Carl Orff

1895–1982

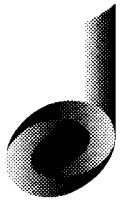
Carmina Burana

(1936)

The Piano Version

Transcription by / Transkription von
Eric Chumachenco

ED 8119



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Fortuna imperatrix mundi

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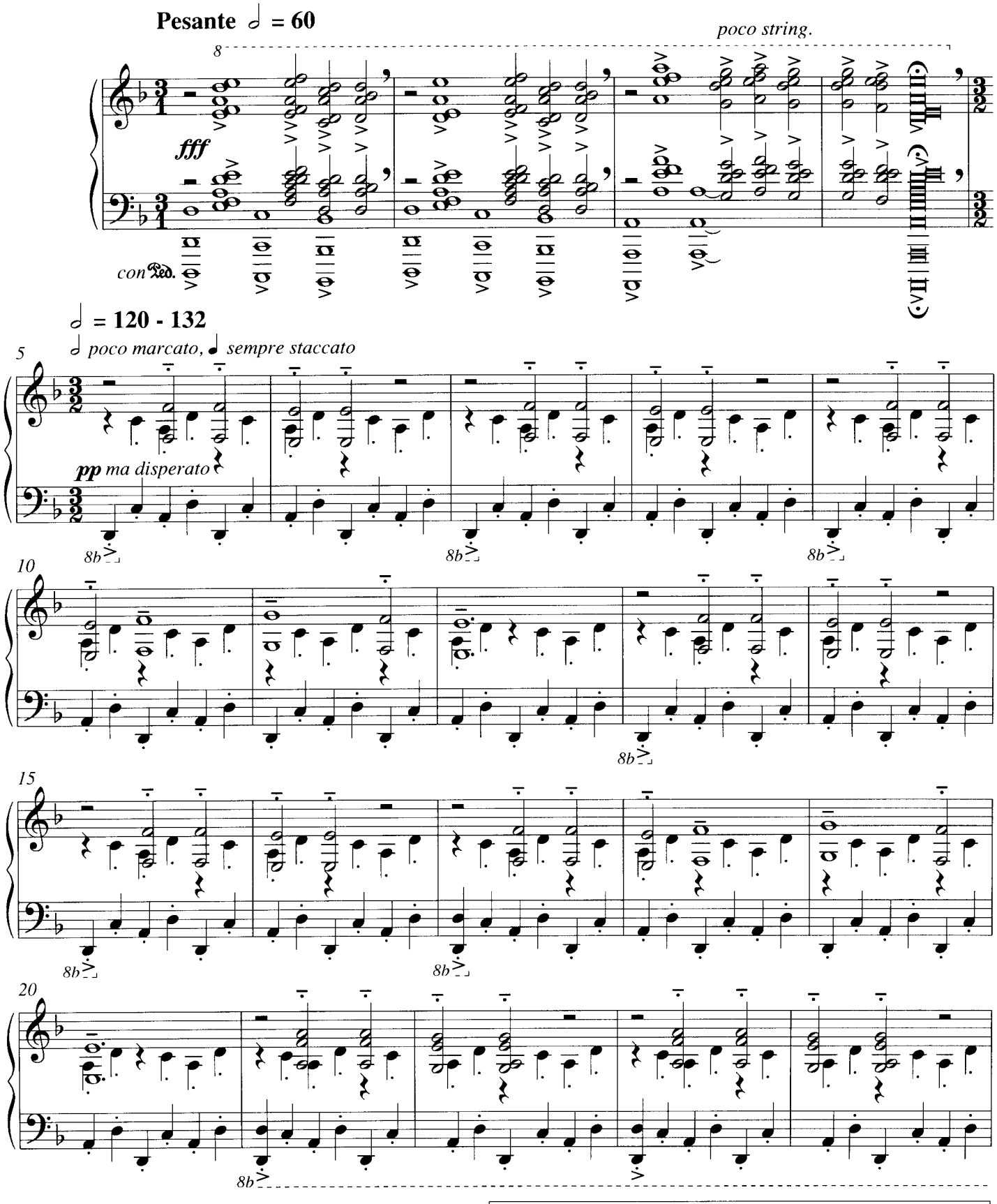
Carmina Burana

Fortuna imperiatrix mundi

Carl Orff
(1936)

