *ff*
 glo-ri-antes et letantes pares es-se Pa-ri-dis, simus ius-su Cy-pridis glo-ri-antes

335 B. **[35]** *ff*
 et letantes pares es-se Pa-ri-dis, glo-ri-antes et letantes glo-ri-antes et letantes

342 B. *Presto* ($\text{d} = 160$) *poco rit.* *ffff*
 pares es-se Pa-ri-dis. Ah

Uf dem Anger

Carl Orff

6. Tanz

7. Floret Silva

Bass $\text{d} = 176$ **f**

442 Bass Flo-ret, flo-ret, floret sil - va no-bi-lis, floret sil - va

450 B. **45** p no-bi-lis, flo - ri - bus, flo - ri - bus, flo - ri - bus et, et

459 B. **46** Coro piccolo fo - li - is, fo - li - is, fo - li - is.

469 B. **47** **cullando** ($\text{d} = 66$) **2** **poco più mosso** **48** come prima **3** **poco più mosso**

481 B. **49** **50** $\text{d} = 176$ Coro grande

506 B. **51** a tempo **52** **53** Flo - ret, flo - ret,

528 B. floret sil - va un-di-que, floret sil - va un-di-que, nah nime gue-

536 B. sellen, nah nime gue - sellen, nah nime gue - sellen, ist, ist,

543 B. **54** **55** **2** Coro piccolo **56** **57** **58**

ist mir vê, ist mir vê, ist mir vê.

8. Chrämer, gip die varwe mir

Bass $\text{d} = 60$ **quasi adante** ($\text{d} = 132 - 144$) **pp**

610 B. **61** **X3** **10** **62** ou...

627 B. **poco rit.**, **a tempo** [63] 2 | 3 - | C - | 6 | ou... [64] ***pp***

The musical score shows a bassoon part on a single staff. The key signature changes from B major (two sharps) to C major (no sharps or flats). Measure 627 ends with a fermata over the first note of measure 63. Measure 63 starts with a dynamic marking "poco rit.", followed by "a tempo". The measure number "63" is enclosed in a box above the staff. The time signature changes between 2, 3, and 4 throughout the measure. Measure 64 begins with a dynamic marking "*pp*" (pianissimo) and a tempo marking of 60 BPM. The measure number "64" is enclosed in a box above the staff. The bassoon continues to play eighth-note patterns with grace marks throughout the measures.

9.a Reie

9.b Swaz hie gat umbe

9.c Chume, chum, geselle min

9.d Swaz hie gat umbe: Same as 9.b, offset +85 measures

10. Were diu werlt alle min

784

79
allegro molto ($\text{d} = 138$) **f**

Bass  C **6** **2**

We-re diu werlt al - le min von de mere un - ze an den Rin,

796

80
poco ritenuo
p **pp** **ff**

B.  des wolt ih mih dar - ben, des wolt ih mih dar - ben, daz diu chüne-gin von Engellant von

802

a tempo **stent. 8th by 8th** **a tempo** **fff**

B.  En - gellant le - ge an minen ar-men. **3** **81** **Hei!**

II In Taberna

Carl Orff

11. Estuans interius

12. Olim lacus colueram

13. Ego sum abbas

14. In taberna quando sumus

sempre eccitato

932 *Bass* $\text{d} = 132$ 2 *mf*

In ta-ber-na quando sumus, non cu - ra-mus quid sit humus,

936 *B.* *sempre staccatissimo* *pp*

sed ad ludum pro-pe-ramus, cu - i semper in-su-damus, Quid a - ga-tur in ta-berna,

939 *B.* **94** *pp*

U - bi nummus est pincerna, hoc est o-pus ut que-ra-tur, si quid loquar, au-di - a-tur,
con rumore

942 *B.* *ff*

hoc est opus ut queratur, si quid loquar, audi-atur. **2** *mf*

Quidam ludunt, quidam bibunt,

947 *B.* *pp*

quidam in - dis - cre-te vivunt. Sed in lu-do qui morantur, ex his quidam de-nudantur,

95

950 B. *mf*
quidam i - bi ves-ti-un-tur, quidam sac-cis in - du-un-tur. I - bi nullus ti-met mortem,

953 B. *ff*
sed pro Baccho mittunt sortem. I - bi nullus timet mortem, sed pro Baccho mittunt sortem.

 $\text{♩} = 120$

956 B. *f*
Pri-mo pro numma-ta vi-ni, ex hac bi-bunt il - ber - ti-ni;

96

960 B. *p*
semper staccatissimo ($\text{♩} = 132$)
se-mel bibunt pro cap-ti-vis, post hec bibunt ter pro vi-vis, quater pro Christianis cunctis,

