

THE TEXT OF CARMINA BURANA

with International Phonetic Alphabet transcription
and word-for-word English translation
and line-by-line English translation for programme booklet

by

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Carmina Burana

CARMINA BURANA
(Songs of Beuern)

Cantata in three sections.
Music by Carl Orff
Text anonymous
First performed at Oper Frankfurt, 1937

CHARACTERS

Soprano soloist
Baritone soloist
Tenor soloist
Choir

The original time and place of the text is Medieval Bavaria

INTRODUCTION

In 1934, Orff encountered the 1847 edition of the Carmina Burana by Johann Andreas Schmeller, the original text dating mostly from the 11th or 12th century, and including some from the 13th century. Michel Hofmann was a young law student and an enthusiast of Latin and Greek; he assisted Orff in the selection and organization of 24 of these poems into a libretto mostly in secular Latin verse, with a small amount of Bavarian-coloured Middle High German and Old French. The selection covers a wide range of topics, as familiar in the 13th century as they are in the 21st century: the fickleness of fortune and wealth, the ephemeral nature of life, the joy of the return of spring and the pleasures and perils of drinking, gluttony, gambling, and lust.

Carmina Burana is structured into three major sections entitled “Spring”, “In the Tavern”, “The Court of Love”. These are bookmarked by an identical prologue and epilogue entitled “Fortune, Empress of the World”. “Spring” also contains the subheading “In the Meadow”, and “The Court of Love” contains the one-movement subheading “Blanzifor & Helena”. There are 25 movements in total, including one repeated movement (O Fortuna) and one purely instrumental (Tanz). Orff indicates attacca markings between all the movements within each scene.

Much of the compositional structure is based on the idea of the turning Fortuna Wheel. Within each scene, and sometimes within a single movement, the wheel of fortune turns, joy turning to bitterness, and hope turning to grief. “O Fortuna”, the first poem in the Schmeller edition, completes this circle, forming a compositional bookmark for the work as the opening and closing movements.

The pronunciation of the sung text is not entirely straightforward and is a matter of debate. However, I have produced a version, based on the three categories of text as follows:

Latin – these sections should be pronounced according to the German rules, as opposed to the Italian, ecclesiastical or academic.

German – this is Middle High German, the pronunciation of which is quite different to modern German. For further information see “Pronunciation of the Middle High German Sections of Carl Orff’s *Carmina Burana*” by John Austin.

French – as for the German, the pronunciation of the Old French is quite different to modern French. For further information see “Spelling and Pronunciation of Old French” by John Austin & Lyn Schenbeck.

Basis of the text

| | |
|-----|---|
| JAS | <i>Carmina Burana lateinische und deutsche Lieder und Gedichte einer Handschrift des XIII. Jahrhunderts aus Benedictbeuern</i> Johann Andreas Schmeller Stuttgart (1847) |
|-----|---|

Editions Consulted

| | |
|------|--|
| VS63 | <i>Carmina Burana</i> Carl Orff Vocal Score, Schott ED2877 (1963) |
| VS96 | <i>Carmina Burana</i> Carl Orff Vocal Score, Schott ED2877 (1996) |
| FS | <i>Carmina Burana</i> Carl Orff Full Score, EE 6771 (1965) |
| MS | <i>Carmina Burana</i> Carl Orff Manuscript Facsimile, Schott ED8653 (1997) |
| JAS3 | <i>Carmina Burana lateinische und deutsche Lieder und Gedichte einer Handschrift des XIII. Jahrhunderts aus Benedictbeuern</i> Johann Andreas Schmeller, 3 rd edition Wilhelm Koebner (1894) |

Codex

Carmina Burana

Manuscript, Bayerische Staatsbibliothek, München
(c.1230 – 14th Century)

Macrons have been added to the original text by the editor. Discrepancies between the editions are shown in footnotes, although differences in punctuation and capitalisation have been ignored.

CARMINA BURANA**FORTUNA IMPERATRIX MUNDI**

- 1 O Fortuna (choir)
- 2 Fortune plango vulnera (choir)

I – PRIMO VERE

- 3 Veris leta facies (choir)
- 4 Omnia sol temperat (baritone soloist)
- 5 Ecce gratum (choir)

UF DEM ANGER

- 6 Tanz (orchestral)
- 7 Floret silva nobilis (choir)
- 8 Chramer, gip die Varwe mir (choir)
- 9 Reie (orchestral)
 - Swaz hie gat umbe (choir)
 - Chume, chum, Geselle min (choir)
 - Swaz hie gat umbe (choir)
- 10 Were Diu Werlt alle min (choir)

II – IN TABERNA

- 11 Estuans interius (baritone)
- 12 Olim lacus colueram (tenor)
- 13 Ego sum abbas (baritone & choir)
- 14 In taberna quando sumus (choir)

III – COUR D'AMOURS

- 15 Amor volat undique (soprano & choir)
- 16 Dies, nox et omnia (baritone)
- 17 Stetit puella (soprano)
- 18 Circa mea pectora (soprano, baritone & choir)
- 19 Si puer cum puellula (baritone & choir)
- 20 Veni, veni, venias (choir)
- 21 In trutina (soprano)
- 22 Tempus est iocundum (soprano, baritone & choir)
- 23 Dulcissime (soprano)

BLANZIFLOR ET HELENA

- 24 Ave formosissima (choir)

FORTUNA IMPERATRIX MUNDI

- 25 O Fortuna (choir)

FORTUNA IMPERATRIX MUNDI

(Fortune, Empress of the World)

1 – O FORTUNA¹

(Oh fortune)

CHOIR

[Latin:]

| | | | | | | | |
|---------------------------------|-------------------|----------------------------|-------------------------|-----------------|----------------------|-------------------|------------------|
| 'o: | fɔr'tu:na | 'fɛlɔt | 'lu:na | 'sta:tu: | fari'a:bɪlɪs | | |
| Ō | Fortūna, | velut | lūna | stātū | variābilis, | | |
| Oh | Fortune, | like | (the) moon | in a state | changeable, | | |
| 'zɛmpɛr | 'kre:skɪs | 'aʊt | de:'kre:skɪs | 'fi:ta | de:tɛ'sta:bɪlɪs | | |
| semper | crēscis | aut | dēcrēscis; | vīta | dētestābilis | | |
| always | growing | or | decreasing; | life | detestable | | |
| 'noŋk | ɔb'du:rat | 'ɛt | 'toŋk | 'ku:rat | 'lu:do: | 'mɛntɪs | 'atsɪɛm |
| nunc | obdūrat | et | tunc | cūrat | lūdō | mentis | aciem, |
| now | hardens | and | then | heals | by playing | on minds' | sharpness, |
| e:ge'sta:tɛm | pɔtɛ'sta:tɛm | 'dɪs:sɔlfit | 'ʊt | 'glatsɪɛm | | | |
| 'ēgestātem',² | potestātem | dissolvit | ut | glaciem. | | | |
| 'poverty', | power | dissolves | like | ice. | | | |
| 'zɔrs | 'ɪm:ma:nɪs | 'ɛt | 'ɪna:nɪs | 'rɔta | 'tu: | fɔ'lu:bɪlɪs | |
| Sors | immānis | et | inānis, | rota | tū | volūbilis, | |
| Fate | immense | and | empty, | wheel | you | are turning, | |
| 'status | 'malɔs | 'fa:na | 'zalu:s | 'zɛmpɛr | dɪs:sɔ'lu:bɪlɪs | | |
| status | malus, | vāna | salūs | semper | dissolūbilis, | | |
| condition | bad, | futile | health | always | dissolvable, | | |
| ɔbʊm'bra:tɔm | 'ɛt | fɛ'la:tɔm | 'mɪhi: | 'kvɔkve | 'ni:terɪs | | |
| obumbrātum³ | et | velātum⁴ | mihī⁵ | quoque | nīteris, | | |
| shadowed | and | veiled | on me | also | you exert yourself, | | |
| 'noŋk | 'pɛr | 'lu:dʊm | 'dɔrʒɔm | 'nu:dʊm | 'fero: | 'toɪ | 'skɛlɛrɪs |
| nunc | pɛr | lūdum | dorsum | nūdum | ferō | tuī | sceleris. |
| now | for | sport | on my back | naked | I bear | your | wickedness. |

¹ Source: JAS, *Seria* I. (complete).² Orff does not use quotes (VS63, VS96, FS, MS).³ Although Orff writes “obumbratum” in MS, the printed scores (VS63, VS96, FS) have “obumbrata” [ɔbʊm'bra:ta / shadowed].⁴ There are similar discrepancies for “velatum” and “velata” [ve:'la:ta / veiled].⁵ Although “mihī” is Orff’s spelling in MS, in the printed scores (VS63, VS96, FS) it is spelt “michi” which could suggest a slightly different pronunciation [ˈmɪçɪ].

| | | | | | | | |
|--------------|-----------------|------------------|-----------------|--------------------------|----------------------------|-------------------|-----------------|
| 'zɔrs | za'lu:tis | 'et | fir'tu:tis | 'mihi: 'nuŋk | kɔn'tra:ria | | |
| Sors | salūtis | et | virtūtis | mihī ⁶ | nunc | contrāria, | |
| Fate | of health | and | virtue | to me | now | are against, | |
| 'est | a'f:fektos | 'et | de:'fektos | 'zemper | 'in | aŋ'ga:ria: | |
| est | affectus | et | dēfectus | semper | in | angāriā; | |
| is | passion | and | deficiency | always | into | oppression; | |
| 'ha:k | 'in | 'ho:ra: 'zine | 'mɔra: 'kɔrdɪs | 'pulsɔm | 'taŋgite | | |
| hāc | in | hōrā | sine | morā | cordis ⁷ | pulsum | tangite, |
| this | at | hour | without | delay | heart's | beat | strike, |
| 'kvɔd | 'per | 'zɔrtɛm | 'stɛrɪt | 'fɔrtɛm | | | |
| quod | per | sortem | sternit | fortem | | | |
| because | through | fate | overwhelms | (the) strong man | | | |
| 'me:kɔm | 'ɔmne:s | 'plɔŋgite | | | | | |
| mēcum | omnēs | plangite. | | | | | |
| with me | all | lament. | | | | | |

2 – FORTUNE PLANGO VULNERA⁸

(Oh fate, I lament your wounds)

CHOIR

[Latin:]

| | | | | | |
|----------------|------------------|--------------------------|---------------------|------------------|-------------------|
| Fɔr'tu:ne | 'plango: | 'fɔlnɛra | stɪ'l:lantibɔs | ɔ'tsɛl:li:s | |
| Fortūne | plangō | vulnera | stillantibus | ocellis, | |
| Oh fate | I lament | your wounds | with dripping | eyes, | |
| 'kvɔd | 'zɔa | 'mihi: 'mu:nera | 'zɔbtrahit | 'rɛbɛl:li:s | |
| quod | sua | mihī ⁹ | mūnera | subtrahit | rebellis; |
| because | her | to me | gifts | takes away | rebellious; |
| 'fe:rom | 'est | 'kvɔd 'lɛgitor | 'frɔnte | kapɪ'l:la:ta | |
| vērūm | est | quod | legitur, | fronte | capillāta, |
| true | is | that | written, | with forehead | hair-covered, |
| 'zɛd | 'ple:romkve | 'ze:kvitor | ɔ'k:ka:zio: | kal'fa:ta | |
| sed | plērūmque | sequitur | Occāsiō | calvāta. | |
| but | usually | follows | Opportunity | bald. | |

⁶ As before, “mihī” is Orff’s spelling in MS, but in the printed scores (VS63, VS96, FS) it is spelt “michi” [ˈmɪçi].

⁷ Orff writes “corde” [ˈkɔrdɛ / heart] instead of “cordis”, changing the genitive [of the heart] to the ablative [by the heart] (VS63, VS96, FS, MS).

⁸ Source: JAS, *Seria* LXXVII. (complete).