1. O Fortuna



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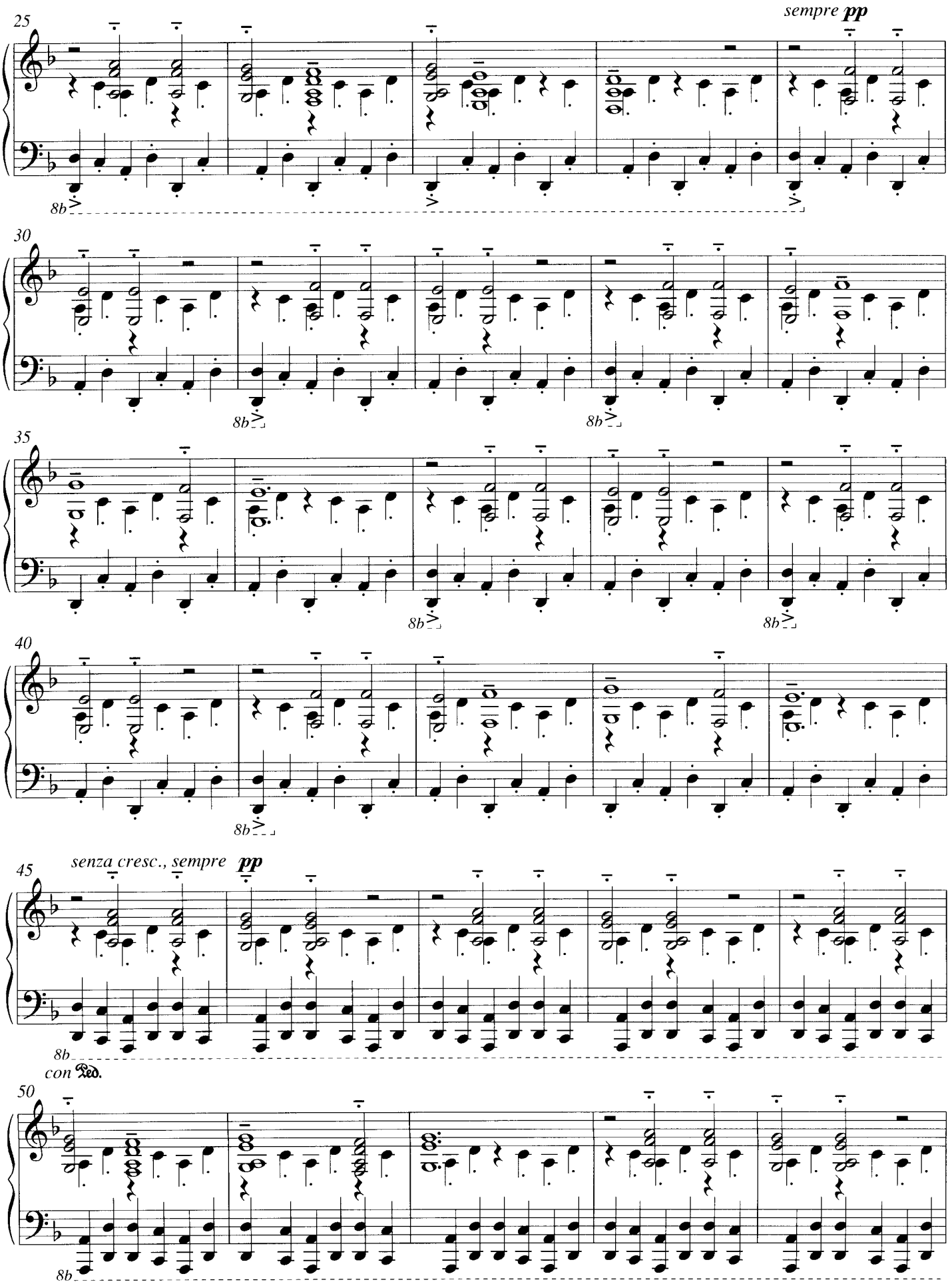
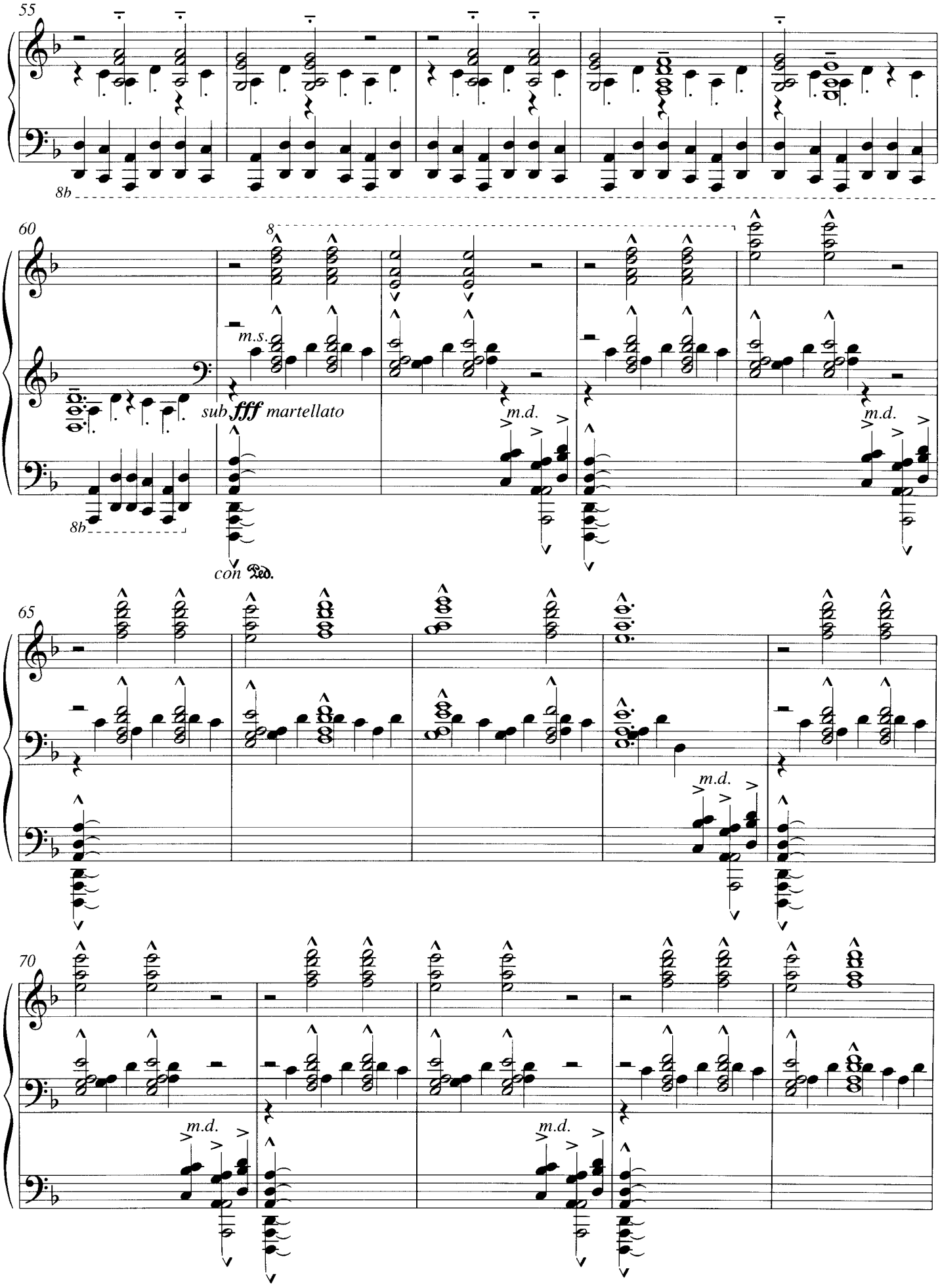
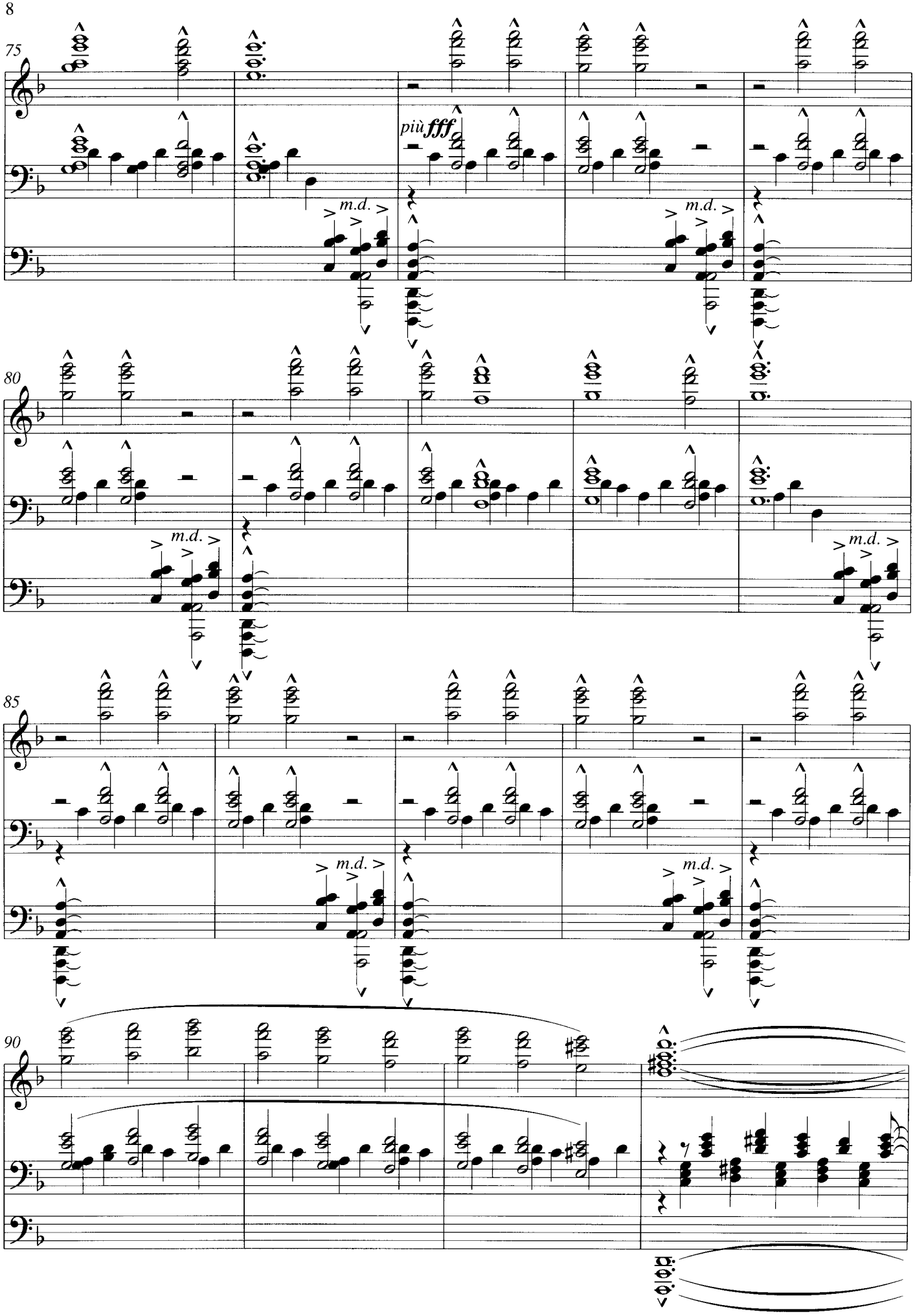
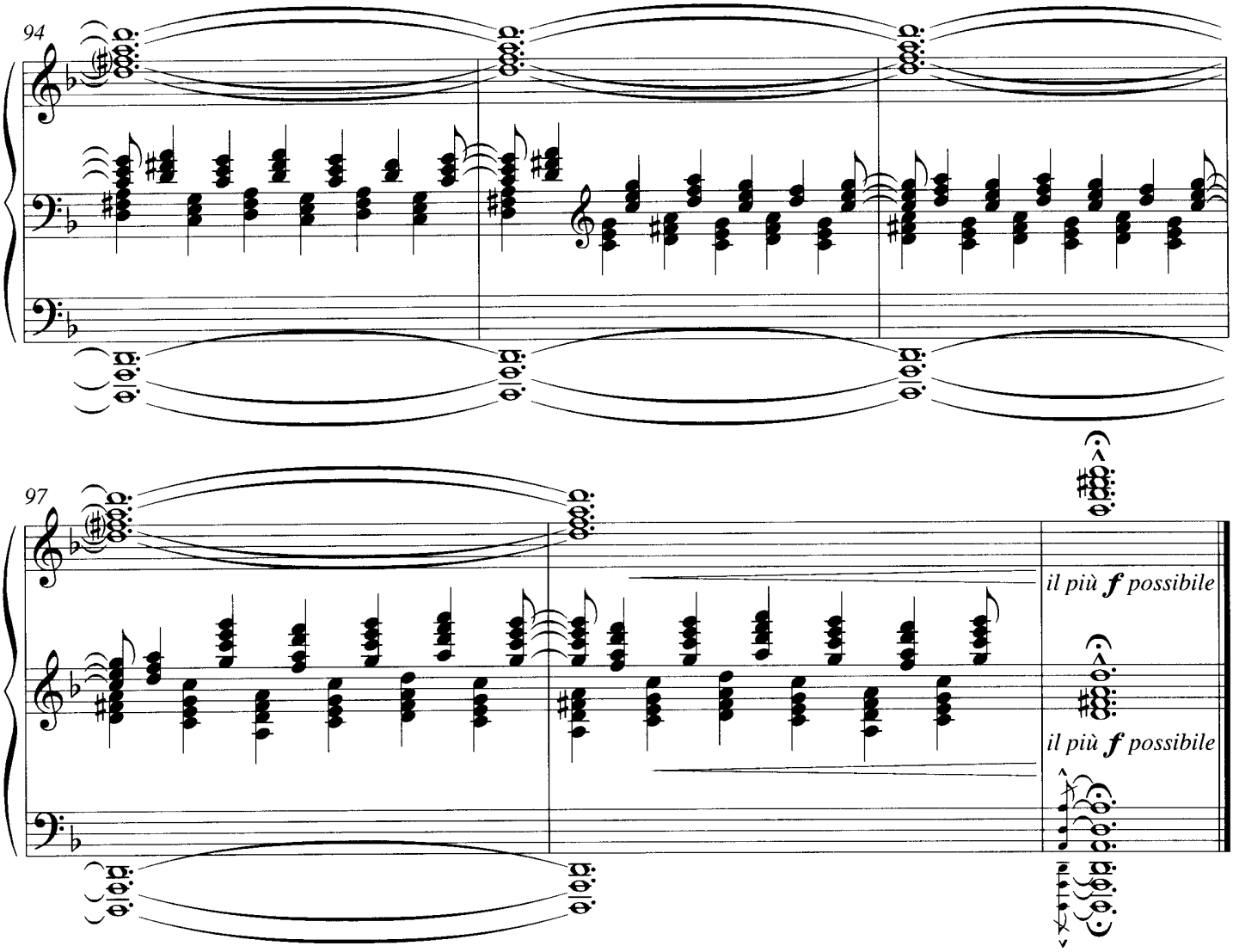
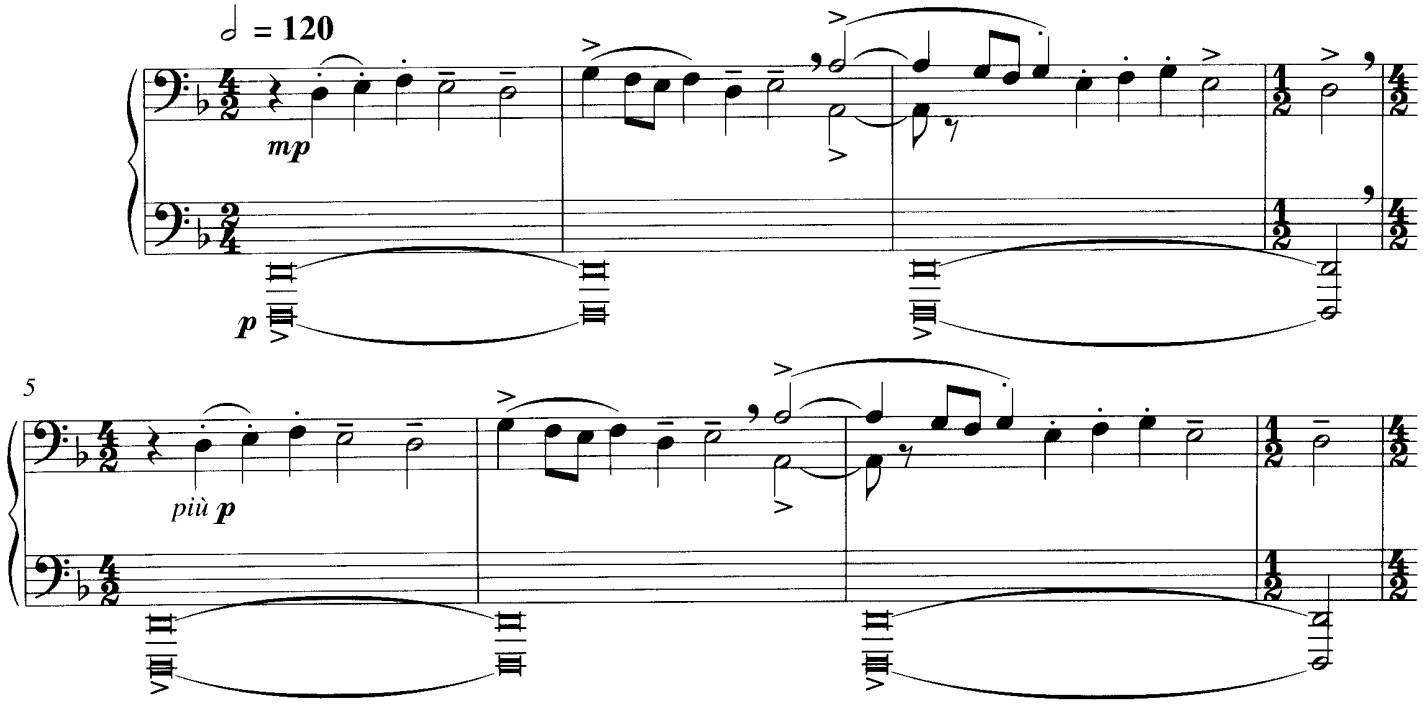

25
sempre pp
8b
30
8b
8b
35
8b
8b
40
8b
45
senza cresc., sempre pp
8b
con Ped.
50
8b