963 B. *ff*
quinquies pro fi-delibus de functis, se - xi - es pro so - ro-ri-bus va - nis,
poco ritenuto

966 B. *pp*
sep - ti - es pro mi - li-tibus sil-va-nis. Oc - ti - es pro fra-tribus pver-sis,

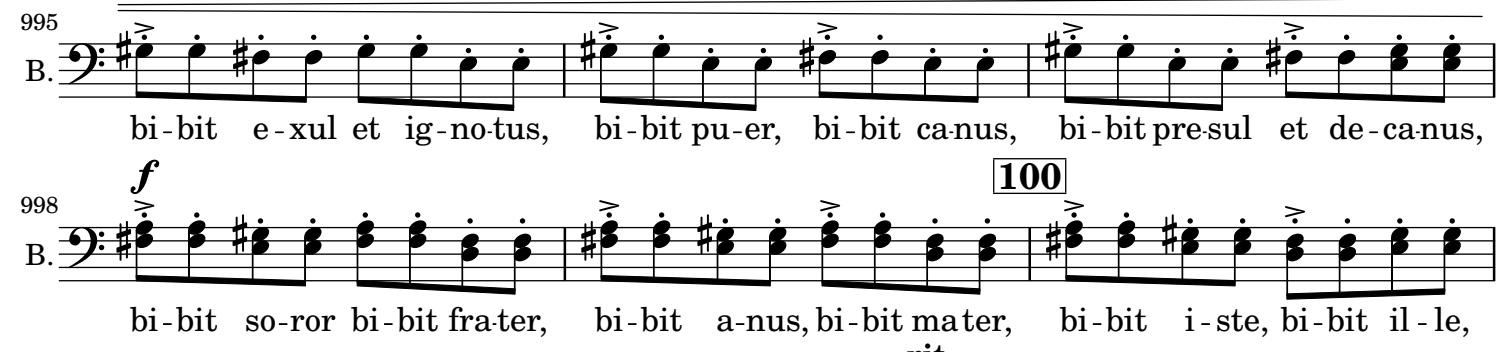
970 B. *pp*
a tempo
no-ni-es pro monachis dispersis, decies pro navi-gantibus, un-decies pro dis-cordantibus, duo-

974 B. *ff*
decies pro penitentibus, tre-decies pro i-teragentibus. Tam pro pa - pa quam pro re - ge

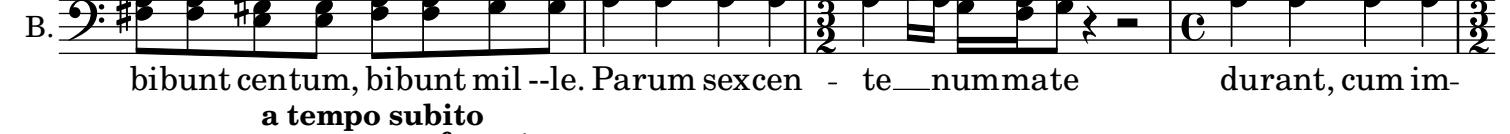
978 B. *p*
 $\text{♩} = 144$
bi-bunt om-nes si - ne le - ge. Bibit hera, bibit herus, bibit miles, bibit clerus,

988 B. *p*
bibit ille, bibit illa, bibit servus cum ancilla, bibit velox, bibit piger, bibit albus, bibit niger,

992 B. *p*
bi-bit constans, bi-bit vagus, bi-bit ru-dis, bi-bit magus. Bi-bit pauper et e-grotus,

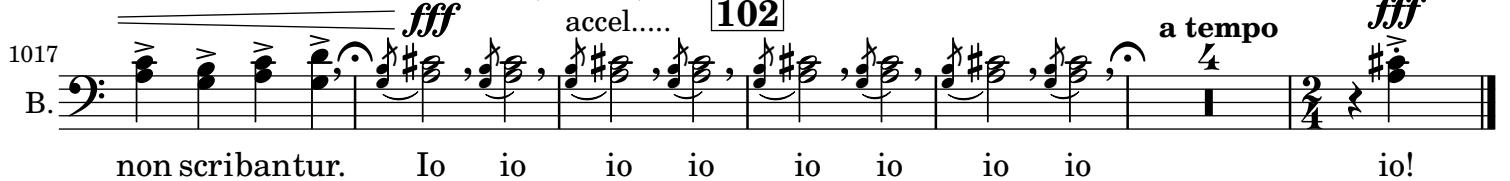
995 B. 