⁹ As before, “mihī” is Orff’s spelling in MS, but in the printed scores (VS63, VS96, FS) it is spelt “michi” [ˈmɪçi].

| | | | | |
|-----------|----------------|--------------|----------------|----------------|
| 'm | fɔr'tu:nə | 'zɔliɔ: | 'ze:dəram | e:'la:tus |
| In | Fortūne | soliō | sēderam | ēlātus, |
| On | Fortune's | throne | I sat | exalted, |

| | | | |
|----------------------|--------------|--------------|-------------------|
| pro:speri'ta:tis | 'fario: | 'flo:rɛ | kɔro:'na:tɔs |
| prōsperitātis | variō | flōre | corōnātus, |
| with prosperity's | varied | flower | crowned, |

| | | | | | |
|-----------------|------------------------------|---------------|--------------|-----------|----------------|
| 'kvik:kvid | 'tamen | 'flo:rɔi: | 'fe:li:ks | 'ɛt | be'a:tɔs |
| quicquid | 'tamen' ¹⁰ | flōruī | fēlix | et | beātus, |
| whatever | 'however' | I flourished | happy | and | blessed, |

| | | | | | |
|-------------|----------|--------------|---------------|---------------|------------------|
| 'nɔŋk | 'a: | 'zɔm:mo: | kɔ'r:ru:i: | 'glo:ri:a: | pri:'fa:tɔs |
| nunc | ā | summō | corruī | glōriā | prīvātus. |
| now | from | the top | I fell down | glory | deprived. |

| | | | | |
|----------------|-------------|------------------|-----------------|-------------------|
| fɔr'tu:nə | 'rɔta | 'fɔlfitor | 'de:skendo: | minɔ'ra:tɔs |
| Fortūne | rota | volvitur, | dēscendō | minorātus, |
| O Fate | wheel | turning, | I descend | diminished, |

| | | | | | |
|--------------|-----------|--------------|-----------------|--------------|-------------------|
| 'alter | 'm | 'altom | 'tɔl:litor | 'nimis | ɛksal'ta:tɔs |
| alter | in | altum | tollitur | nimis | exaltātus; |
| another | into | high place | is lifted | too much | exalted; |

| | | | | | |
|------------|--------------|-----------|-----------------|----------------|----------------|
| 're:ks | 'zɛdɛt | 'm | 'fɛrtitse | 'kafɛat | 'roi:nam |
| rēx | sedet | in | vertice, | caveat | ruīnam, |
| the king | sits | on | the summit, | let him beware | of ruin, |

| | | | | | |
|------------|------------|------------|----------------|--------------------------------|-----------------|
| 'nam | 'zɔb | 'akse | 'lɛgimɔs | 'hɛkɔbam | re:'gi:nam |
| nam | sub | axe | legimus | 'Hecubam' ¹¹ | rēgīnam. |
| for | under | the axle | we read | 'Hecuba' ¹² | queen. |

I – PRIMO VERE

(Spring)

3 – VERIS LETA FACIES¹³

(The happy face of spring)

CHOIR

[Latin:]

| | | | | |
|--------------|-------------|---------------|--------------|--------------------|
| 'fe:rɪs | 'leta | 'fatsie:s | 'mɔndo: | prɔpi'na:tɔr |
| Vēris | leta | faciēs | mundō | propinātur, |
| Of spring | happy | face | world | is offered, |

¹⁰ Orff writes, without quotes, “enim” [’enim / indeed] instead of “tamen” (VS63, VS96, FS, MS).

¹¹ Orff does not use quotes (VS63, VS96, FS, MS).

¹² Hecuba (the wife of Priam, king of Troy) was a figure linked with the fall of Troy, and was more generally associated with suffering, grief and the inevitability of decline and misfortune.

¹³ Source: JAS, *Amatoria, Potatoria, Lusoria* 101. (vv. 1, 2 & 4).

| | | | | | | |
|--|--|---|--|--|---|--|
| hiɛ'ma:lɪs hiemālis wintery | 'atsiɛ:s aciēs sharpness | 'fikta victa defeated | 'iam iam now | fug'a:tor fugātur, is put to flight, | | |
| 'in in in | fɛ'sti:tu: vestītū garment | fa'riɔ: variō various | 'fe:bos Phēbus Phoebus ¹⁴ | printsɪ'pa:tor principātur, reigns, | | |
| nɛ'mɔrɔm nemorum of the groves | dɔl'tsɪzɔno: dulcisonō sweet-sounding | 'kvi: quī ¹⁵ who | 'kantu: tselɛ'bra:tor cantū celebrātur. ¹⁶ song is celebrated. | | | |
| 'flo:rɛ Flōre with flower | 'fu:zɔs fūsus poured | 'gre:mio: grēmiō in bosom | 'fe:bos Phēbus ¹⁷ Phoebus | 'nɔfo: 'mo:rɛ novō mōre new manner | | |
| 'ri:zɔm rīsum laughter | 'dat 'hɔk dat, hoc gives, this | fa'riɔ: variō various | 'iam iam now | sti'pa:tor 'stīpātur' ¹⁸ 'crowded' | 'flo:rɛ flōre with flowers | |
| 'tsɛfyɾɔs Zephyrus Zephyrus ¹⁹ | nɛk'tarɛɔ: nectarēō nectar-like | 'spi:rans spīrans blowing | 'in in in | ɔ'do:rɛ odōre; scent; | | |
| tɛr'ta:tɪm certātīm eagerly | 'pro: 'bra:fiɔ: prō brāviō for prize | kɔ'r:ra:mɔs currāmus let's run | 'in in in | a'mo:rɛ 'amōre' . ^{20 21} 'love'. | | |
| tsyta'ri:tʒat Cytharīzat Lyre plays | 'kantiko: canticō with song | 'dɔltsɪs dulcis sweet | filɔ'me:na philomēna, Philomena, ²² | | | |
| 'flo:rɛ flōre with flower | 'rɪdɛnt ridɛnt laugh | fa'riɔ: variō various | 'pra:ta prāta meadows | 'iam iam now | sɛ're:na serēna, serene, | |

¹⁴ Phoebus (Apollo, the radiant god of the sun) is used in literature to refer to the sun itself.

¹⁵ VS96 has “dulcisonoque” [ˈdɔltsɪsɔnɔkve / sweet-sounding and] and FS has “dulcisono, que”.

¹⁶ Orff adds the word “Ah” at the end of each verse (VS63, VS96, FS, MS).

¹⁷ Both vocal scores (VS63, VS96) have “Flora [ˈflo:ra / flower] instead of “Phebus”, which is in the other sources (FS, MS).

¹⁸ MS has this without quotes, whereas the other versions – also without quotes – are “stipate” [sti'pa:tɛ / crowded] (VS63) and “stipata” [sti'pa:ta / crowded] (VS96, FS).

¹⁹ Zephyrus is the west wind, thought to have been the gentlest wind, bringing spring breezes.

²⁰ Orff did not use quotes (VS63, VS96, FS, MS).

²¹ Orff adds the word “Ah” at the end of each verse (VS63, VS96, FS, MS).

²² Philomena (or Philomela, the Princess of Athens who was silenced when her brother cut out her tongue but was eventually turned into a nightingale) is often used in literature to refer to the nightingale itself.

| | | | | | |
|-----------------------------------|--|--|--------------------------------------|--------------------------------------|--|
| 'zalit salit leaps | 'tse:tʊs 'cētus ²³ 'flock' | 'aʃiʊm avium of birds | 'zɪlfɛ silve the forest | 'pɛr per through | a'me:na amēna , pleasant, |
| 'kʊrʊs chorus chorus | 'prɔ:mit prōmit promises | 'ʃɪrʒɪnʊm virginum of virgins | 'iam iam now | 'gaodia gaudia delights | mi:'l:le:na mīllēna . ²⁴ a thousand. |

4 – OMNIA SOL TEMPERAT²⁵

(The sun tempers everything)

BARITONE

[Latin:]

| | | | | | | |
|--|--|--|--|--|--|---------------------------------|
| 'ɔmnia Omnia All | 'zo:l sōl the sun | 'tɛmpɛrat temperat tempers | 'pu:rʊs 'ɛt pūrus et pure and | zʊb'ti:lɪs subtilis , subtle, | | |
| 'nɔfa nova ²⁶ new things | 'mʊndo: mundō to the world | 'rɛzɛrat reserat unlocks | 'ʃatsi:ɛs faciēs ²⁷ face | a'pri:lɪs aprīlis , of April, | | |
| 'at ad towards | a'mo:rem amōrem love | 'prɔpɛrat properat hastens | 'animʊs animus spritis | he:'ri:lɪs hērīlis , noble, | | |
| 'ɛt et and | 'iɔkʊndi:s iocundīs ²⁸ to delights | 'ɪmpɛrat imperat rules | 'dɛʊs deus god | pʊɛ'ri:lɪs puerīlis . ²⁹ boyish. | | |
| 're:rʊm Rērum Of things | 'tanta tanta so great | 'nɔʃita:s novitās newness | 'ɪn in in | 'zo:lɛmni sōlemnī solemn | 'fe:re vēre spring | |
| 'ɛt et and | 'fe:rɪs vēris of spring | aʊk'tɔrita:s auctoritās authority | 'ɔbɛt iubet orders | 'no:s nōs us | gao'de:re gaudēre , to rejoice, | |
| 'ʃi:a:s viās paths | 'prɛbɛt prebet offer | 'zɔlɪta:s solitās , familiar, | 'ɛt et and | 'ɪn in in | 'tu:ɔ: tuō your | 'fe:re vēre spring |

²³ Orff did not use quotes (VS63, VS96, FS, MS).

²⁴ Orff adds the word “Ah” at the end of each verse (VS63, VS96, FS, MS).

²⁵ Source: JAS, *Amatoria*, *Potatoria*, *Lusoria* 99. (complete).

²⁶ VS63 has “novo” instead of “nova” (VS96, FS, MS).

²⁷ FS has “faciea” [ʃatsi:ə / face] and VS63 has “faciem” [ʃatsiɛm / face] instead of “facies” (VS96, MS). The difference here is that FS is probably a mistake, whereas VS63 is accusative (so the face of April is being revealed) and VS96 and MS is nominative (so the face of April is revealing).

²⁸ In MS this is spelt “iocundis”

²⁹ The boyish god refers to Cupid, the roman god of erotic love, desire and affection.

'fide:s 'est 'et 'prōbita:s 'tuum rē't'ne:re
fidēs est et probitās tuum retinēre.
 faith is and integrity what is yours to keep.

'ama: 'me: fi'de:liter 'fidem 'meam 'no:ta:
Amā mē fidēliter, fidem meam nōtā
 Love me faithfully, faith my recognise

'de: 'cōrde to:'ta:liter 'et 'eks 'mente 'to:ta:
dē corde tōtāliter et ex mente tōtā,
 of hearts totally and out of mind whole,

'zom prēzents'a:liter 'abse:ns 'in rē'mo:ta:
sum presentīaliter absēns in 'remōtā':³⁰
 I'm in presence absent in 'distance':

'kviskvis 'amat 'ta:liter 'fōlfitor 'in 'ro:ta:
quisquis amat tāliter, volvitur in rōtā.
 whoever loves in such a way, is turned in wheel.

5 – ECCE GRATUM³¹

(Behold welcome)

CHOIR

[Latin:]

'etse 'gra:tom 'et op'ta:tom 'fe:r rē'du:tsit 'gaudia
Ecce grātum et optātum vēr redūcit gaudia,
 Behold welcome and long-desired spring restores joys,

purpō'ra:tom 'flo:ret 'pra:tom 'zo:l zē're:nat 'ōmnia
purpurātum flōret prātum, sōl serēnat omnia,
 purple-clad blooms meadow, the sun makes serene all things,

'iamiam 'tse:dant 'tristsia 'esta:s 'redit
iamiam cēdant tristia! estās redit,
 right now yield sorrow! summer returns,

'noŋk rē'tse:dit 'hyemis zē'firtsia
nunc recēdit hyemis sevitia.³²
 now retreats winter's cruelty.

'iam li'kve:skit 'et de:'kre:skit 'grando: 'niks 'et 'tse:tera
Iam liquescit et dēcrēscit grandō, nix et 'cētera',³³
 Now melts and decreases hail, snow and 'other things',

³⁰ Orff did not use quotes (VS63, VS96, FS, MS).

³¹ Source: JAS, *Amatoria, Potatoria, Lusoria* 106. (complete).

³² Orff adds the word “Ah” at the end of each verse (VS63, VS96, FS, MS).

³³ Orff does not use quotes (VS63, VS96, FS, MS).

'bru:ma 'fɔɡɪt 'ɛt 'ɪam 'zu:ɡɪt 'fe:r ɛ'sta:tɪs 'u:bera
brūma **fugit,** **et** **iam** **‘sūgit’**³⁴ **vēr** **estātis** **ūbera:**
 winter flees, and now ‘sucks’ spring summer’s breasts:

'ɪl:li: 'me:ns 'ɛst 'mɪzɛrə 'kvi: 'nek 'fi:fit
illī **mēns** **est** **miserā,** **quī** **nec** **vīvit,**
 to that person mind is wretched, who neither lives,

'nek la'ski:fit 'zɔb ɛ'sta:tɪs 'dɛkstɛrə:
nec **lascīvit** **sub** **estātis** **dexterā.**³⁵
 nor indulges under summer’s right hand.