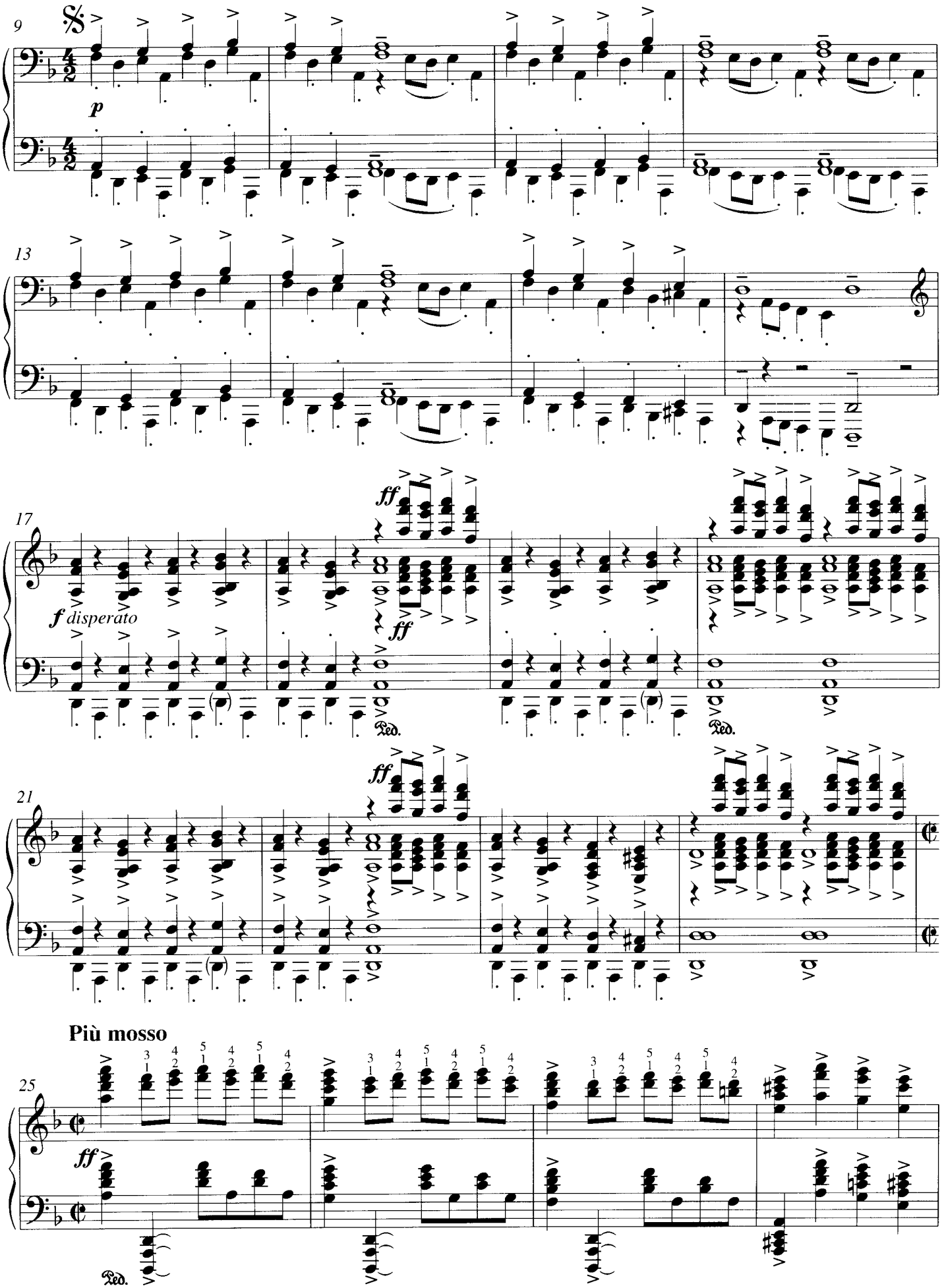

55
8b
60
8
m.s.
sub fff martellato
m.d.
m.d.
8b
con Ped.
65
m.d.
70
m.d.
m.d.

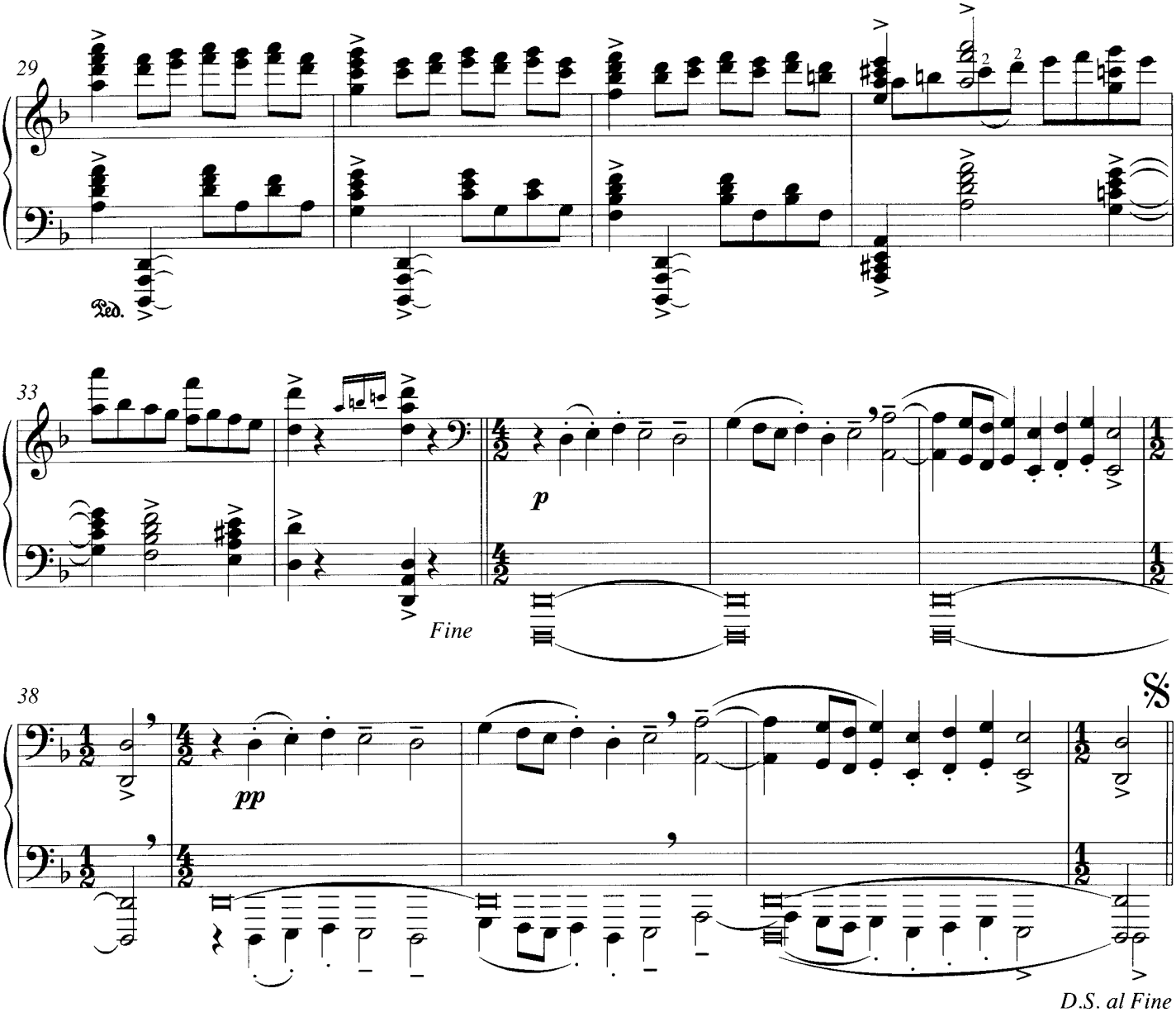

75
più fff
m.d.
m.d.
80
m.d.
m.d.
85
m.d.
m.d.
90



2. Fortune plango vulnera

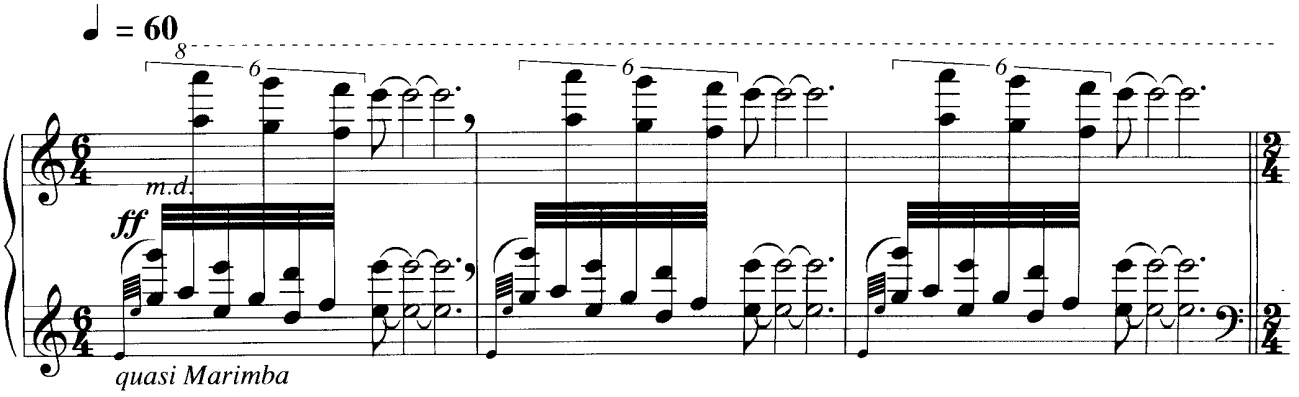



9
p
13
17
ff
f disperato
ff
Ped.
Ped.
21
ff
Più mosso
25
ff
Ped.