998 B. 

1001 B. 

1005 B. 

1011 B. 

1017 B. 

III Cour d'amours

Carl Orff

- 15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa mea pectora**

1181180 Bass $\text{Bass} \quad \text{D} \# \frac{6}{4}$ $\text{d} = 132$ *mp*

1.Cir - ca me - a
2.Tu - i lu - cent
(f)3.Vel - let de - us,

ancora più mosso**119**1188 B. $\text{Bass} \quad \text{D} \# \frac{6}{4}$

pec - to - ra
o - cu - li
vel - lent dii,
brioso

mul - ta sunt sus - pi - ri - a.
sic - ut so - lis ra - di - i.
quod men - te pro - po - su - i.

1195 B. $\text{Bass} \quad \text{D} \# \frac{6}{4}$

Manda liet, manda liet, min ge-sel - le chumet niet!

3 **120** 3

- 19. Si puer cum puellula**

allegro buffo ($\text{d} = 160$)*f*1203 Bass $\text{Bass} \quad \text{D} \# \frac{2}{4}$

Si puer cum pu - el-lu-la mo-raretur in cellula. Si

1215 B. $\text{Bass} \quad \text{D} \# \frac{2}{4}$

puer cum pu - el-lu-la mo-raretur in cellula.

A - more sus-- cres-

122**121** 4*pp***123**Solo comic exag. *fp*1227 B. $\text{Bass} \quad \text{D} \# \frac{2}{4}$

cen-te, pa-ri-ter e medi-o.

Tutti
A - more sus-- cres - cen-te, pa-ri-ter e

*Solo*1235 B. $\text{Bass} \quad \text{D} \# \frac{2}{4}$

medi-o

Tutti

a - vulso procul

*pp***124***Solo*

te-di-o, a - vulso procul

te-di-o, fit

*sf**p*

Tutti

f

1242 B. lu-dus in - ef - fa-bi-lis membris, la-certis, la-bi-is, fit lu-dus in - ef - fa-bi-lis mem-

125
allegro molto
lunga

1248 B. bris, lacertis, la-biis, si puer cum pu - ell-u-la mo-raretur in cellula.

5 **126**

20. Veni, veni, venias

1261 Bass 2 allegro ($\text{d} = 160$) **3** **p** Ve - ni, veni, veni, ve-ni-as, ve - ni, veni,

1268 B2 **127** **mf** ve-ni, ve-ni, ve-ni-as, ne _ memori, ne memo-ri fa-ci-as,

1273 B2 **f** hyr-ce, hyr-ce, na-zaza, nazaza trili-rivos, trili-rivos, trili-rivos! **C**

1279 B2 **128** **mf** Pulchra ti - bi fa - ci - es, o - cu - lo-rum a - ci - es, ca - pil - lo-rum **C**
B1 nazaza, nazaza,

1284 B2 se - ri - es, **f** o quam cla-ra spe - ci - es!, Ro-sa ru - bi - cun-di - or, **f**
B1 nazaza, nazaza, nazaza,

129

1289 B2 li - li - o can - di - di - or, *f* om - ni - bus for - mo - si - or, *f* sem - per,
B1 nazaza, nazaza.

1294 B2 semper in te glo - - - ri - or! *ff*
B1 Ah ah ah ah nazaza, nazaza, nazaza, nazaza.

21. In trutina**22. Tempus et iocundum****allegro molto** ($\text{♩} = 144$)

1317 Bass *f* Tempus est io-cun-dum, *p* Tempus est io-cundum, *mf* 0, 0, 0, 0,
B. vir-gines, o vir-gines, modo congaude-te, modo congaudete, vos, vos, vos, vos
132 *f* *p* *mf*

1320 B. vir-gines, o vir-gines, modo congaude-te, modo congaudete, vos, vos, vos, vos
133 *più lento* ($\text{♩} = 120$) *f* $\text{♩} = 144$ 4 3 2 3
B. iu-venes, vos iu-venes. quo per-e-o, quo per-e-o, quo per-e-o!

134
come prima

1331 B. **allegro molto** 3 2 3

1344 B. **allegro molto** $\text{♩} = 144$ *mf* *p* *mf* Tempo-re bruma - li, tempo-re bruma-li vir, vir, vir, vir, vir
B. pa - tiens, vir pa - tiens, a-nimo verna - li, a-nimo vernali, la, la, la, la, la-
135 *mf* *p* *mp*

1352 come prima *f* ♩ = 144
 sciviens, lasciviens. quo pere-o, quo pere-o, quo pere-o!