ɡlo:'riantɔr 'ɛt 'letantɔr 'ɪn 'mɛ:l:lɛ dɔl'tse:dɪnɪs
Glōriantur **et** **letantur** **in** **melle** **dulcēdinis**
 Rejoice and are glad in honey of sweetness

'kvi: 'ko:nantɔr 'ɔt 'ɔtantɔr 'pre:mɪo: kɔ'pi:dɪnɪs
quī **cōnantur,** **ut** **utantur**³⁶ **prēmīō** **Cupīdinis;**
 who strive, so that may enjoy reward of Cupid;

'zi:mɔs 'ɪɔs:su: 'tsyprɪdɪs ɡlo:'riante:s
sīmus **jussu**³⁷ **Cypridis** **glōriantēs**
 let us be by the command of Cypris³⁸ rejoicing

'ɛt le'tante:s 'pare:s 'es:se 'parɪdɪs
et **letantēs** **parēs** **esse** **Paridis.**³⁹
 and rejoicing equals to be of Paris.

UF DEM ANGER

(On the meadow)

6 – TANZ

(Dance)

[No text]

³⁴ Orff does not use quotes (VS63, VS96, FS, MS).

³⁵ Orff adds the word “Ah” at the end of each verse (VS63, VS96, FS, MS).

³⁶ JAS actually spells this “utantnr” which is clearly a misprint, and it was corrected in JAS3.

³⁷ In VS96 this is spelt “iussu”.

³⁸ Cypris (meaning the Lady of Cyprus) refers to Venus (the Roman goddess of love) or Aphrodite (her Greek counterpart).

³⁹ Orff adds the word “Ah” at the end of each verse (VS63, VS96, FS, MS).

7 – FLORET SILVA NOBILIS⁴⁰

CHOIR

[Latin:]

| | | | | | |
|---------------|--------------|----------------|-----------------|-----------|----------------|
| 'flo:ret | 'sɪlfa | 'no:bɪlɪs | 'flo:rɪbʊs | 'et | 'fɔli:s |
| Flōret | silva | nōbilis | flōribus | et | foliis. |
| Blooms | forest | noble | with flowers | and | leaves. |

| | | | | |
|------------|------------|-----------------|-------------|------------------------------|
| 'ʊbɪ | 'est | an'tɪkvʊs | 'mɛʊs | a'mi:kʊs |
| Ubi | est | antiquus | meus | amīcus? ⁴¹ |
| Where | is | old | my | friend? |

| | | | | | |
|-------------|-------------------|-------------|-------------|-----------|------------------------------|
| 'hɪŋk | ɛkvɪ'ta:fit | 'eɪa | 'kvɪs | 'me: | a'ma:bit |
| Hinc | equitāvit, | eia, | quis | mē | amābit? ⁴² |
| From here | rode, | alas, | who | me | will love? |

| | | |
|---------------|--------------|-----------------|
| 'flo:ret | 'sɪlfa | 'ʊndɪkvɛ |
| Flōret | silva | undique, |
| Blooms | forest | everywhere, |

[Middle High German:]

| | | | | | |
|--------------------------|---------------------------|-----------------|------------|------------|--------------------------|
| 'nax | 'minə | gə'zɛ:lən | 'ɪst | 'mɪr | 'we |
| nah ⁴³ | mine ⁴⁴ | gesellen | ist | mir | we. ⁴⁵ |
| after | my | lover | is | to me | woe. |

| | | | |
|----------------|------------|-------------|----------------------|
| 'gruənət | 'dɛr | 'valt | al:lənt'halbən |
| Gruonet | der | walt | allenthalben: |
| Greens | the | wood | on all sides: |

| | | | | |
|-------------------------|------------|------------|----------------|-----------------------------------|
| 'wa | 'ɪst | 'min | gə'zɛ:lə | alzə'laŋə |
| wā ⁴⁶ | ist | min | geselle | 'alselange'? ⁴⁷ |
| where | is | my | lover | 'all this time'? |

| | | | |
|------------|------------|------------------------------|------------------------------|
| 'dɛr | 'ɪst | gə'ritɛn | 'hɪn:nən |
| Der | ist | geriten ⁴⁸ | hinnen, ⁴⁹ |
| He | is | ridden | away, |

⁴⁰ Source: JAS, *Amatoria*, *Potatoria*, *Lusoria* 112. (complete).

⁴¹ Orff adds the word “Ah” at the end of the line (VS63, VS96, FS, MS).

⁴² Orff adds the word “Ah” at the end of the line (VS63, VS96, FS, MS).

⁴³ In MS this is spelt “Nach”.

⁴⁴ In MS this is spelt “min”, whereas in VS63, VS96 and FS this is spelt “mime”.

⁴⁵ Orff spells this “wē”.

⁴⁶ In MS this is spelt “wo”, whereas in VS63, VS96 and FS this is spelt “wā”.

⁴⁷ Orff spells this as two words “alse lange” and does not use quotes. He also adds the word “Ah” at the end of the line (VS63, VS96, FS, MS).

⁴⁸ In MS this is spelt “geritten”.

⁴⁹ In MS this is spelt “hinen”.

'owi 'wer 'zəl 'mɪx 'mɪn:nən
*owi, wer sol mich minnen?*⁵⁰
 alas, who will me love?

8 – CHRAMER, GIP DIE VARWE MIR⁵¹

(Merchant, give me colour)

CHOIR

[Middle High German:]

'xramər 'gɪp 'diə 'fɑrwə 'mɪr
Chramer, gip die varwe mir
 Merchant, give the colour to me

'diu 'mɪn 'wɛŋəl 'røtə
diu⁵² min wengel roete,
 that my cheeks redder,

'da 'mɪt 'ɪx 'diə 'iʊŋən 'man
da mit ich die iungen⁵³ man
 so that I the young men

'an 'ɪr 'dɑŋx 'dɛr 'mɪn:nənliəbə 'nøtə
an ir danch⁵⁴ der minnenliebe noete.
 against their will of the love force.

'zext 'mɪx 'an 'jʊŋən 'man
Seht mich an, iungen⁵⁵ man!
 Look me at, young man!

'lat 'mɪx 'eu gə'fal:lən
Lat mich eu⁵⁶ gefallen!
 Let me to you please!

'mɪn:nət tugənt'liχə 'man
Minnet, tugentliche man,
 Love virtuous men,

⁵⁰ Orff adds the word “Ah” at the end of the line (VS63, VS96, FS, MS).

⁵¹ Source: JAS, *Seria* CCIII. (Song of Maria Magdalena v. 2)

⁵² Orff writes “die” [‘diə / that] instead of “diu”, changing the nominative [subject] to the accusative/dative [object] (VS63, VS96, FS, MS).

⁵³ Orff writes “jungen” instead of “iungen” [no change in meaning or pronunciation] (VS63, VS96, FS, MS).

⁵⁴ Orff writes “dank” [‘dɑŋk / thanks] instead of “danch”, although this was presumably intended to merely modernise the spelling rather than change any meaning (VS63, VS96, FS, MS).

⁵⁵ Orff writes “jungen” instead of “iungen” [no change in meaning or pronunciation] (VS63, VS96, FS, MS).

⁵⁶ Orff writes “iu” [‘y: / you] instead of “eu”, changing to a more archaic form (VS63, VS96, FS, MS).

'mɪn:nɛklɪxə
minnekliche⁵⁷
 lovely

'frauwən
vrauwen!⁵⁸
 women!

'mɪn:nə 'tuət 'eu 'hox gə'myt
Minne **tuet**⁵⁹ **eu**⁶⁰ **hoch** **gemuet**,⁶¹
 Love does to you high spirit,

'undə 'lat 'ɔyx 'ɪn 'hoxən 'erən 'ʃauwən
unde **lat** **euch**⁶² **in** **hohen** **eren** **schauwen.**⁶³
 and lets you in high honour appear.

'wol 'dɪr 'wɛrlt 'das 'du 'bɪst
Wol **dir** **werlt**, **daz** **du** **bist**
 Well to you world, that you are

'alzo frɔydən'rixə
also **vreudenriche!**⁶⁴
 thus full of joy!

'ɪx 'wɪl 'dɪr 'zɪn zʊndər'tan
Ich **wil**⁶⁵ **dir** **sin** **undertan**
 I will to you be submissive

'dɔrx 'dɪn 'liəbə 'ɪm:mər zɪxər'li:xə
durch **din** **liebe** **immer** **sicherliche.**
 through your love always faithfully.

⁵⁷ Orff writes “minnecliche” instead of “minnecliche” [no change in meaning or pronunciation] (VS63, VS96, FS, MS).

⁵⁸ Orff writes “frouwen” [‘frəuwən / women] instead of “vrauwen” (VS63, VS96, FS, MS).

⁵⁹ Orff writes “tuot” [‘tuot / does] instead of “tuet”, changing the subjunctive to the indicative (VS63, VS96, FS, MS).

⁶⁰ Orff writes “iu” [‘y: / you] instead of “eu”, changing to a more archaic form (VS63, VS96, FS, MS).

⁶¹ Orff writes “gemuot” [gə‘muot / spirit] instead of “gemuet”, changing to a more archaic form (VS63, VS96, FS, MS). In fact, in JAS the second e of “gemuet” is written as superscript above the u, and this lack of clarity could have led to the confusion for Orff. However, in JAS3 the spelling was altered to the more modern spelling of “gemüt”.

⁶² Orff writes “iuch” [‘y:x / you] instead of “euch”, changing to a more archaic form (VS63, VS96, FS, MS).

⁶³ Orff writes “schouwen” [‘ʃəuwən / appear] instead of “schauwen” (VS63, VS96, FS, MS)

⁶⁴ Orff writes “freudenriche” instead of “vreudenriche” [no change in meaning or pronunciation] (VS63, VS96, FS, MS).

⁶⁵ VS63, VS96 & MS spell this “will” instead of “wil”.

9 – REIE

(Round dance)

SWAZ HIE GAT UMBE⁶⁶

(Whoever goes around here)

CHOIR*[Middle High German:]*

| | | | | | | | |
|-------------|----------------|------------|--------------|----------------------------|--------------|---------------------------|--------------------------|
| 'swas | 'hiə | 'gat | 'ombə | 'das | 'zint | 'al:ləs | 'mægədə |
| Swaz | hie | gat | umbe, | daz | sint | allez⁶⁷ | megede, |
| Whatever | here | goes | around, | that | are | all | maidens, |
| 'diə | 'wel:lənt | 'an | 'man | 'al:lə | 'dizən | 'zomər | 'gan |
| die | wellent | an | man | 'alle'⁶⁸ | disen | sumer | gan!⁶⁹ |
| who | want | to | man | 'all' | this | summer | to go! |

CHUME, CHUM, GESELLE MIN⁷⁰

(Come, come, my lover)

CHOIR*[Middle High German:]*

| | | | |
|---------------------------|---------------------------|----------------|-------------|
| 'xomə | 'xomə | gə'sel:lə | 'min |
| Chume, | chume⁷¹ | geselle | min, |
| Come, | come | lover | my, |
| 'ix | ən'bitə | 'hartə | 'din |
| ih | enbite | harte | din, |
| I | wait | eagerly | for you, |
| 'ix | ən'bitə | 'hartə | 'din |
| ih | enbite | harte | din, |
| I | wait | eagerly | for you, |
| 'xom | 'xom | gə'sel:lə | 'min |
| chum,⁷² | chum, | geselle | min. |
| come, | come, | lover | my. |

| | | |
|---------------------------|--------------------|--------------|
| 'zuzər | 'roxənfər wər | 'munt |
| Suzer⁷³ | rosenvarwer | munt, |
| Sweet | rose-coloured | mouth, |

⁶⁶ Source: JAS, *Amatoria, Potatoria, Lusoria* 129 a. (complete).

⁶⁷ VS63 and MS have “alles” instead of “allez” [no change in meaning or pronunciation], and in fact the z written as superscript in JAS.

⁶⁸ Orff does not use quotes (VS63, VS96, FS, MS).

⁶⁹ Orff adds the words “Ah” and “Sla” [‘sla: / hit] at the end of each verse (VS63, VS96, FS, MS).

⁷⁰ Source: JAS, *Amatoria, Potatoria, Lusoria* 136 a. (complete).

⁷¹ Orff writes “chum” [‘xom / come] when this word is repeated (VS63, VS96, FS, MS).

⁷² Orff writes “chume” [‘xomə / come], repeated his pattern from the first line (VS63, VS96, FS, MS).

⁷³ JAS has this written as Sûzer, although the accent on the u is removed in JAS3.

'xʊm 'ʊn 'maxə 'mɪx gə'zunt
chum uñ⁷⁴ **mache mich gesunt,**
 come and make me healthy,

'xʊm 'ʊn 'maxə 'mɪx gə'zunt
chum uñ⁷⁵ **mache mich gesunt,**
 come and make me healthy,

'zuzər 'roxənfərwər 'mʊnt
suzer⁷⁶ **rosenvarwer munt.**
 sweet rose-coloured mouth.