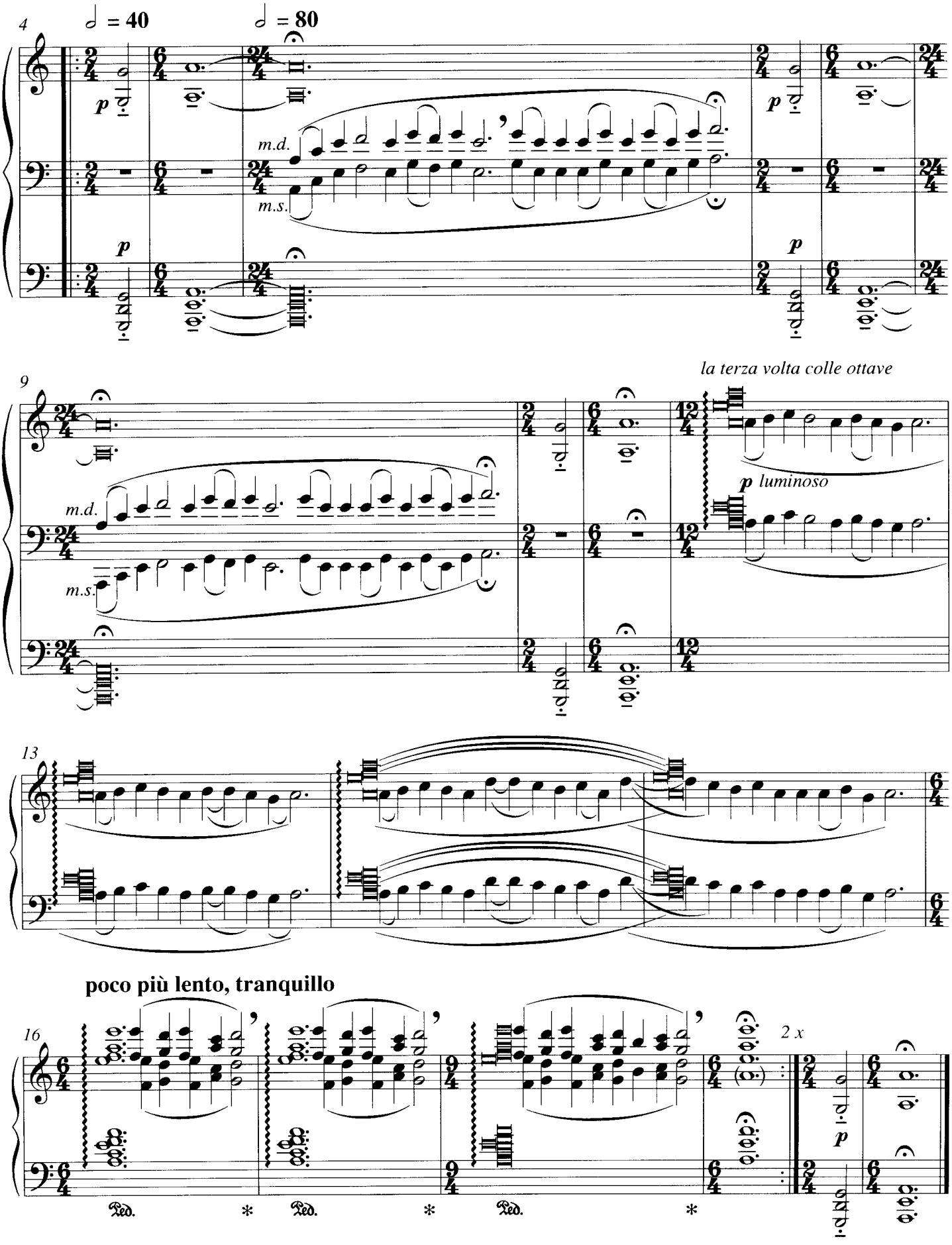


I. Primo vere

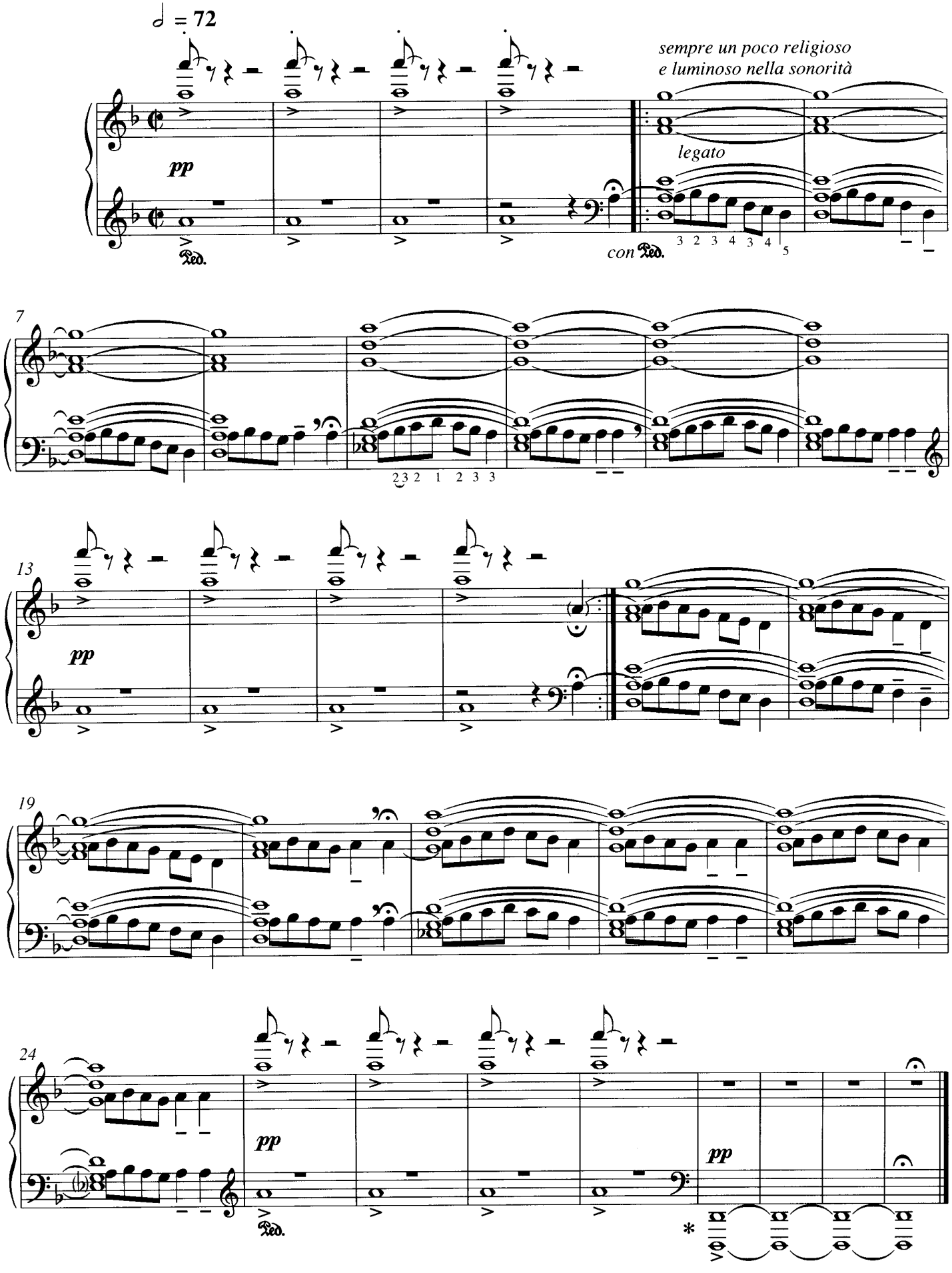
3. Veris leta facies



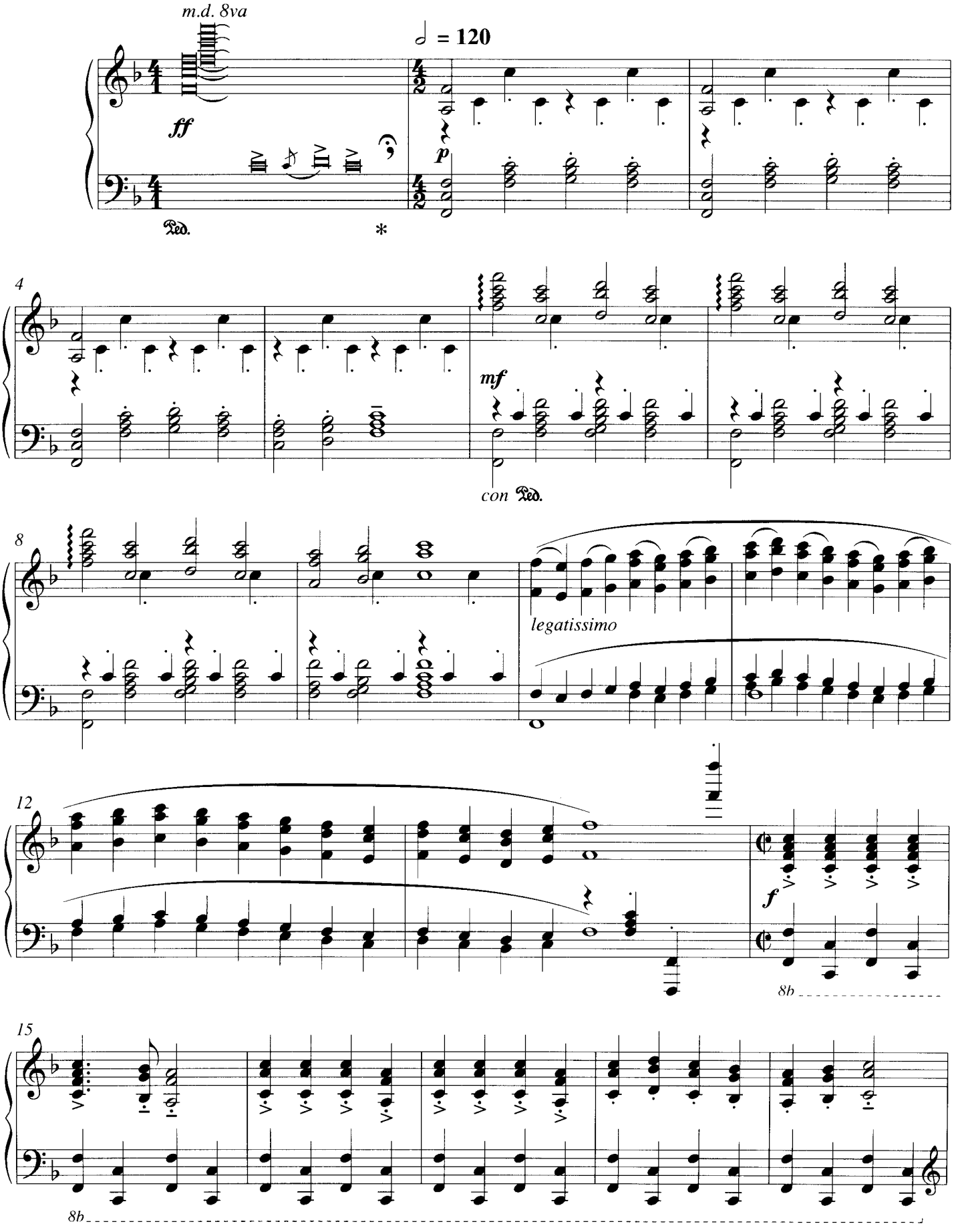
in un modo religioso, molto legato e flessibile