1360 **136** 3 2 3 come prima ♩ = 144
 B. ♭ 4 - | C - - | 3 - | C - | - - | 5 - - | 3 - | C

allegro molto

1373 ff c 3 p f
 B. ♭ 4 - | C - - | 3 - | C - | - - | 5 - - | 3 - | C
 Veni, do-micella, veni, domicella, cum, cum, cum, cum, cum gaudio, cum gaudio,

1377 ff p f 138
 B. ♭ 4 - | C - - | 3 - | C - | - - | 5 - - | 3 - | C
 veni, ve-ni, pulchra, veni, veni, pulchra, iam, iam, iam, iam, iam pe-reo, iam pe-reo.

1381 più lento
 B. ♭ 4 - | C - - | 3 - | C - | - - | 5 - - | 3 - | C
 Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li to-tus ar-de-o,

1385 accel. ff
 B. ♭ 4 - | C - - | 3 - | C - | - - | 5 - - | 3 - | C
 novus, novus, no-vus a-mor est, quo per - e-o, quo per - e-o, quo per - e-o!

23. Dulcissime

Blanziflor et Helena

Carl Orff

24. Ave formosissima

d = 72 **ff**

1391 Bass 

A-ve formo-sis-sima, gemma preti - o - sa, a-ve decus vir-ginum, virgo glori-

1398 B. 

o - sa, a-ve mundi lu-minar, a-ve mundi ro - sa, Blan - ziflor et Helena, rit.

1404 B. 

Blan - ziflor et He-le-na, Ve-nus, Ve-nus, Ve-nus, ge - ne - ro - sa!

Fortuna Imperatrix Mundi

25. O Fortuna

Pesante (*d* = 60)**ff**

Bass 

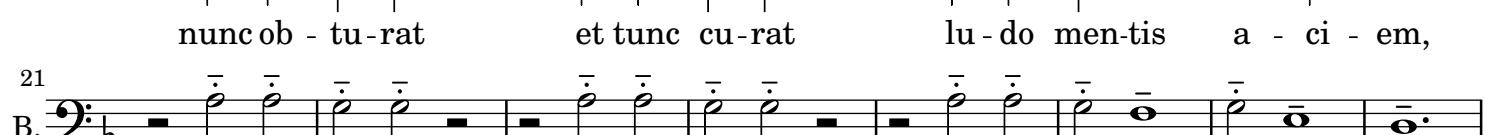
O For-tu-na, Vel - ut Lu-na Sta - tu va - ri - a - bi - lis,

5 B. 

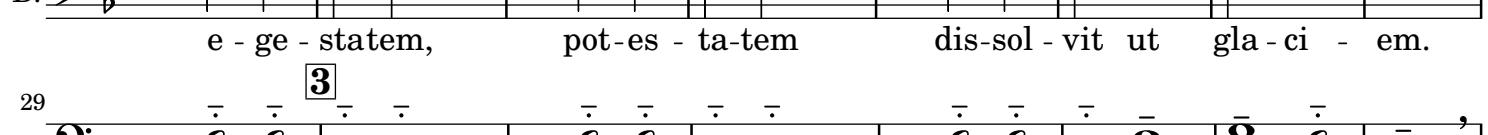
semper crescis aut de - crescis; vi - ta de - te - sta - bi - lis

13 B. 

nunc ob - tu - rat et tunc cu - rat lu - do men - tis a - ci - em,

21 B. 

e - ge - statem, pot - es - ta - tem dis - sol - vit ut gla - ci - em.

29 B. 

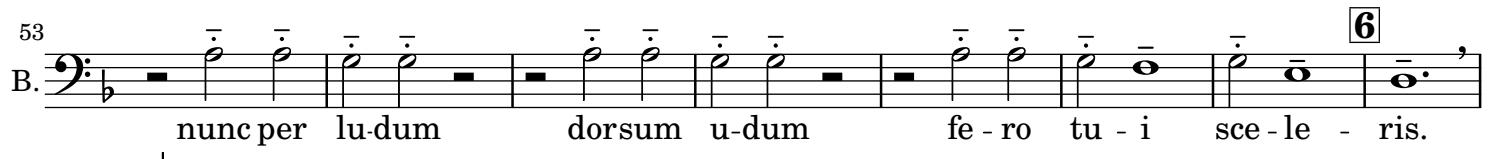
Sors im - ma - nis et in - a - nis, ro - ta tu vo - lu - bi - lis,

37 B. 

sta - tus mal - us, va - na sa - lus semper dis - so - lu - bi - lis,

45 B. 

ob - um - bra - ta et ve - la - ta mi - chi quo - que ni - te - ris;

53 B. 

$\text{♩} = 144$

61 B. 

69 B. 

77 B. 

85 B. 

92 B. 