SWAZ HIE GAT UMBE

[see above]

10 – WERE DIU WERLT ALLE MIN⁷⁷

(If all the world were mine)

CHOIR

[Middle High German:]

'wɛrə 'diʊ 'wɛrlt 'al:lə 'mɪn
Were diu werlt alle min
 Were the world all mine

'fɔn 'dɛmə 'mɛrə 'untzə 'an 'dɛn 'rɪn
von deme mere unze an den Rin,
 from the sea us on at the Rhine,

'dɛs 'wɔlt 'ɪx 'mɪx 'dərbən
des wolt ih mih darben,
 that would I myself lose

'das 'diʊ xʏnəgɪn 'fɔn 'ɛŋgəl:lant
daz diu chüegin⁷⁸ **von Engellant**
 that the queen of England

'lɛgə 'an 'mɪnən 'armən
lege an minen armen.⁷⁹
 lay in my arms.

⁷⁴ Orff writes “uñ” instead of “un” [no change in meaning or pronunciation] (VS63, VS96, FS, MS).

⁷⁵ Orff writes “uñ” instead of “un” [no change in meaning or pronunciation] (VS63, VS96, FS, MS).

⁷⁶ JAS has this written as Sûzer, although the accent on the u is removed in JAS3.

⁷⁷ Source: JAS, *Amatoria, Potatoria, Lusoria* 108 a. (complete).

⁷⁸ JAS has this written as “chuenegin” [no change in meaning or pronunciation] instead of “chüegin” with the first e of “chuenegin” written as superscript above the u. For JAS3 the spelling was altered to the more modern spelling of “chüegin”.

⁷⁹ Orff adds the word “Hei” [‘hei / hey] at the end (VS63, VS96, FS, MS).

II – IN TABERNA

(In the inn)

11 – ESTUANS INTERIUS⁸⁰

(Boiling inwardly)

BARITONE

[Latin:]

| | | | |
|------------------------------|-----------------|------------|------------------|
| 'estɔa:ns | m'terios | 'i:ra: | fɛhɛ'menti: |
| Estuāns ⁸¹ | interius | īrā | vehementī |
| Boiling | inwardly | with anger | fierce |

| | | | | |
|-----------|--------------------|-----------------------------|------------|---------------|
| 'in | amari'tu:dɪnɛ | 'lɔkvar | 'mɛɛ | 'menti: |
| in | amaritūdine | loquar ⁸² | mee | mentī: |
| in | bitterness | I may speak | to my | mind: |

| | | | |
|------------------|-----------------|--------------|-----------------|
| 'faktɔs de: | ma:'teriɑ: | 'tsɪnɪs | ɛlɛ'menti: |
| factus dē | māteriā, | cinis | elementī |
| made from | matter, | ash | of the elements |

| | | | | | |
|----------------|------------|-----------------|------------|---------------|---------------|
| 'zɪmɪlɪs | zɔm | 'fɔliɔ: de: | kvo: | 'lu:dɔnt | 'fenti: |
| similis | sum | foliō dē | quō | lūdunt | ventī. |
| similar | I am | to leaf with | which | play | winds. |

| | | | | | |
|------------|------------|-------------|-----------------|-------------|-----------------|
| 'kɔm | zɪt | 'ɛnɪm | 'prɔpriɔm | 'firo: | sa'pɪnti: |
| Cum | sit | enim | proprium | virō | sapientī |
| Since | it is | indeed | proper | for a man | wise |

| | | | | |
|--------------|---------------|---------------|--------------|--------------------|
| 'zɔpra: | 'pɛtram | 'pɔ:nɛrɛ | 'zɛdɛm | fundamenti: |
| suprā | petram | pōnere | sedem | fundamentī, |
| on | a rock | to place | seat | of the foundation, |

| | | | | |
|----------------|------------|-----------------|---------------|-----------------|
| 'stɔltɔs | 'ɛgɔ | kɔm'parɔr | 'flɔfɪɔ | la'bɛnti: |
| stultus | ego | comparor | fluvio | labentī, |
| foolish | I | am compared | to a river | flowing, |

| | | | | |
|------------|--------------|----------------|----------------|--------------------|
| 'zɔb | 'ɛɔ:dɛm | 'tramɪtɛ | nɔnkvam | pɛrma'nenti: |
| sub | eōdem | tramite | nunquam | permanentī. |
| under | the same | path | never | remaining. |

| | | | | |
|--------------|------------|---------------|-------------|---------------------|
| 'fɛrɔr | 'ɛgɔ | fɛ'lɔti: | 'zɪnɛ | 'nauta: 'na:fɪs |
| Feror | ego | velutī | sine | nautā nāvis, |
| Am carried | I | as if | without | sailor ship, |

⁸⁰ Source: JAS, *Seria* CLXXII. (vv. 1-5).⁸¹ MS has “Aestuans” instead of “Estuans”, the former being the Classical spelling as opposed to the Medieval spelling [no change in meaning or pronunciation].⁸² Orff writes “loquor” [‘lɔkvar / I speak] instead of “loquar” (VS63, VS96, FS, MS).

| | | | | | | | |
|--|--|---|---|---|---|---|------------------------------------|
| 'ɔt ut just as | 'pɛr per through | 'fiɑ:s viās paths | 'a:ɛrɪs āeris of the air | 'faga vaga wandering | 'fɛrtɔr fertur is | 'afɪs avis, carried bird, | |
| 'nɔn non not | 'mɛ: mē me | 'tɛnɛnt tenent hold | 'fiŋkɔla vincula, chains, | 'nɔn non not | 'mɛ: mē me | 'tɛnɛt tenet ⁸³ holds | 'kla:fɪs clāvis, key, |
| 'kʷɛrɔ quero ⁸⁴ I seek | 'mɪɦɪ mihi for myself | zɪ'mɪlɛ:s similēs, similar ones, | 'ɛt et and | ad'rɔŋgɔr adiungor I am joined | 'pra:fɪ:s prāvīs. to the wicked. | | |
| 'mɪɦɪ Mihi To me | 'kɔrdɪs cordis of the heart | 'grafɪtɑ:s gravitās heaviness | 'rɛ:s rēs thing | fɪ'dɛ:tɔr vidētur seems | 'grafɪs gravis; heavy; | | |
| 'ɔkɪs iocis with jokes | 'ɛst est is | a'mɑ:bɪlɪs amābilis pleasing | dɔl'tsɔrkvɛ dulciorque and sweeter | 'fa:fɪ:s favīs; than honeycombs; | | | |
| 'kvɪk:kʷɪt quicquid whatever | 'fɛnɔs Venus Venus | 'ɪmpɛrat imperat commands | 'labɔr labor the work | 'ɛst est is | 'sɔɑ:fɪs suāvīs, sweet, | | |
| 'kvɛ que that | 'nɔnkvɑm nunquam never | 'ɪn in in | 'kɔrdɪbʊs cordibus hearts | 'hɑbɪtɑt habitat dwells | ɪg'nɑ:fɪ:s ignāvīs. in the cowardly. | | |
| 'fiɑ Via In a way | 'lɑtɑ lata broad | 'grɑdɪɔr gradior I walk | 'mɔrɛ more in the manner | ɪu'fɛntu:tɪs iuventūtis, of a youth, | | | |
| ɪm'plɪkɔr implicor I am entangled | | 'ɛt et and | 'fɪtsɪ:s ɪ vitīs in vices | 'm:mɛmɔr inmemor unmindful | fɪr'tu:tɪs virtūtis, of virtue, | | |
| fɔlʊp'tɑ:tɪs voluptātis of pleasure | 'ɑfɪdɔs avidus eager | 'mɑgɪs magis more | kvɑm quam than | sɑ'lu:tɪs salūtis, of salvation, | | | |
| 'mɔrtʊʊs mortuus dead | 'ɪn in in | 'ɑnɪmɑ: animā soul | 'ku:rɑm cūram care | 'gɛrɔ: gerō I take | 'kʊtɪs cutis. of the skin. | | |

⁸³ VS63, VS96 & FS have “tenent” [ˈtɛnɛnt / hold] as opposed to “tenet” above and in MS. The latter seems to make sense because “clavis” is singular,

⁸⁴ FS has “quaero” instead of “quero”, the former being the Classical spelling as opposed to the Medieval spelling [no change in meaning or pronunciation].

12 – OLIM LACUS COLUERAM⁸⁵

(Once I dwelled in a lake)

TENOR

[Latin:]

'o:lim 'lakus kə'lʊeram 'o:lim 'pɔlkɐ ɛks'tɪtɛram
Ōlim lacus colueram, ōlim pulcher extiteram,
 Once a lake I dwelled in, once beautiful I had been,

'dɔm 'tsɪgnʊs 'ɛgɔ 'fʊɛram
dum cignus ego fueram.
 as long as swan I had been.

CHOIR

'mɪzɐ 'mɪzɐ 'mɔdɔ: 'nɪgɐ 'ɛt 'u:stos 'fɔrtɪtɛr
Miser, miser! modō niger et ūstus fortiter.
 Wretch, wretch! now only black and burnt bravely.

TENOR

'gɪrat 'rɛgɪrat 'fɔrtsɪfɛr 'pro:pɪnat 'me: 'nʊŋk 'dapɪfɛr
Girat, regirat ‘furcifer’,⁸⁶ prōpinat mē nunc dapifer,
 Turns, turns again ‘rascal’, serves me now the waiter,

'me: 'rɔgʊs 'u:rɪt 'fɔrtɪtɛr 'mɪzɐ 'mɪzɐ
mē rogus ūrit fortiter:⁸⁷ miser, miser!
 for me the funeral pyre burns strongly: wretch, wretch!

'nʊŋk 'ɪn skʊ'tɛl:la ɪa'tsɛɔ: 'ɛt fɔlɪ'ta:rɛ 'nɛkveɔ:
Nunc in scutella iaceō, et volitāre nequeō,
 Now in the little dish I lie, and to fly I cannot,

'dɛntɛ:s 'frɛndɛntɛ:s 'fɪdɛɔ: 'mɪzɐ 'mɪzɐ
dentēs frendentēs videō: miser, miser!
 teeth grinding I see: wretch, wretch!

⁸⁵ Source: JAS, *Amatoria, Potatoria, Lusoria* 92. (vv. 1, 2 & 5).

⁸⁶ Orff writes “garcifer” [gartsɪfɛr / cup-bearer] without quotes instead of “furcifer” (VS63, VS96, FS, MS).

⁸⁷ Orff changes the word order to “me rogus urit fortiter: propinat me nunc dapifer.” from “propinat me nunc dapifer, me rogus urit fortiter:” (VS63, VS96, FS, MS), which seems a strange choice as the more dramatic final vocal line would seem to suit the original final line of text [for me the funeral pyre burns strongly].

13 – EGO SUM ABBAS⁸⁸

(I am the abbot)

BARITONE

[Latin:]

'egɔ 'zʊm 'ab:ba:s kɔka:'ni:nsis

Ego sum abbās Cucāniēnsis,I am the abbot of Cockaigne,⁸⁹

'et kən'zɪlɪʊm 'me:ʊm 'est 'kɔm 'bɪbʊli:s
et consilium mēum est cum bibulīs,
 and counsel my is with drinkers,

'et 'm 'ze:kta: 'de:tsɪ: 'fɔlʊnta:s meə est
et in sēctā Dēcī voluntās mea est,
 and in the sect of Decius⁹⁰ will my is,

'et 'kvi: 'ma:ne 'me: kwe'zie:rit 'm ta'berna:
et quī māne mē quesīerit in tabernā,
 and who in the morning me has sought in tavern,

'pɔst 'fɛsperam 'nu:dʊs e:'grɛdi:tor
post vesperam nūdus ēgrediētur,
 after evening naked will go out,

'et 'zi:k de:nu:'da:tʊs 'fɛste 'kla:ma:bit
et sīc dēnūdātus veste clāmābit:
 and thus stripped naked of clothing will exclaim:

BARITONE & CHOIR

[Middle High German:]

'wafna 'wafna
wafna, wafna!
 woe, woe!

BARITONE

[Latin:]

'kvɪt fe:'tsɪsti: 'zɔrs tʊr'pɪs:sɪma

quid fēcistī sors turpissima?

what have you done fate most shameful?

'no:stre 'fi:te 'gaodia ab'stolɪsti: 'ɔmnia
Nōstre vīte gaudia abstulistī omnia!
 Our life joys you have taken all!