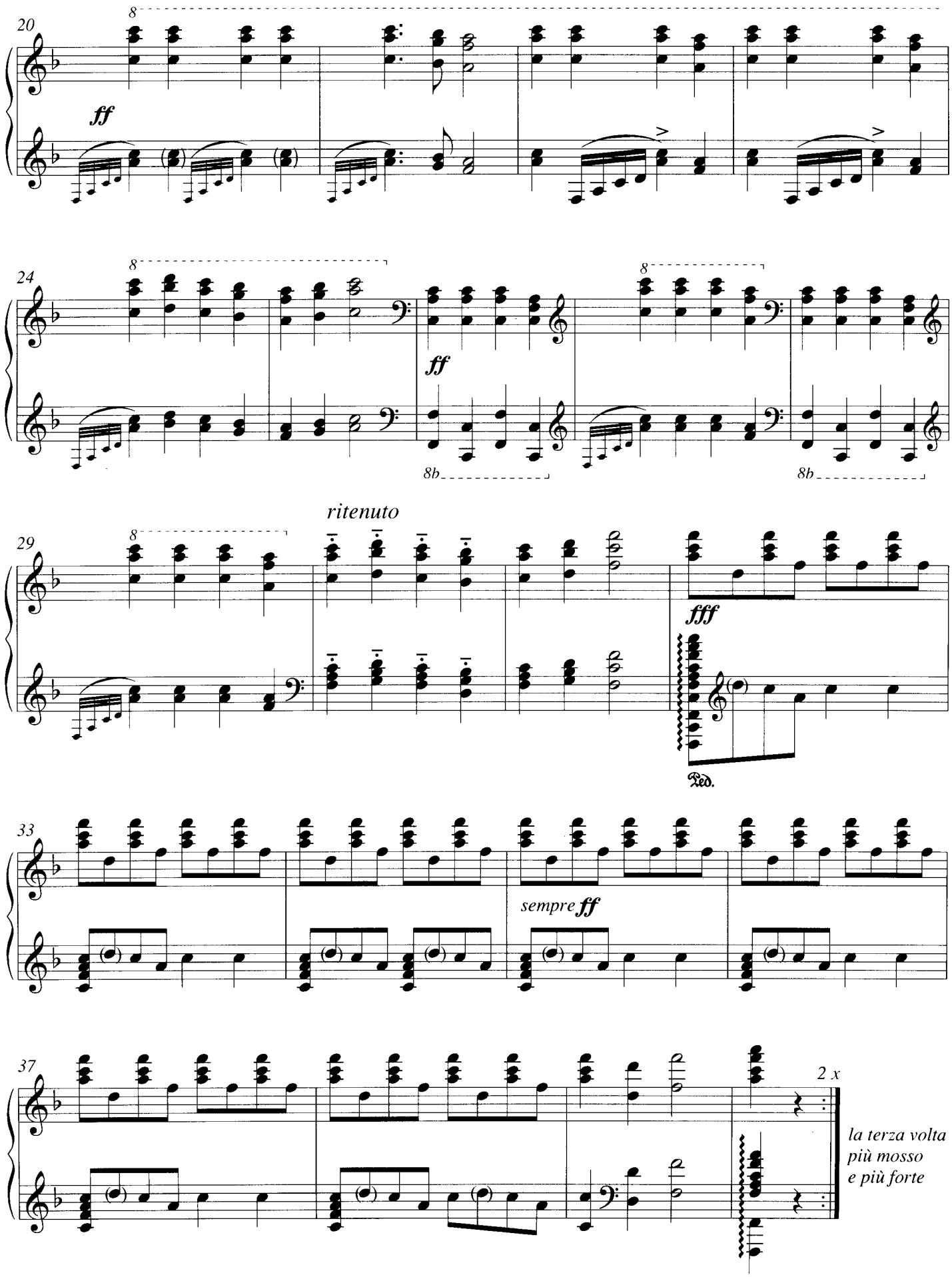


4. Omnia sol temperat



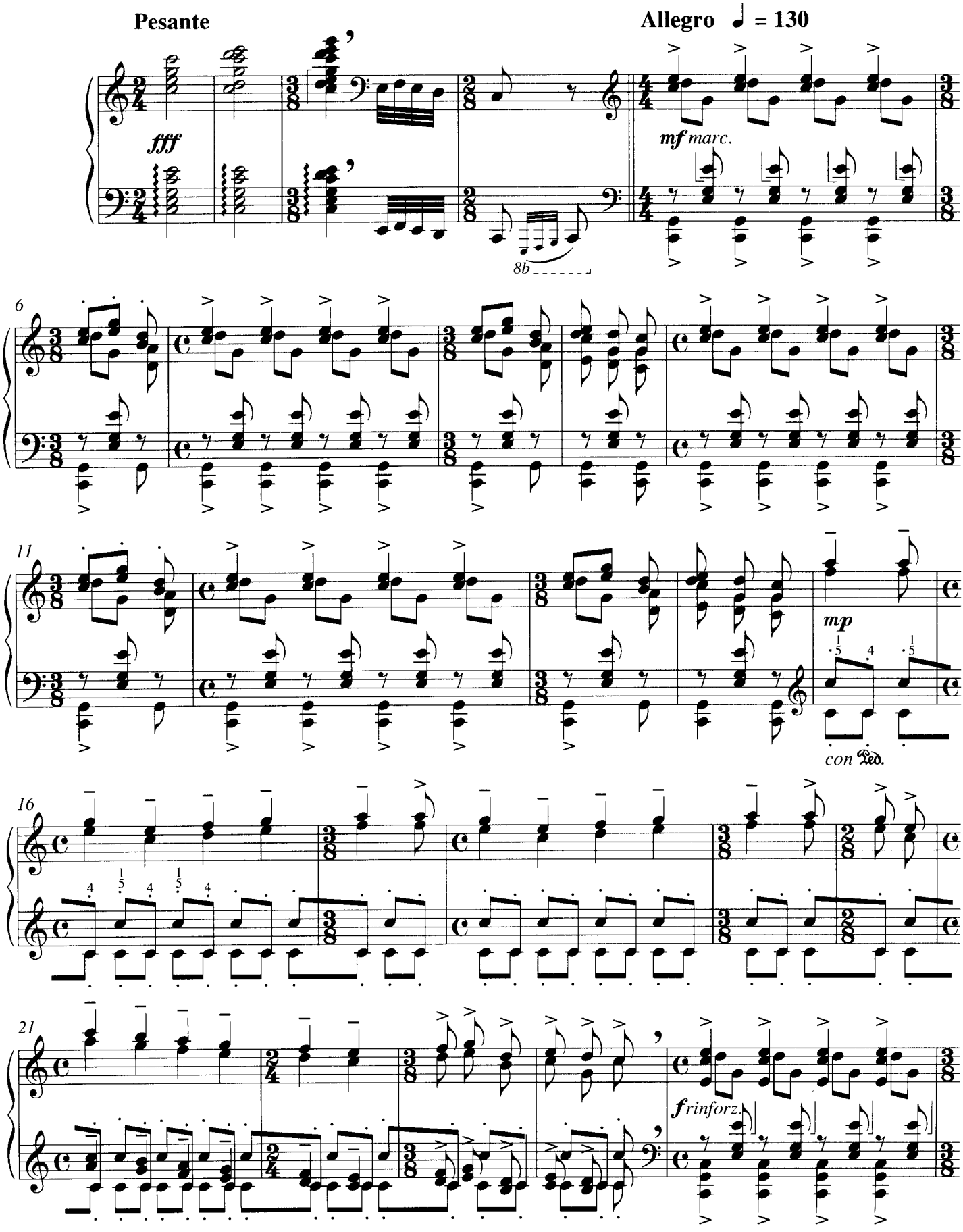
5. Ecce gratum

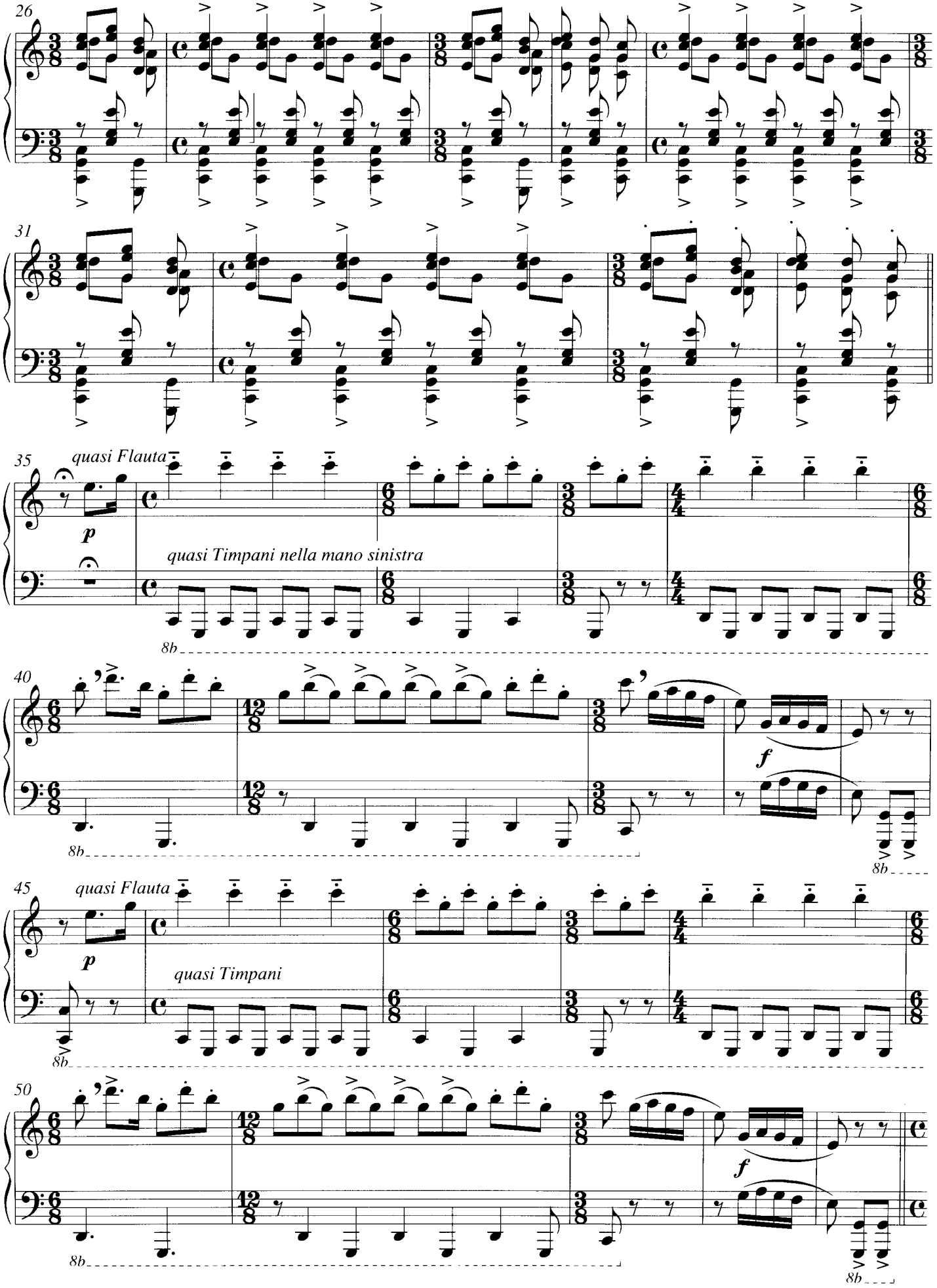


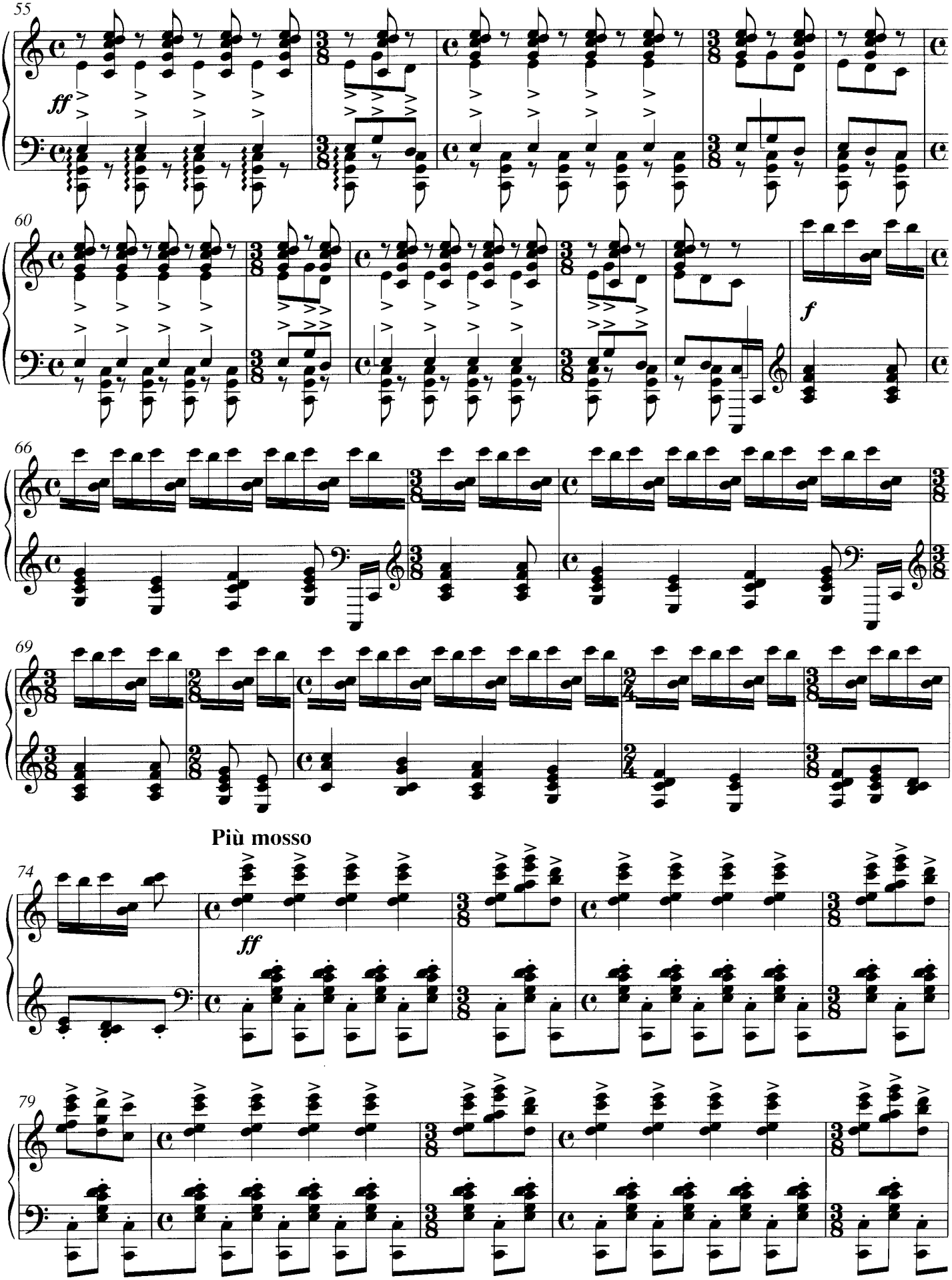

20
8
ff
24
8
ff
8b
8
8b
ritenuto
29
8
fff
Ped.
33
sempre ff
37
2 x
la terza volta
più mosso
e più forte

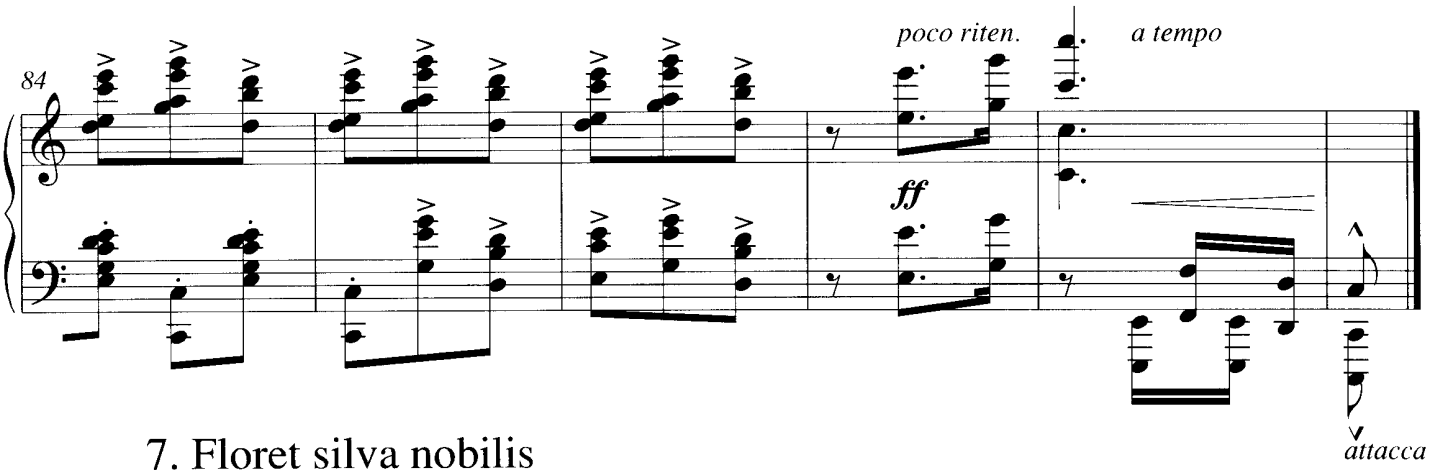
Uf dem anger

6. Tanz

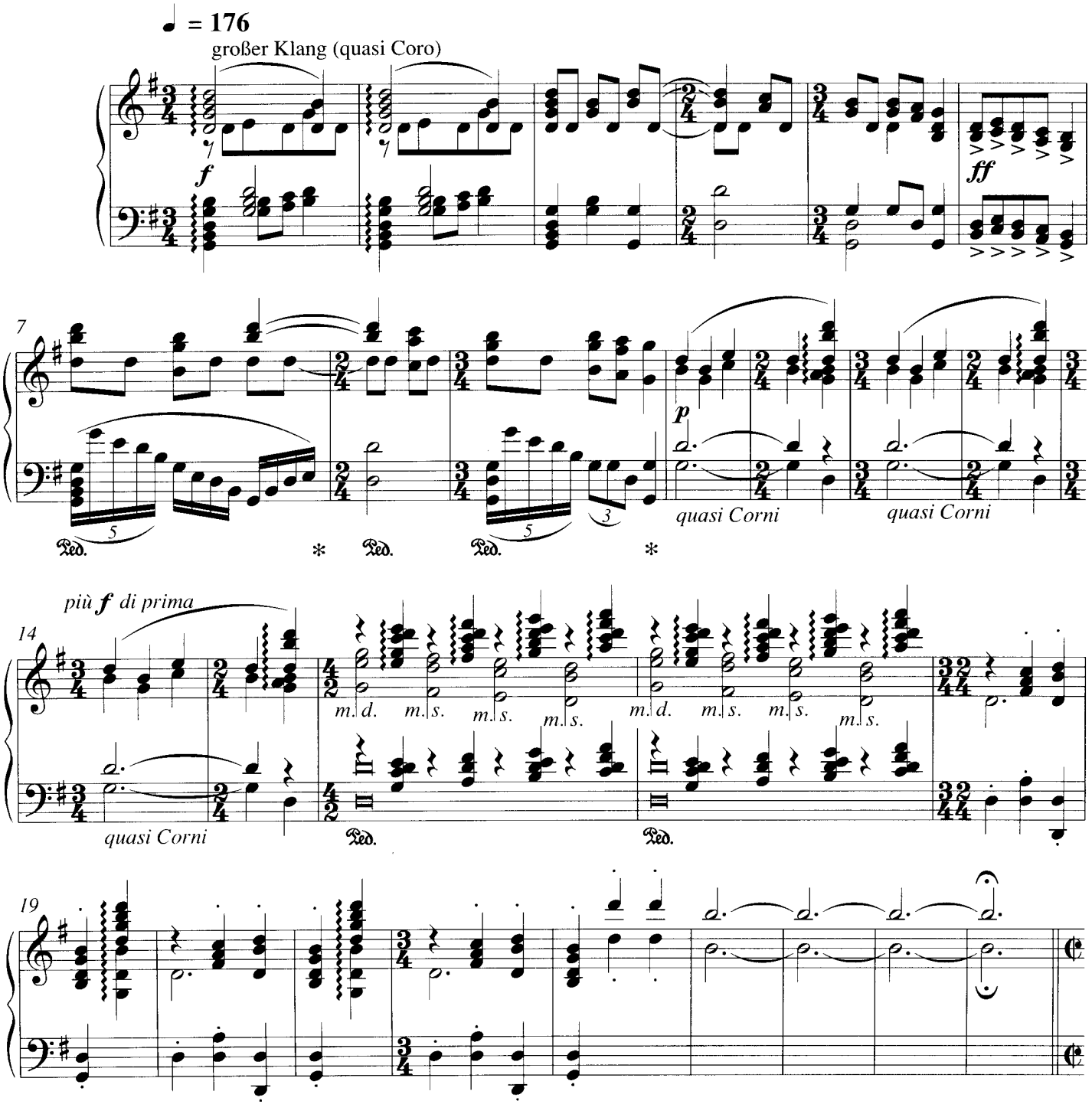


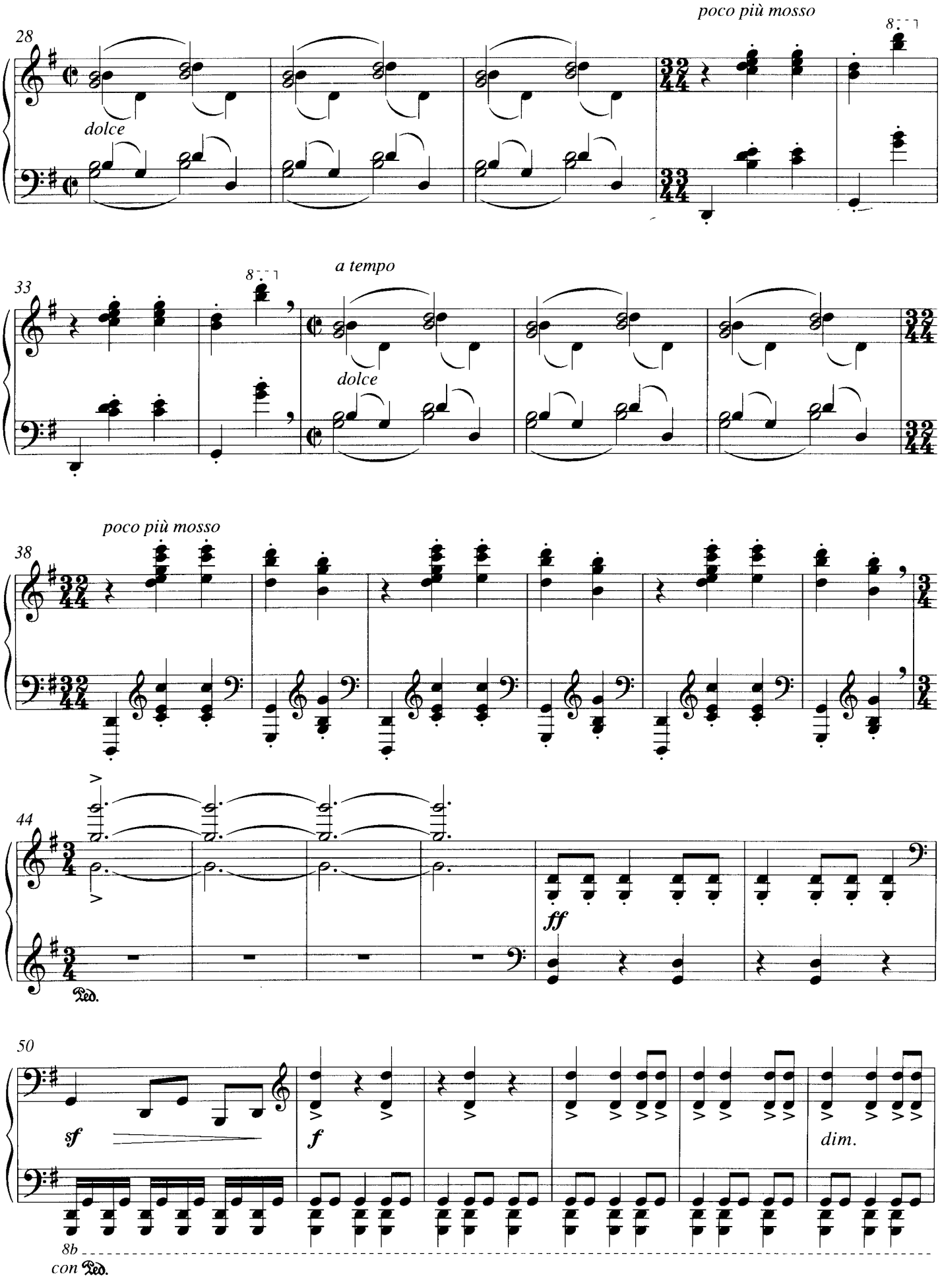

26
31
35
quasi Flauta
p
quasi Timpani nella mano sinistra
8b
40
f
8b
45
quasi Flauta
p
quasi Timpani
8b
50
f
8b