⁸⁸ Source: JAS, *Amatoria, Potatoria, Lusoria* 196. (vv. 1, 2 & 5).⁸⁹ Cockaigne is a mythical land of abundance and excess from medieval European literature where food and drink and free, work is forbidden, and pleasure and idleness rule.⁹⁰ Decius is the personification of dice, chance and gambling, forming a satirical sect opposed to the Christian moral order.

14 – IN TABERNA QUANDO SUMUS⁹¹

(When we are in the tavern)

CHOIR

[Latin:]

| | | | | |
|---------------|-------------------|-------------------|--------------------|------------------|
| 'in | 'taberna: | 'kvando: | 'zomōs | |
| In | tabernā | quandō | sumus, | |
| In | tavern | when | we are, | |
| 'no:n | ku:'ra:mus | 'kvid | 'zit | 'homōs |
| nōn | cūrāmus | quid | sit | humus, |
| not | we care | what | is | ground, |
| 'zēd | 'ad | 'lu:dōm | prōpē'ra:mōs | |
| sed | ad | lūdum | properāmus, | |
| but | to | play | we hasten, | |
| 'koi | 'zēmpēr | i:nsu:'da:mōs | | |
| cui | semper | īnsūdāmus. | | |
| to which | always | we sweat over. | | |
| 'kvid | a'ga:tor | 'in | ta'bērna: | |
| Quid | agātur | in | tabernā, | |
| What | is done | in | tavern, | |
| 'obi: | 'nom:mōs | 'est | pīn'tsērna | |
| ubī | nummus | est | pīncerna, | |
| where | money | is | the bartender, | |
| 'hōc | 'est | 'ōpōs | 'ōt | kve'ra:tor |
| hoc | est | opus | ut | querātur, |
| this | is | the business | that | is asked about, |
| 'zi: | 'kvid | 'lōkvar | audi'a:tor | |
| sī | quid | loquar, | audiātur. | |
| if | anything | I speak, | it may be heard. | |
| 'kvi:dam | 'lu:dōnt | 'kvi:dam | 'bibōnt | |
| Quīdam | lūdunt, | quīdam | bībunt, | |
| Some | play, | some | drink, | |
| 'kvi:dam | mdr'skre:te: | 'fi:font | | |
| quīdam | indiscrētē | vīvunt. | | |
| some | without restraint | live. | | |
| 'zēd | 'in | 'lu:do: 'kvi: | mō'rāntōr | |
| Sed | in | lūdō quī | morāntur, | |
| But | in | play those who | linger, | |

⁹¹ Source: JAS, *Amatoria, Potatoria, Lusoria* 175. (complete).

'eks 'hi:s 'kvi:dam de:'nu:dantor
ex hīs quīdam dēnūdantur;
 from these some are stripped naked;

'kvi:dam 'ibi: 'festrōntor
quīdam ibī vestiuntur,
 some there are clothed,

'kvi:dam 'zat:tsi:s in'dōōntor
quīdam saccīs induuntur.
 some in sacks are dressed.

'ibi: 'nu:l:lōs 'timet 'mōrtēm
Ibī nūllus timet mortem,
 There no-one fears death,

'zed 'pro: 'bako: 'mit:tont 'zōrtēm
sed prō Bachō⁹² mittunt sortem:
 but for Bacchus⁹³ they cast lots:

'pri:mo: 'pro: nō'm:ma:ta: 'fi:ni:
Prīmō prō nummātā vīnī.
 First for the coins of wine.

'eks 'ha:k 'bibōnt 'li:berti:ni:
Ex hāc bibunt libertīni:
 From this they drink the libertines:

'zemel 'bibōnt 'pro: kap'ti:fi:s
semel bibunt prō captīvīs,
 once they drink on behalf of prisoners,

'pōst 'hæk 'bibōnt 'ter 'pro: 'fi:fi:s
post hec bibunt ter prō vīvīs,
 after this they drink three times for the living,

'kvater 'pro: kri:s'tiā:ni:s 'ku:ŋkti:s
quater prō christiānīs cūnctīs,
 four times for Christians all,

'kvi:nkvi:e:s 'pro: fi'de:libus de:'fu:ŋkti:s
quīnquiēs prō fidēlibus dēfūnctīs,
 five times for the faithful departed,

⁹² Although Orff writes “Bacho” in MS, the printed scores (VS63, VS96, FS) have “Baccho” [‘bak:ko: / Bacchus].

⁹³ Bacchus is the Roman god of wine, festivity and ecstasy. So “they cast lots for Bacchus” means that they gamble in honour of Bacchus.

| | | | |
|--|--------------------------------|---|---|
| 'zɛksie:s sexiēs six times | 'pro: prō for | zɔro:'ri:bʊs sorōribus the sisters | 'fa:ni:s vānīs, frivolous, |
| 'zɛptsie:s septiēs seven times | 'pro: prō for | mi:lɪ'tsi:bʊs militibus the soldiers | zɪl'fa:ni:s silvānīs, woodland, |
| 'ɔktsie:s Octiēs eight times | 'pro: prō for | 'fra:tri:bʊs frātribus brothers | pɛr'fɛrsi:s perversīs, perverse, |
| 'nɔfi:e:s noviēs nine times | 'pro: prō for | 'mɔnaki:s monachīs monks | dɪ'spɛrsi:s dispersīs, scattered, |
| 'dɛtsie:s decīēs ten times | 'pro: prō for | na:fi'gantibʊs nāvigantibus, those sailing, | |
| 'ʊndɛtsie:s undeciēs eleven times | 'pro: prō for | dɪskɔr'dantibʊs discordantibus, the quarrelsome, | |
| 'dʊɔdɛtsie:s duodeciēs twelve times | 'pro: prō for | pɛnɪ'tentsibʊs penitentibus, the penitent, | |
| 'tre:dɛtsie:s tredecīēs thirteen times | 'pro: prō for | 'ɪtɛr iter journey | a'gentibʊs agentibus. those undertaking. |
| 'tam Tam As much as | 'pro: prō for | 'pa:pa: pāpā the pope | 'kvam 'pro: 're:ge quam prō rēge as for the king |
| 'bɪbʊnt bibunt they drink | 'ɔmne:s omnēs all | 'zi:nɛ sine without | 'le:ge lēge. restriction. |
| 'bɪbɪt 'he:ra: Bibit hēra, Drinks mistress, | | 'bɪbɪt 'he:rʊs bibit hērus, drinks master, | |
| 'bɪbɪt 'mi:les bibit mīles, drinks soldier, | | 'bɪbɪt 'kle:ros bibit clērus, drinks cleric, | |

'bɪbɪt 'ɪ:lɛ 'bɪbɪt 'ɪ:lɑ
bibit ille, bibit illa,
 drinks he, drinks she,

'bɪbɪt 'zɛrfɔs 'kʊm 'antsɪl:lā:
bibit servus cum ancilla,
 drinks servant with maid,

'bɪbɪt 'fɛlɔks 'bɪbɪt 'pɪgɛr
bibit velox, bibit piger,
 drinks fast, drinks slow,

'bɪbɪt 'albʊs 'bɪbɪt 'nɪgɛr
bibit albus, bibit niger,
 drinks white, drinks black,

'bɪbɪt 'ko:nstɑ:nz 'bɪbɪt 'fɑgʊs
bibit cōnstāns, bibit vagus,
 drinks faithful, drinks errant,

'bɪbɪt 'ru:dɪs 'bɪbɪt 'mɑgnʊs
bibit rūdis, bibit magnus.
 drinks crude, drinks great.

'bɪbɪt 'pɑʊpɛr 'ɛt 'ɛgrɔ:tʊs
Bibit pauper et egrōtus,
 Drinks poor and sick,

'bɪbɪt 'ɛksʊl 'ɛt 'ɪgnɔ:tʊs
bibit exul et ignōtus,
 drinks exiled and unknown,

'bɪbɪt 'pʊɛr 'bɪbɪt 'kɑnʊs
bibit puer, bibit canus,
 drinks boy, drinks old man,

'bɪbɪt 'prɛzʊl 'ɛt 'dɛkɑ:nʊs
bibit presul et decānus,
 drinks bishop and dean,

'bɪbɪt 'zɔrɔr 'bɪbɪt 'frɑ:tɛr
bibit soror, bibit frāter,
 drinks sister, drinks brother,

'bɪbɪt 'ɑnʊs 'bɪbɪt 'mɑ:tɛr
bibit anus, bibit māter,
 drinks old woman, drinks mother,

| | | | |
|---|---|--|--|
| 'bɪbɪt bibit drinks | 'ɪstɑ ista , ⁹⁴ this one, | 'bɪbɪt bibit drinks | 'ɪ:lɛ ille , that one, |
| 'bɪbɪt bibunt drinks | 'tsɛntɔm centum , one hundred, | 'bɪbɔnt bibunt drinks | 'mi:l:lɛ mille . one thousand. |
| 'pa:rɔm ‘Pārum ‘Too little | 'tsɛntɔm centum hundred | 'zɛks sex six | nɔ'm:ma:tɛ nummate coins |
| 'du:rɑnt dūrant , they last, | 'kɔm cum with | rɪ'm:mɔ:dɛrɑ:tɛ: immōderātē ⁹⁵ 'excessively' | |
| 'bɪbɔnt bibunt they drink | 'ɔmnɛ:s omnēs all | 'zɪnɛ sine without | 'mɛ:tɑ: mētā , limit, |
| 'kvɑmvi:s quamvīs although | 'bɪbɑnt bibant they drink | 'mɛntɛ ‘mente ⁹⁶ 'with mind' | 'lɛtɑ: letā . joyful. |
| 'zi:k Sīc Thus | 'no:s nōs at us | 'ro:dɔnt rōdunt gnaw | 'ɔmnɛ:s omnēs all |
| 'ɛt et and | 'zi:k sīc thus | 'ɛrɪmɔs erimus we'll be | 'ɛɡɛntɛ:s egentēs . poor. |
| 'kvi: Quī Those who | 'no:s nōs at us | 'ro:dɔnt rōdunt gnaw | kɔ:nfɔn'dɑntɔr cōnfundantur , may they be confounded, |
| 'ɛt et and | 'kɔm cum with | 'ru:stɪ:s iūstīs the just | 'no:n nōn not |
| | | | 'skri:bɑntɔr scrībantur . ⁹⁷ be recorded. |

⁹⁴ VS63, VS96, FS have “iste” [‘ɪstɛ / that one (masculine)] instead of “ista” (feminine), but MS also has “ista”.

⁹⁵ Orff does not use quotes for these two lines (VS63, VS96, FS, MS).

⁹⁶ Orff does not use quotes for this (VS63, VS96, FS, MS).

⁹⁷ Orff adds the word “Io!” [‘i:ɔ / hurra!] at the end (VS63, VS96, FS, MS).

III – COUR D'AMOURS

(Court of love)

15 – AMOR VOLAT UNDIQUE⁹⁸

(Love flies everywhere)

CHILDREN'S CHOIR*[Latin:]*

| | | | | | |
|-------------|--------------|-----------------|---------------|------------|------------------|
| 'amər | 'fɔlat | 'ɔndɪkvɛ | 'kaptʊs | 'ɛst | lɪbi:'dɪnɛ |
| Amor | volat | undique, | captus | est | libidine. |
| Love | flies | everywhere, | caught | is | by lust. |

| | | | |
|-----------------|-----------------|----------------------|------------------------------|
| 'ɪʊfɛnɛ:s | ɪʊ'fɛŋkʊlɛ | kɔnɪ'ʊŋɔntʊr | 'mɛrɪto: |
| Iuvenēs, | iuencule | 'coniunguntur | meritō'.⁹⁹ |
| young men, | young calves | 'are paired up | deservedly'. |

SOPRANO

| | | | | | |
|------------------------------|-------------|---------------|--------------|-------------|----------------|
| 'zi:kva | 'zɪnɛ | 'zɔtsɪo: | 'karet | 'ɔmni: | 'gɑʊdɪo: |
| 'Siqua'¹⁰⁰ | sine | sociō, | caret | omnī | gaudiō, |
| 'Whoever' | without | partner, | lacks | every | joy, |

| | | | | |
|--------------|---------------|---------------|------------|---------------|
| 'tɛnɛt | 'nɔktɪs | 'i:nfɪmɑ | 'zɔb | 'ɪntɪmo: |
| tenet | noctis | īnfima | sub | intimō |
| keeps | of night | deepest | under | innermost |

| | | |
|---------------|-----------|------------------|
| 'kɔrdɪs | 'ɪn | kɔs'to:diɑ: |
| cordis | in | custōdiā: |
| of the heart | in | guard: |

(keeps the deepest night under guard deep in their heart)

CHILDREN'S CHOIR

| | | |
|------------|------------|--------------------|
| 'fɪt | 're:s | ɑmɑ:'rɪs:sɪmɑ |
| fit | rēs | amarissima. |
| it becomes | thing | most bitter. |

16 – DIES, NOX ET OMNIA¹⁰¹

(Day, night and everything)

BARITONE*[Latin:]*

| | | | | | | |
|--------------|------------|-----------|--------------|---------------------------|-------------|-------------------|
| 'diɛ:s | 'nɔks | 'ɛt | 'ɔmniɑ | 'mɪhɪ | 'zɔnt | 'kɔntrɑ:rɪɑ |
| Dīēs, | nox | et | omnia | mihi¹⁰² | sunt | contrāria, |
| Day, | night | and | everything | to me | are | against, |

⁹⁸ Source: JAS, *Amatoria, Potatoria, Lusoria* 60. (v. 4).⁹⁹ Orff does not use quotes for this (VS63, VS96, FS, MS).¹⁰⁰ Orff does not use quotes for this (VS63, VS96, FS, MS).¹⁰¹ Source: JAS, *Amatoria, Potatoria, Lusoria* 81. (vv. 6, 7 & 9).¹⁰² Although “mihi” is Orff’s spelling in MS, in the printed scores (VS63, VS96, FS) it is spelt “michi” which could suggest a slightly different pronunciation [ˈmɪçɪ].

'firginom kə'l:ləkviɑ
virginum colloquia
 of virgins the talk

[Old French:]

'mə 'fai plan'dzer 'oi sy:'ents syspi'rer
me fay planszer, oy suenz¹⁰³ suspirer,
 me makes weep, oh often sigh,

'ply 'mə 'fai tə'mer
plu me fay temer.
 more me makes afraid.

[Latin:]

'o: zə'da:le:s 'lu:dite 'fo:s 'kvi: 'ski:tis 'di:tsite
Ō sodālēs, lūdite, vōs quī scītis dīcite
 Oh companions, play, you who know speak

'mihi 'mesto: 'partsite
mihi¹⁰⁴ mestō parcite,
 to me sad have mercy on,

[Old French:]

'grant 'ei do'lyr
grand ey dolur,
 great is sorrow,

[Latin:]

'at:tamen ko:n'zɔlite
attamen cōsulite
 nevertheless take counsel

[Old French:]

'per 'vɔs.tɛr ho'nyr
per voster honor.
 for your honour.

[Latin:]

'tua 'pɔlchra 'fatsiēs
Tua pulchra facies
 Your beautiful face

¹⁰³ Orff writes “suvenz” [sy'vents / often] instead of “suenz” (VS63, VS96, FS, MS).

¹⁰⁴ Although “mihi” is Orff’s spelling in MS, in the printed scores (VS63, VS96, FS) it is spelt “michi” which could suggest a slightly different pronunciation [ˈmɪçi].

[Old French:]

| | | | |
|-----------|---------------------------|-------------------------------|-------------------|
| 'mə | 'fei | plan'ser | mi'lie:s |
| me | fey ¹⁰⁵ | planser ¹⁰⁶ | milies, |
| me | makes | weep | a thousand times, |

[Latin:]

| | | |
|---------------|------------------------------|-----------------|
| 'pɛktʊs | 'habe:ns | 'glatsɪe:s |
| pectus | habēns ¹⁰⁷ | glaciēs, |
| heart | having | ice, |

[Old French:]

| | |
|----------|-----------------|
| 'a | rəmɛn'de:r |
| a | remender |
| to | mend |

[Latin:]

| | | |
|---------------|--------------|----------------|
| 'statɪm | 'fi:fʊs | 'fiɛrɛm |
| statim | vīvus | fierem |
| immediately | alive | I would become |

[Old French:]

| | | |
|------------|-----------|---------------|
| 'pɛr | 'yn | ba'ze:r |
| per | un | baser. |
| by | one | kiss. |

17 – STETIT PUELLA¹⁰⁸

(The girl stood)

SOPRANO

[Latin:]

| | | | |
|----------------------|----------|-------------|----------------|
| 'stɛtɪt | pʊ'el:la | 'rofa | 'tonɪca: |
| Stetit puella | | rufa | tunicā; |
| Stood | the girl | red | tunic; |

| | | | | | |
|---------------|------------|-----------------|---------------|-----------------|-------------|
| 'zi:kvis | 'eam | 'tɛtɪɡɪt | 'tonɪca | 'krɛpɔɪt | 'ɛɪa |
| sīquis | eam | tetigit, | tunica | crepuit. | Eia. |
| if anyone | her | touched, | the tunic | rustled. | Ah. |

| | | | |
|-----------------------|----------|----------------|---------------|
| 'stɛtɪt | pʊ'el:la | 'tɛmkvɛm | 'rɔzʊla |
| Stetit puella, | | tamquam | rosula |
| Stood | the girl | like | a rose |

¹⁰⁵ Although “fey” is Orff’s spelling in MS, in the printed scores (VS63, VS96, FS) it is spelt “fay” [fai / makes], conforming with the similar earlier passage.

¹⁰⁶ Although “planser” is Orff’s spelling in MS, in the printed scores (VS63, VS96, FS) it is spelt “planszer” [plan'dzer / weep], conforming with the similar earlier passage.

¹⁰⁷ Although MS has “habens”, in the printed scores (VS63, VS96, FS) it is replaced with “habet” [habens / has], changing the present active participle to the 3rd person present tense.

¹⁰⁸ Source: JAS, *Amatoria, Potatoria, Lusoria* 138. (ll. 1-8).

| | | | | | | |
|--------------|-------------------|--------------------------|-----------|-------------|-----------------|-------------|
| 'fatsi:ē | 'splendɔɪt | 'et | 'o:s | 'eɪɔs | 'flo:rɔɪt | 'eɪa |
| faciē | splenduit, | et ¹⁰⁹ | ōs | eius | fīoruit. | Eia. |
| in face | shone, | and | mouth | her | blossomed. | Ah. |

18 – CIRCA MEA PECTORA¹¹⁰

(Around my heart)

BARITONE & CHOIR*[Latin:]*

| | | | | | |
|--------------|------------|----------------|--------------|-------------|-----------------|
| 'tsɪrka: | 'mea | 'pektɔra | 'mɔlta | 'zɔnt | zɔ'spi:riɑ |
| Circā | mea | pectora | multa | sunt | suspīria |
| Around | my | heart | many | are | sighs |

| | | | | | | |
|-----------|------------|-----------------------|------------|-----------|---------------|-------------------------------|
| 'de: | 'toa: | 'pɔlkritu:dɪnɛ | 'kve | 'me: | 'lɛdɔnt | 'mɪzɛrɛ: |
| dē | tuā | pulchritūdine, | que | mē | ledunt | miserē. ¹¹¹ |
| about | your | beauty, | which | me | wounds | wretchedly. |

CHOIR*[Middle High German:]*

| | | | | | | | |
|--------------|--------------|--------------|--------------|------------|----------------|---------------|--------------|
| 'manda | 'liət | 'manda | 'liət | 'min | 'gɛzɛ:l:lə | 'xumət | 'niət |
| Manda | liet, | manda | liet, | min | geselle | chumet | niet. |
| Beloved | song, | beloved | song, | my | lover | comes | not. |

BARITONE & CHOIR*[Latin:]*

| | | | | | |
|------------|---------------|--------------|--------------|--------------|---------------|
| 'tɔi: | 'lu:tsɛnt | 'ɔkɔli: | 'zi:kɔt | 'zɔ:lɪs | 'radi: |
| Tuī | lūcent | oculī | sīcut | sōlis | radiī, |
| Your | shine | eyes | like | the sun's | rays, |

| | | | | | | |
|--------------|-----------------|------------------|------------|--------------|--------------|---------------------------------|
| 'zi:kɔt | 'splɛndɔ:r | 'fɔlgɔrɪs | 'kvi: | 'lu:tsem | 'do:nat | 'tɛnɛbrɪ:s |
| sīcut | splendor | fulguris, | quī | lūcem | dōnat | tenebrīs. ¹¹² |
| like | brightness | of lightning, | that | light | gives | to darkness. |

| | | | | | | |
|---------------|--------------|----------------|------------|-------------|--------------|------------------|
| 'fɛ:l:lɛt | 'dɛɔs | 'fɛ:l:lɛnt | 'di: | 'kvɔd | 'mɛntɛ | prɔ:'pɔzɔi: |
| Vellet | deus, | vellent | dī, | quod | mente | prōposuī, |
| Would wish | god, | would wish | gods, | that which | in mind | I resolved, |

| | | | | |
|-----------|-------------|-----------------|-------------------|--------------------------------|
| 'ɔt | 'eɪɔs | fɪr'gɪnɛɑ: | 'rɛzɛrɑ:s:sɛm | 'fɪnkɔlɑ |
| ut | eius | virgineā | reserāssem | vincula. ¹¹³ |
| that | of her | virginity | I unlocked | the chains. |

¹⁰⁹ Orff omits the word “et” (VS63, VS96, FS, MS).¹¹⁰ Source: JAS, *Amatoria, Potatoria, Lusoria* 141. (vv. 5-7).¹¹¹ Orff adds the word “Ah” at the end of each verse (VS63, VS96, FS, MS).¹¹² Orff adds the word “Ah” at the end of each verse (VS63, VS96, FS, MS).¹¹³ Orff adds the word “Ah” at the end of each verse (VS63, VS96, FS, MS).

19 – SI PUER CUM PUELLULA¹¹⁴

(If a boy with a girl)

CHOIR*[Latin:]*

| | | | | | | |
|-----------|-------------|------------|-----------------|------------------|-----------|-----------------|
| 'si: | 'pœr | 'kôm | pø'el:lula: | mœra:'re:tør | 'in | 'tsel:lola |
| Sī | puer | cum | puellulā | morārētur | in | cellula, |
| If | a boy | with | a girl | lingered | in | a small room, |

| | | | |
|--------------|-------------------|--------------|---------------------|
| 'fe:li:ks | kœni'u:ŋktsio: | a'mo:re | zøs'krɛstente |
| fēlix | coniūctiō. | Amōre | suscescente, |
| happy | union. | With love | rising, |

BARITONE

| | | |
|---------------------------------|----------|--------------|
| 'pariter | 'e: | 'mædio: |
| 'pariter' ¹¹⁵ | ē | mediō |
| 'together' | from | the middle |

CHOIR

| | | |
|---------------|---------------|---------------|
| 'a:følso: | 'prøkøl | 'tɛdio: |
| āvulsō | procul | tediō, |
| torn away | far away | boredom, |

BARITONE & CHOIR

| | | | | | |
|------------|--------------|--------------------|-----------------|-------------------|-----------------|
| 'fit | 'lu:dos | mɛ'f:fa:bɪls | 'membri:s | la'tserti:s | 'labri:s |
| fit | lūdus | ineffābilis | membrīs, | 'lacertīs, | labiīs'. |
| becomes | game | ineffable | with limbs, | 'arms, | lips'. |

20 – VENI, VENI, VENIAS¹¹⁶

(Come, come, may you come)

CHOIR*[Latin:]*

| | | | | | | |
|--------------|--------------|----------------|----------------------------|-----------|-------------|----------------|
| 'fɛni: | 'fɛni: | 'fɛniɑ:s | 'ne: | 'me: | 'mœri: | 'fatsiɑ:s |
| Venī, | venī, | veniās, | 'nē' ¹¹⁷ | mē | morī | faciās, |
| Come, | come, | may you come, | 'so as not' | me | to die | you make, |

| | | | |
|--------------|--------------|---------------|-------------------------------|
| 'hy:rka: | 'hy:rke: | na:'tsa:tʃa | trɪ:lɪ'ri:fo:s |
| hȳrcā | hȳrcē | nāzāzā | trillirivōs... |
| hurka | hurky | nazaza | trillirivos... ¹¹⁸ |

| | | | | |
|----------------|-------------|----------------|-----------------|---------------|
| 'pœlkra | 'tɪbɪ | 'fatsiɛ:s | œkʊ'lo:rœm | 'atsiɛ:s |
| Pulchra | tibi | faciēs, | oculōrum | aciēs, |
| Beautiful | to you | face, | eyes' | sharpness, |

¹¹⁴ Source: JAS, *Amatoria, Potatoria, Lusoria* 144. (complete).¹¹⁵ Orff does not use quotes for this (VS63, VS96, FS, MS).¹¹⁶ Source: JAS, *Amatoria, Potatoria, Lusoria* 136. (complete).¹¹⁷ Orff does not use quotes for this (VS63, VS96, FS, MS).¹¹⁸ "Hyrca hyrce nazaza trillirivos" is a nonsense, roughly equivalent to hocus-pocus or abracadabra

kapr'lo:rom 'zɛriɛ:s 'o: 'kvam 'kla:ra 'spɛtsiɛ:s
capillōrum seriēs, ō quam clāra speciēs!
 hairs' arrangement oh how bright the appearance!