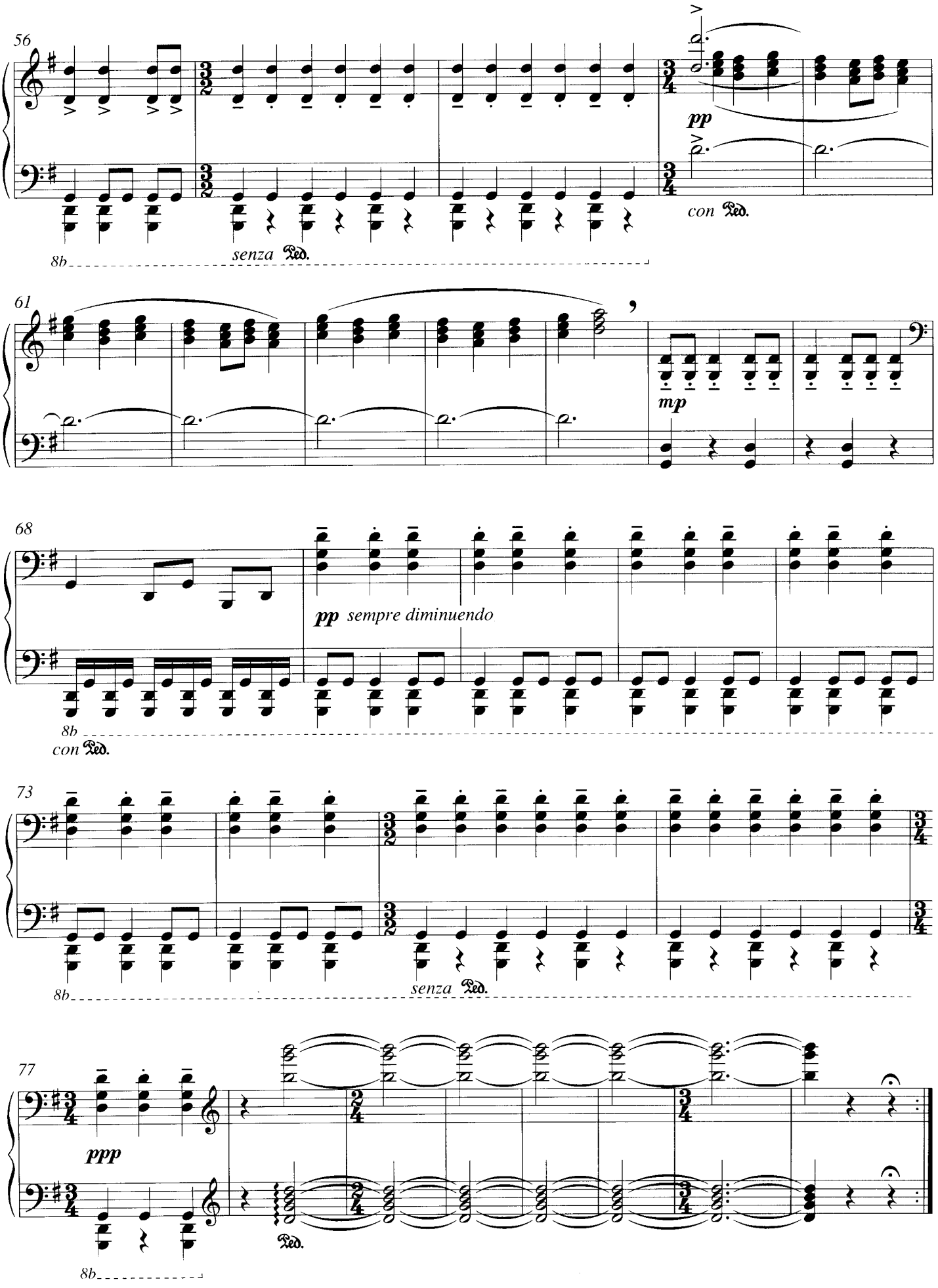

55
ff
60
f
66
69
Più mosso
74
ff
79



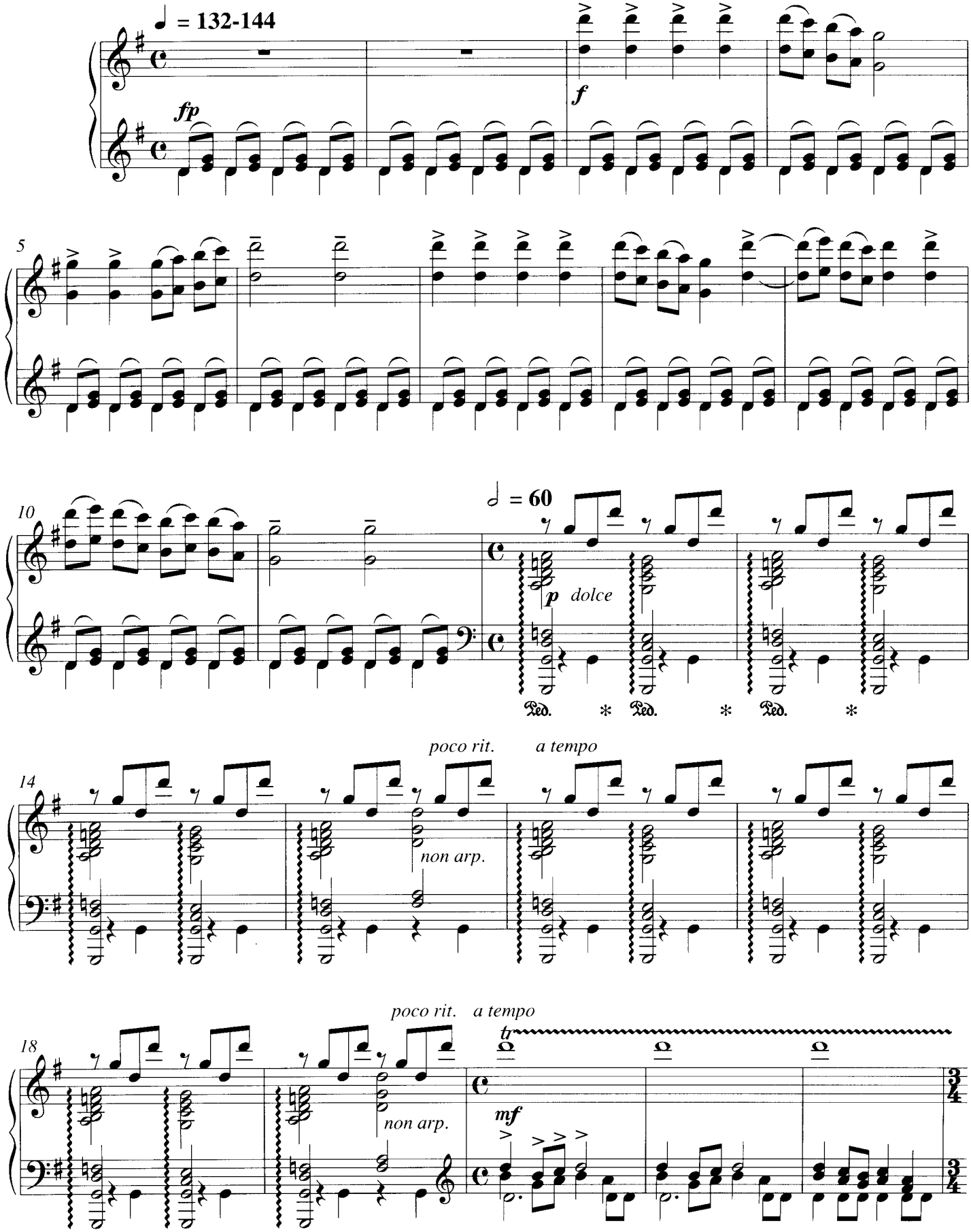
7. Floret silva nobilis

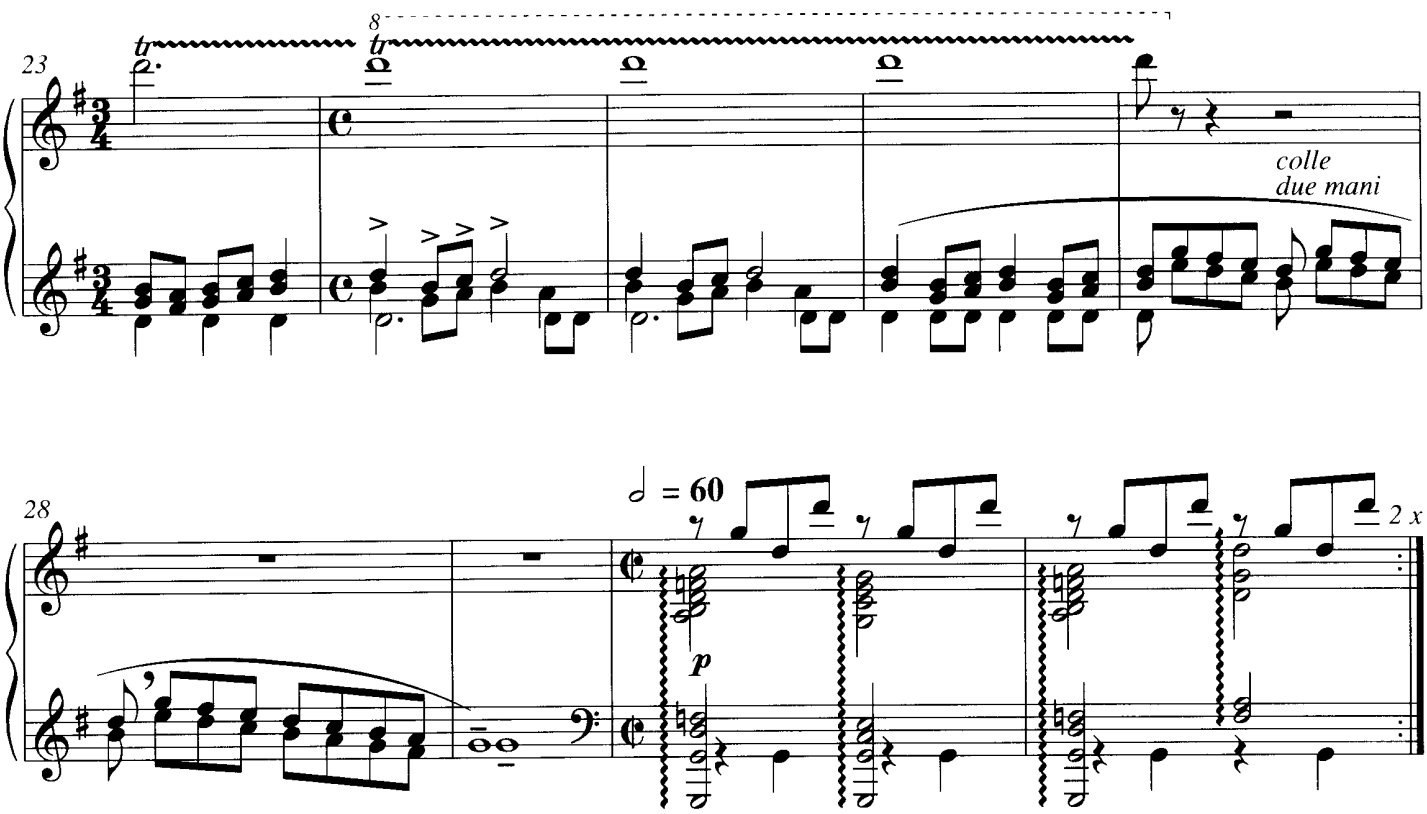



poco più mosso
28
dolce
8
a tempo
33
dolce
poco più mosso
38
44
ff
Ped.
50
sf
f
dim.
8b
con Ped.


56
pp
con Ped.
8b
senza Ped.
61
mp
68
pp sempre diminuendo
8b
con Ped.
73
8b
senza Ped.
77
ppp
Ped.
8b