'ro:za rɔbr'kɔndiɔr 'li:lɔ: kan'didiɔr
Rōsa rubicundior, liliō candidior,
 Rose redder, than the lily whiter,

'ɔmnibu:s fɔr'mo:ziɔr 'zɛmpɛr 'in 'te: 'glo:riɔr
omnibūs formōsior, semper in tē glōrior!¹¹⁹
 than all more beautiful, always in you I am proud!

21 – IN TRUTINA¹²⁰

(In the scales)

SOPRANO

[*Latin:*]

'in 'trutina 'mentis 'dɔbia 'flu:ktoant kɔn'tra:riɑ
In trutina mentis dubia fluctuant contrāria
 in the scales of the mind doubtful waver opposites

laski:fɔs 'amɔr 'ɛt pɔdi:'tsɪtɪɑ
lascīvus amor et pudicitia.
 wanton love and chastity.

'zɛt 'e:lɪgo: 'kvɔd 'fideɔ: 'kɔ:l:lɔm 'iɔgo: 'prebeɔ:
Sed ēligō quod videō, collum iugō prebeō;
 but I choose that which I see, neck to the yoke I offer;

'ad 'iɔgɔm 'tamen 'zoɑ:fɛ 'tra:nseɔ:
ad iugum tamen suāve trānseō.
 to the yoke yet sweet I surrender.

22 – TEMPUS EST IOCUNDUM¹²¹

(The time is delightful)

CHOIR

[*Latin:*]

'tempus 'ɛst iɔ'kɔndɔm 'o: 'fɪrgine:s
Tempus est iocundum, ō virginēs,
 Time is delightful, oh virgins,

¹¹⁹ Orff adds the word “Ah” at the end (VS63, VS96, FS, MS).

¹²⁰ Source: JAS, *Amatoria, Potatoria, Lusoria* 43. (v. 7).

¹²¹ Source: JAS, *Amatoria, Potatoria, Lusoria* 140. (vv. 1, 4, 7, 5 & 8).

'mɔdɔ kɔŋgaw'de:tɛ 'fo:s 'ʊfɛne:s
modo congaudēte vōs iuvenēs.
 now rejoice you young men.

SOPRANO, BARITONE & CHOIR

'o: 'o: 'tɔtɔs 'flo:rɛo:
Ō. ō.¹²² totus flōreō,
 Oh. oh. entirely I flourish,

'iam a'mo:re firgɪ'na:li: tɔtɔs 'arde:o:
iam amōre virginālī totus ardeō,
 now with love virginal entirely I burn,

'nɔfɔs 'nɔfɔs 'amɔr 'ɛst 'kvo: 'pɛrɛo:
novus novus amor est, quō pereō.
 new new love is, by which I perish.

CHOIR

'mɛa 'me: 'ko:nfɔrtat pro:'mɪs:sɪo:
Mea mē cōnfortat prōmissiō,
 My me comforts promise,

'mɛa 'me: 'de:pɔrtat nɛ'ga:tsɪo:
mea mē dēportat negātiō.
 my me carries away denial.

'tɛmpɔrɛ 'bru:ma:li: 'fir 'patsɪ:ns
Tempore brūmālī vir patiēns,
 In time of winter man patient,

'anɪmo: 'fɛrna:li: las'ki:fi:ns
animō vernālī lasciviēns.
 in spirit springlike playful.

'mɛa 'me:kom 'lu:dit fir'gɪnɪta:s
Mea mēcum lūdit firginitās,
 My with me plays virginity,

'mɛa 'me: 'de:tru:dit zɪm'plɪtsɪta:s
mea mē dētrūdit simplicitās.
 my me pushes down simplicity.

'fɛnɪ do'mɪtsɛl:la 'kɔm 'gaudio:
Veni, domicella, cum gaudiō,
 Come, maid, with joy,

¹²² Orff writes “Oh” instead of “O.” [no change in meaning or pronunciation] (VS63, VS96, FS, MS).

'fɛni 'fɛni 'pɔlkra 'iam 'pɛrɛo:
veni, veni, pulchra, iam pereō.
 come, come, beautiful one now I perish.

23 – DULCISSIME¹²³

(Sweetest one)

SOPRANO

[Latin:]

dɔl'tsɪs:sɪmɛ 'to:tam 'tɪbɪ 'zɔbdɔ: 'me:
Dulcissime,¹²⁴ tōtam tibi subdō mē.
 sweetest one, wholly to you I surrender myself.

BLANZIFLOR ET HELENA

(Blanziflor and Helen)

24 – AVE FORMOSISSIMA¹²⁵

(Hail most beautiful)

CHOIR

[Latin:]

'a:fɛ fɔrmo:'zɪs:sɪma 'gɛm:ma prɛtsɪ'o:za
Āve formōsissima, gemma pretiōsa,
 Hail most beautiful, jewel precious,

'a:fɛ 'dɛkɔs 'fɪrɟɪnom 'fɪrɟɔ glɔ:rɪ'o:za
āve decus virginum, virgo glōriōsa,
 hail glory of virgins, virgin glorious,

'a:fɛ 'mɔndi: 'lɔmɪnar 'a:fɛ 'mɔndi: 'ro:za
āve mundī 'luminar'¹²⁶ āve mundī rōsa,
 hail the world's 'light', hail the world's rose,

'blandzɪflɔr 'ɛt 'hɛlɛna 'fɛ:nɔs gɛnɛ'ro:za
Blanziflor et Helena, Vēnus generōsa.
 Blanziflor¹²⁷ and Helen,¹²⁸ Venus noble.¹²⁹

¹²³ Source: JAS, *Amatoria, Potatoria, Lusoria* 43. (v. 9).

¹²⁴ Orff adds the word “ah” after “Dulcissime” (VS63, VS96, FS, MS).

¹²⁵ Source: JAS, *Amatoria, Potatoria, Lusoria* 50. (v. 8).

¹²⁶ Orff does not use quotes for this (VS63, VS96, FS, MS).

¹²⁷ Blanziflor was the heroine of the popular 12th-century romance *Floire et Blancheflor*. Loved by Floire, their story is one of absolute fidelity and devotion in the face of separation and danger, and Blanziflor is used in medieval verse to represent ideal love, purity joined with beauty and the model of perfect courtly fidelity.

¹²⁸ Helen of Troy was the most beautiful woman of classical antiquity, her love affair with Paris having sparked the Trojan War. In medieval poetry she represents irresistible beauty and an erotic power that can cause catastrophe.

¹²⁹ Venus was the Roman goddess of love.

FORTUNA IMPERATRIX MUNDI

(Fortune, Empress of the World)

25 – O FORTUNA

(O Fortune)

[see above]

END OF CANTATA

Line-by-line translation for programme booklet
Anonymous, translation © 2026 Mark Stone (b. 1969)

FORTUNA IMPERATRIX MUNDI

1 – O FORTUNA

Choir

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,
 obumbratum et velatum mihi quoque niteris,
 nunc per ludum dorsum nudum fero tui sceleris.

Sors salutis et virtutis mihi nunc contraria,
 est affectus et defectus semper in angaria;
 hac in hora sine mora cordis pulsum tangite,
 quod per sortem sternit fortemmecum omnes plangite.

2 – FORTUNE PLANGO VULNERA

Choir

Fortune plango vulnera stillantibus ocellis,
 quod sua mihi munera subtrahit rebellis;
 verum est quod legitur, fronte capillata,
 sed plerumque sequitur Occasio calvata.

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

Fortune rota volvitur, descendo minoratus,
 alter in altum tollitur nimis exaltatus;
 rex sedet in vertice, caveat ruinam,
 nam sub axe legimus ‘Hecubam’ reginam.

I – PRIMO VERE

3 – VERIS LETA FACIES

Choir

Veris leta facies mundo propinatur,
 hiemalis acies victa iam fugatur,
 in vestitu vario Phebus principatur,
 nemorum dulcisono qui cantu celebratur.

Flore fusus gremio Phebus novo more
 risum dat, hoc vario iam ‘stipatur’ 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 silve per amena,
 chorus promit virginum iam gaudia millena.

FORTUNE, EMPRESS OF THE WORLD

OH FORTUNE

Choir

Oh Fortune, changeable like the moon,
 you always grow and shrink; detestable life
 first hardens then heals by playing with our minds,
 it dissolves ‘poverty’ and power like ice.

Immense and empty fate, you turning wheel,
 evil state, with always dissolvable futile health,
 shadowed and veiled, you also strive against me,
 now for sport on my naked back I bear your wickedness.

The fate of my health and virtue are now against me,
 passion and deficiency are always enslaving;
 at this hour, without delay, strike the heart’s beat,
 since fate strikes down the strong all lament with me

OH FATE I LAMENT YOUR WOUNDS

Choir

Oh fate, I lament your wounds with weeping eyes,
 because she rebelliously takes away the gifts she gave me;
 it is true that she wrote them with luscious hair,
 but what usually follows is bald opportunity.

I sat exalted on Fortune’s throne,
 crowned with prosperity’s varied garland,
 no matter ‘however’ I flourished happy and blessed,
 now I’ve fallen from the summit deprived of glory.

Oh fate, with your wheel turning, I descend diminished,
 another is elevated on high, exalted too far;
 the king sits on the summit, let him beware of ruin,
 for under the axle we read Queen ‘Hecuba’.

SPRING

THE HAPPY FACE OF SPRING

Choir

The world is offered the happy face of spring,
 winter’s defeated sharpness is now put to flight,
 Phoebus reigns in colourful garment,
 who is celebrated with the sweet-sounding song of the groves.

Phoebus, with flowers spread on his bosom, again
 smiles, now decked with various flowers.
 Zephyrus blowing in nectar-like scent;
 eagerly let’s run for the prize of ‘love’.

Sweet philomena sings with the lyre,
 with various flowers the serene meadows now laugh,
 a ‘flock’ of birds leaps through the pleasant forest,
 a chorus of virgins offers a thousand joys.

4 – OMNIA SOL TEMPERAT

Baritone

Omnia sol temperat purus et subtilis,
nova mundo reserat facies aprilis,
ad amorem properat animus herilis,
et iocundis imperat deus puerilis.

Rerum tanta novitas in solemnibus vere
et veris auctoritas iubet 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.

5 – ECCE GRATUM

Choir

Ecce gratum et optatum ver reducit gaudia,
purpuratum floret pratium, sol serenat omnia,
iamiam 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.

UF DEM ANGER

6 – TANZ

[No text]

7 – FLORET SILVA NOBILIS

Choir

Floret silva nobilis floribus et foliis.
Ubi est antiquus meus amicus?
Hinc equitavit, eia, quis me amabit?
Floret silva undique,
nah mine gesellen ist mir we.
Gruonet der walt allenthalben:
wa ist min geselle 'alselange'?
Der ist geriten himmen,
owi, wer sol mich minnen?

THE SUN TEMPERS EVERYTHING

Baritone

The pure and subtle sun tempers everything,
the face of April unlocks new things to the world,
the noble spirit hastens towards love,
and the boyish god rules over delights.

So great a newness of things in solemn spring
and spring's authority orders us to rejoice,
it offers familiar paths, and in your spring
there is faith and integrity to keep what is yours.

Love me faithfully, recognise my faith
from the total heart and out of the whole mind,
I am presently away in a 'distant place':
whoever loves in such a way, is turned in the wheel.

BEHOLD THE WELCOME

Choir

Behold the welcome and long-desired spring restores joys,
The purple meadow blossoms, the sun makes all things serene,
Now at last let sorrow depart! Summer returns,
now winter's harshness retreats.

Now hail, snow and 'other things' melt and decrease,
winter flees, and now spring 'sucks' at summer's breasts;
wretched is the mind of the one who neither lives,
nor indulges under the right hand of summer.

They rejoice and delight in the honey of sweetness
who strive to enjoy Cupid's reward;
let us, by Cypris's command, be rejoicing
and glad to be Paris's equal.

ON THE MEADOW

DANCE

THE NOBLE FOREST BLOSSOMS

Choir

The noble forest blossoms with flowers and leaves.
Where is my old lover?
He has ridden from here, alas, who will love me?
The forest blossoms everywhere,
I am in pain for my lover.
The wood grows green on all sides:
where has my lover been 'all this time'?
He has ridden away,
alas, who will love me?

8 – CHRAMER, GIP DIE VARWE MIR**Choir**

Chramer, gip die varwe mir
 diu min wengel roete,
 da mit ich die iungen man
 an ir danch der minnenliebe noete.

Seht mich an, iungen man!
 Lat mich eu gefallen!

Minnet, tugentliche man,
 minnekliche vrouwen!
 Minne tuet eu hoch gemuet,
 unde lat euch in hohen eren schauwen.

Wol dir werlt, daz du bist
 also vreudenriche!
 Ich wil dir sin undertan
 durch din liebe immer sicherliche.

9 – REIE**SWAZ HIE GAT UMBE****Choir**

Swaz hie gat umbe, daz sint allez megede,
 die wellent an man 'alle' disen sumer gan!

CHUME, CHUM, GESELLE MIN**Choir**

Chume, chume geselle min, ih enbite harte din,
 ih enbite harte din, chum, chum, geselle min.
 Suzer rosenvarwer munt, chum uñ mache mich gesunt,
 chum uñ mache mich gesunt, suzer rosenvarwer munt.

SWAZ HIE GAT UMBE**Choir**

Swaz hie gat umbe, daz sint allez megede,
 die wellent an man 'alle' disen sumer gan!

10 – WERE DIU WERLT ALLE MIN**Choir**

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.

MERCHANT, GIVE ME COLOUR**Choir**

Merchant, give me colour,
 to redder my cheeks,
 so that I can force the young men
 to love me against their will.

Look me at, young men!
 Let me please you!

Virtuous men, love
 lovely women!
 Love gives you high spirits
 and makes you seem honourable!

Welcome world
 so full of joy!
 I will always be devoted to you
 faithfully through your love.

ROUND DANCE**WHOEVER GOES AROUND HERE****Choir**

Whoever goes around here, they are all maidens,
 who want to go to men this 'whole' summer!

COME, COME, MY LOVER**Choir**

Come, come, my lover, I eagerly wait you,
 I eagerly wait you, come, come, my lover.
 Sweet rose-coloured mouth, come and make me well,
 Come and make me well, sweet rose-coloured mouth.

WHOEVER GOES AROUND HERE**Choir**

Whoever goes around here, they are all maidens,
 who want to go to men this 'whole' summer!

IF ALL THE WORLD WERE MINE**Choir**

If all the world were mine
 from the sea to us at the Rhine,
 I would give it up
 for the Queen of England
 to lay in my arms.

II – IN TABERNA**11 – ESTUANS INTERIUS****Baritone**

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

Cum sit enim proprium viro sapienti
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 tenent 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 inmemor virtutis,
voluptatis avidus magis quam salutis,
mortuus in anima curam gero cutis.

12 – OLIM LACUS COLUERAM,**Tenor**

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

Choir

Miser, miser! modo niger et ustus fortiter.

Tenor

Girat, regirat 'furcifer', propinat me nunc dapifer,
me rogos urit fortiter: miser, miser!
Nunc in scutella iaceo, et volitare nequeo,
dentes frendentes video: miser, miser!

13 – EGO SUM ABBAS**Baritone**

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:

Baritone & Choir

wafna, wafna!

Baritone

quid fecisti sors turpissima?
Nostre vite gaudia abstulisti omnia!

IN THE INN**BOILING INWARDLY****Baritone**

Boiling inwardly fierce with anger
I speak in bitterness to my mind:
made from matter, ash of the elements
I am like a leaf, played with by the winds.

Since it is indeed proper for a wise man
To place the seat of his foundation on a rock,
I am foolishly like a flowing river,
Never remaining on the same course.

I am carried like a ship without a sailor,
just like a wandering bird is carried through paths of the air,
Chains do not hold me, keys do not hold me,
I seek my peers, and I am joined by the wicked.

To me the heart's heaviness seems a heavy thing;
Jokes are pleasing and sweeter than honey;
whatever Venus commands, the work is sweet,
and it never dwells in cowardly hearts.

I walk the broad road in a youthful manner,
I am entangled in vices, unmindful of virtue,
More eager for pleasure than salvation,
dead in soul, I care for the body.

ONCE I DWELLED IN A LAKE**Tenor**

Once I dwelled in a lake, once I had been beautiful,
as long I had been a swan.

Choir

Wretch, wretch! Now only black and burnt bravely

Tenor

The 'rascal' turns and turns again, now the waiter serves me,
the funeral pyre burns strongly for me: wretch, wretch!
Now in the little dish I lie, and I cannot fly,
I see teeth grinding: wretch, wretch!

I AM THE ABBOT**Baritone**

I am the abbot of Cockaigne
and I keep counsel with drinkers,
and my wills lies in the sect of Decius,
and whoever seeks me in the tavern in the morning,
will leave naked after evening,
and thus, stripped naked of clothing, will cry out:

Baritone & Choir

woe, woe!

Baritone

What have you done, most shameful fate?
you have taken all the joys of our life.

14 – IN TABERNA QUANDO SUMUS

Choir

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 Bacho 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,

Octies pro fratribus perversis,
novies 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 clericus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magnus.

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 centum sex 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.

WHEN WE ARE IN THE TAVERN

Choir

When we are in the tavern,
we don't care what's on the ground,
but we hasten to the game,
which we always sweat over.
What goes on in the tavern,
where money is the host,
this is what is asked about,
and if I tell, listen.

some play, some drink,
some live without restraint.
but those who linger in play,
from these some are stripped naked;
some of there are clothed,
some are dressed in sacks.
there no-one fears death,
but they cast lots for Bacchus.

First the currency of wine.
that the libertines drink:
once they drink for prisoners,
after this they drink three times for the living,
four times for all Christians,
five times for the faithful departed,
six times for frivolous sisters,
seven times for the woodland soldiers,

eight times for perverse brothers,
nine times for scattered monks,
ten times for those sailing,
eleven times for the quarrelsome,
twelve times for the penitent,
thirteen times for those undertaking a journey.
as much as for the pope as for the king
they all drink without restriction.

Drinks mistress, drinks master,
drinks soldier, drinks cleric,
drinks he, drinks she,
drinks servant with maid,
drinks fast, drinks slow,
drinks white, drinks black,
drinks faithful, drinks errant,
drinks crude, drinks great.

drinks poor and sick,
drinks exiled and unknown,
drinks boy, drinks old man,
drinks bishop and dean,
drinks sister, drinks brother,
drinks old woman, drinks mother,
drinks she, drinks he,
drinks one hundred, drinks one thousand.

'Six hundred coins are too little
to last, when excessively'
all drink without limit,
although they drink 'with joyful mind'.
Thus all people torment us,
and thus we'll be poor.
May those who torment us be confounded,
and not be counted with the just.

III – COUR D'AMOURS

15 – AMOR VOLAT UNDIQUE

Children's choir

Amor volat undique, captus est libidine.
Iuvenes, iuvenule 'coniunguntur merito'.

Soprano

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

Children's choir

fit res amarissima.

16 – DIES, NOX ET OMNIA

Baritone

Dies, nox et omnia
mihi sunt contraria,
virginum colloquia
me fay planszer,
oy suuenz suspirer,
plu me fay temer.

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

Tua pulchra facies
me fey planser milies,
pectus habens glacies,
a remender
statim vivus fierem
per un baser.

17 – STETIT PUELLA

Soprano

Stetit puella rufa tunica;
siquis eam tetigit, tunica crepuit. Eia.
Stetit puella, tamquam rosula
facie splenduit, et os eius fioruit. Eia.

18 – CIRCA MEA PECTORA

Baritone

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

Choir

Manda liet, manda liet, min geselle chumet niet.

Baritone

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

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

COURT OF LOVE

LOVE FLIES EVERYWHERE

Children's choir

Love flies everywhere, caught by lust.
Young men and young calves are 'paired off accordingly'.

Soprano

'Whoever' is without a partner lacks every joy,
keeping the blackest night
under guard in the depths of their heart:

Children's choir

it becomes a most bitter thing.

DAY, NIGHT AND EVERYTHING

Baritone

Day, night and everything
are against me;
the talk of virgins
makes me weep,
oh I often sigh,
but it makes me afraid more.

Oh, companions, you joke,
speak, if you know,
have mercy on sad me,
my sorrow is great,
advise me nonetheless
for the sake of your honour.

Your beautiful face
makes me weep a thousand times,
your heart is ice.
As a cure
I would immediately be revied
by one kiss.

THE GIRL STOOD

Soprano

The girl stood in a red tunic;
if anyone touched her the tunic rustled. Ah.
The girl stood like a rose;
her face shone, and her mouth blossomed. Ah.

AROUND MY HEART

Baritone

There are many sighs around my heart
For your beauty, which me wounds wretchedly.

Choir

Beloved song, beloved song, my lover is not coming.

Baritone

Your eyes shine like the sun's rays,
like lightning's brightness, that gives light to darkness.

Would god wish, the gods wish, what I resolved in my mind:
that I unlock the chains of her virginity.

19 – SI PUER CUM PUELLULA**Choir**

Si puer cum puellula moraretur in cellula,
felix coniunctio. Amore suscrescente,

Baritone

'pariter' e medio

Choir

avulso procul tedio,

Baritone & Choir

fit ludus ineffabilis membris, 'lacertis, labiis'.

20 – VENI, VENI, VENIAS**Choir**

Veni, veni, venias, 'ne' me mori facias,
hyrcā hyrcē nazaza trillirivos...
Pulchra tibi facies, oculorum acies,
capillorum series, o quam clara species!
Rosa rubicundior, lilio candidior,
omnibus formosior, semper in te glorior!

21 – IN TRUTINA**Soprano**

In trutina mentis dubia fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video, collum iugo prebeo;
ad iugum tamen suave transeo.

22 – TEMPUS EST IOCUNDUM**Choir**

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

Soprano, Baritone & Choir

O. o. totus floreo,
iam amore virginali totus ardeo,
novus novus amor est, quo pereo.

Choir

Mea me confortat promissio,
mea me deportat negatio.

Tempore brumali vir patiens,
animo vernali lasciviens.

Mea mecum ludit firginitas,
mea me detrudit simplicitas.

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

23 – DULCISIME**Soprano**

Dulcissime, totam tibi subdo me.

BLANZIFLOR ET HELENA**24 – AVE FORMOSISSIMA****Choir**

Ave formosissima, gemma pretiosa,
ave decus virginum, virgo gloriosa,
ave mundi 'luminar' ave mundi rosa,
Blanziflor et Helena, Venus generosa.

IF A BOY WITH A GIRL**Choir**

If a boy lingers in a small room with a girl,
happy union. With love rising,

Baritone

'joined' at the centre

Choir

boredom is far removed,

Baritone & Choir

it becomes an ineffable game of limbs, 'arms and lips'.

COME, COME, MAY YOU COME**Choir**

Come, come, oh come, so as 'not' to make me die,
hurka hurky nazaza trillirivos...
Your beautiful face, the sharpness of your eyes,
Your hair style, oh how bright your appearance!
Redder than the rose, whiter than the lily,
more beautiful than all, I am always proud of you!

IN THE SCALES**Soprano**

Doubtful opposities waver in the scales of the mind
wanton love and chastity.
But I choose what I see, I offer my neck to the yoke;
Nevertheless I surrender to the sweet yoke.

THE TIME IS DELIGHTFUL**Choir**

The time is delightful, oh virgins,
Rejoice now, young men.

Soprano, Baritone & Choir

Oh, oh, I flourish entirely,
now with virginal love I burn entirely,
It is by new, new love by which I perish.

Choir

My promise comforts me,
my denial carries me away.

In wintertime man is patient,
playful with a springlike spirit.

My virginity toys with me,
my innocence holds me back.

Come, maid, with joy,
come, come, beautiful one, now I perish.

SWEETEST ONE**Soprano**

Sweetest one, I surrender myself wholly to you.

BLANZIFLOR AND HELEN**HAIL MOST BEAUTIFUL****Choir**

Hail most beautiful precious jewel,
hail glory of virgins, virgin glorious,
hail the world's 'light', hail the world's rose,
Blanziflor and Helen, noble Venus.

FORTUNA IMPERATRIX MUNDI**25 – O FORTUNA****Choir**

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,
obumbratum et velatum mihi quoque niteris,
nunc per ludum dorsum nudum fero tui sceleris.

Sors salutis et virtutis mihi nunc contraria,
est affectus et defectus semper in angaria;
hac in hora sine mora cordis pulsum tangite,
quod per sortem sternit fortemmecum omnes plangite.

FORTUNE, EMPRESS OF THE WORLD**25 – OH FORTUNE****Choir**

Oh Fortune, changeable like the moon,
you always grow and shrink; detestable life
first hardens then heals by playing with our minds,
it dissolves 'poverty' and power like ice.

Immense and empty fate, you turning wheel,
evil state, with always dissolvable futile health,
shadowed and veiled, you also strive against me;
now for sport on my naked back I bear your wickedness.

The fate of my health and virtue are now against me,
passion and deficiency are always enslaving;
at this hour, without delay, strike the beat on the string;
since fate strikes down the strong all lament with me