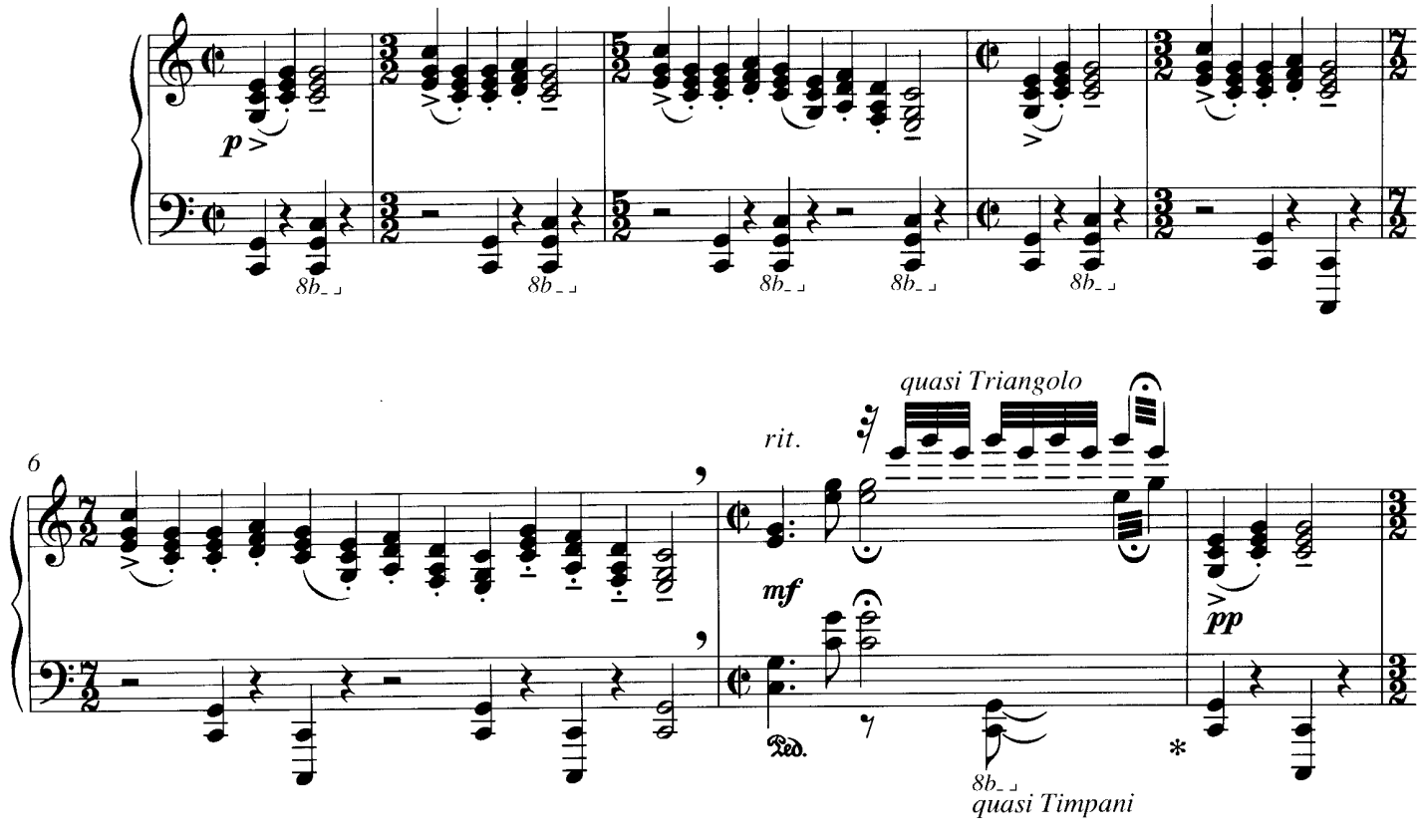
8. Chramer, gip die varwe mir

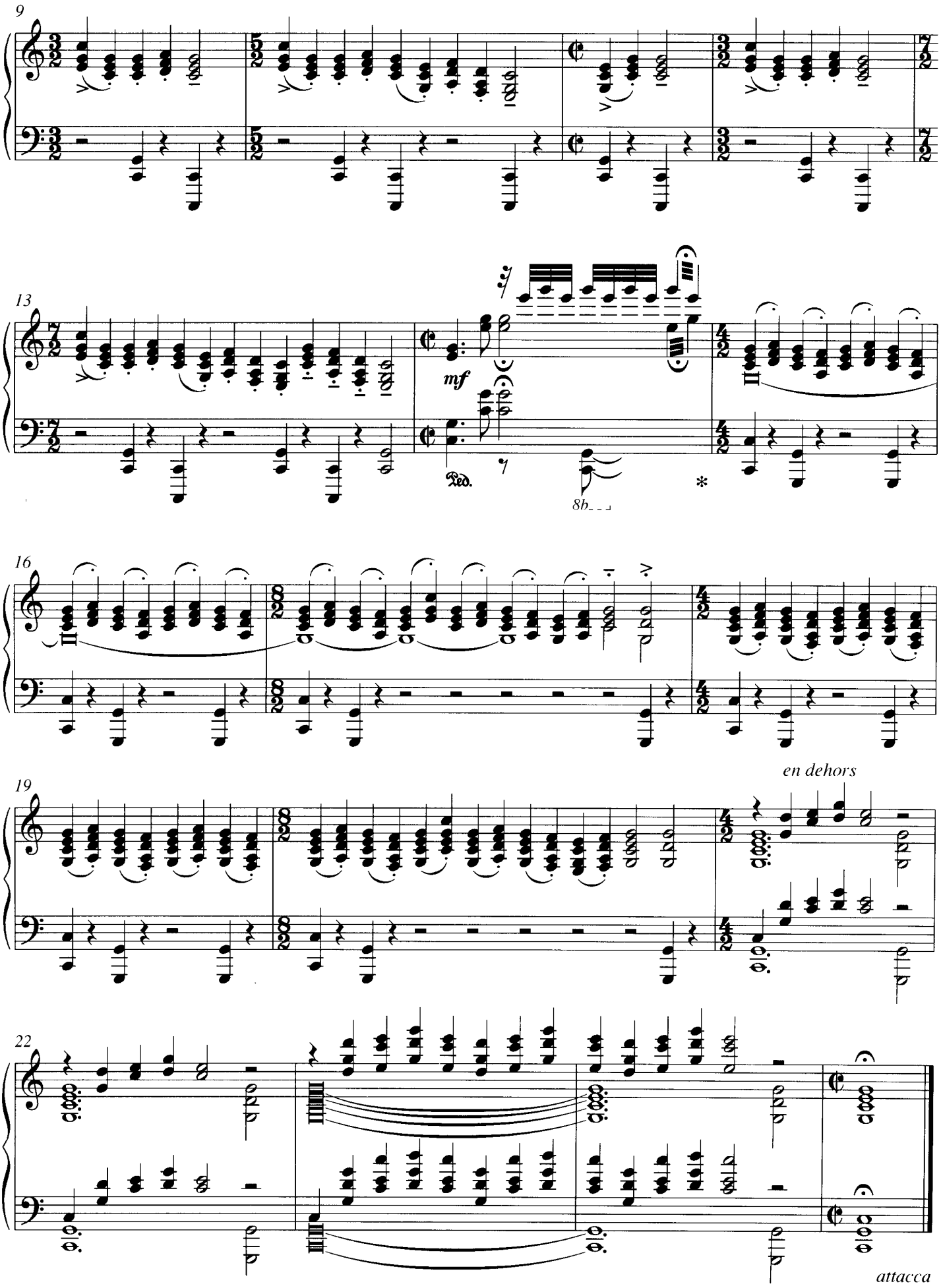




9. Reie

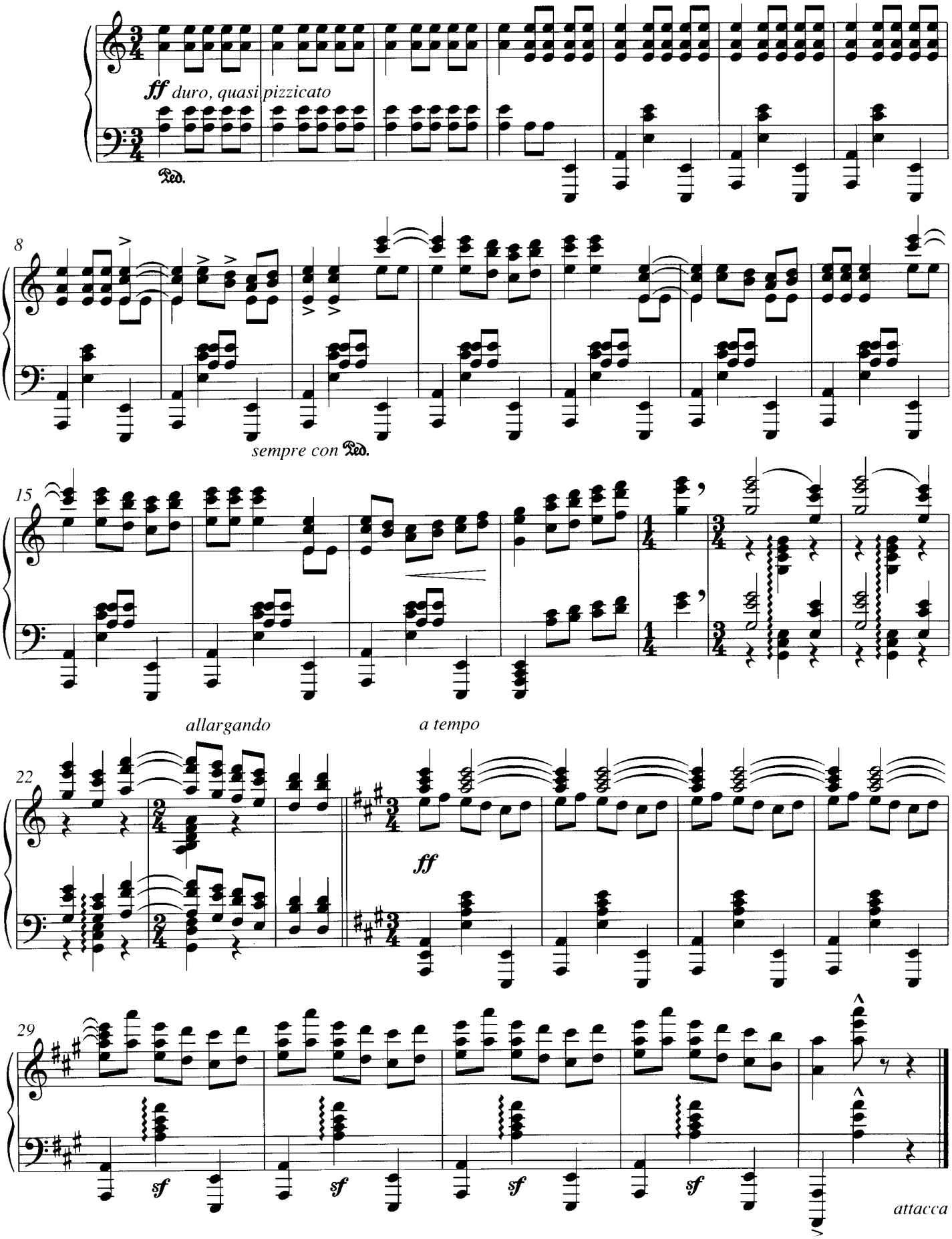
Andante poco esitante ♩ = 60-66




9
13
mf
Ped.
8b
16
19
en dehors
22
attacca

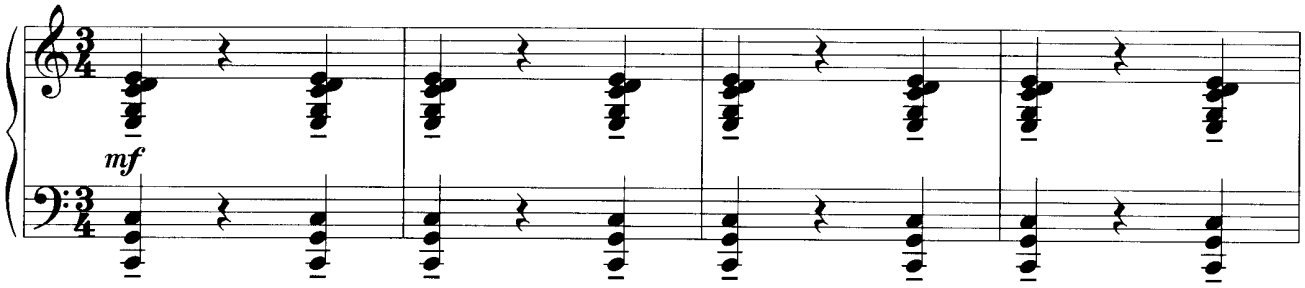
Swaz hie gat umbe

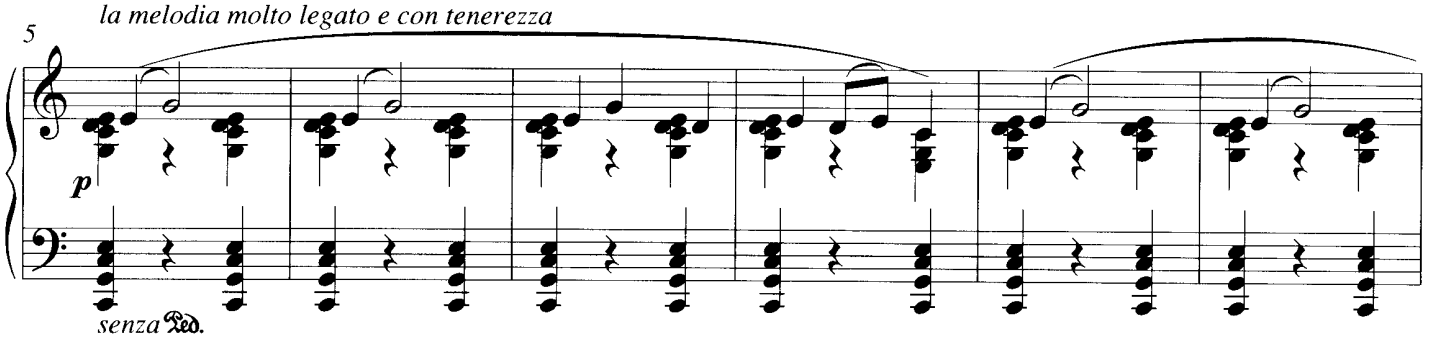
Allegro molto ♩. = 76

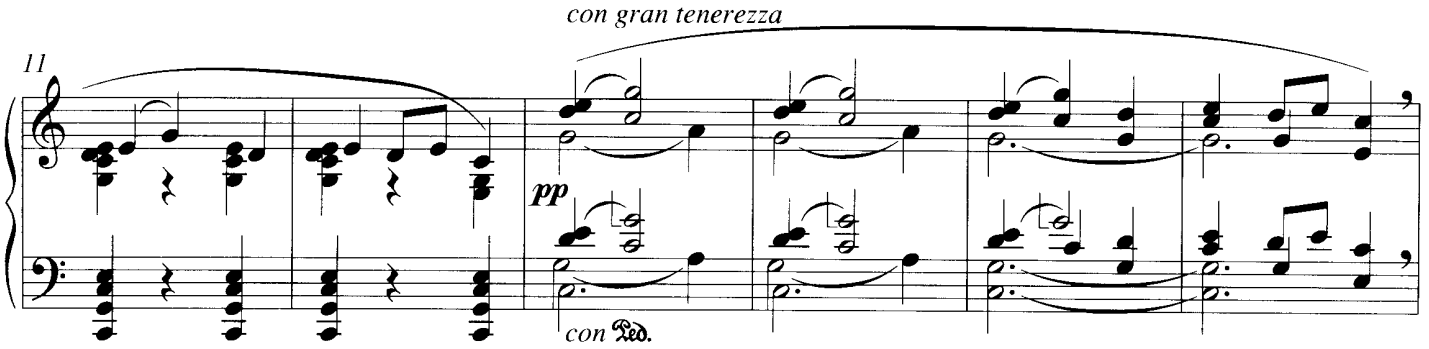


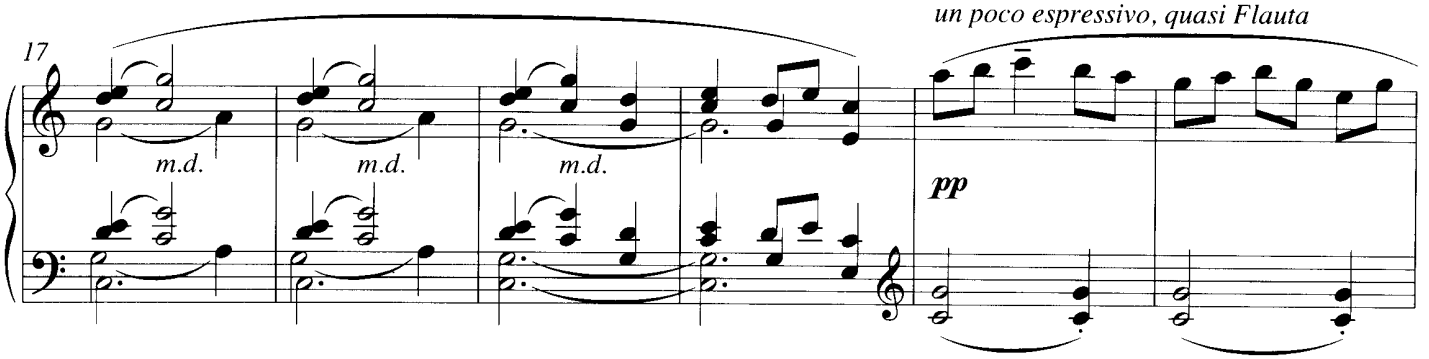
Chume, chum, geselle min

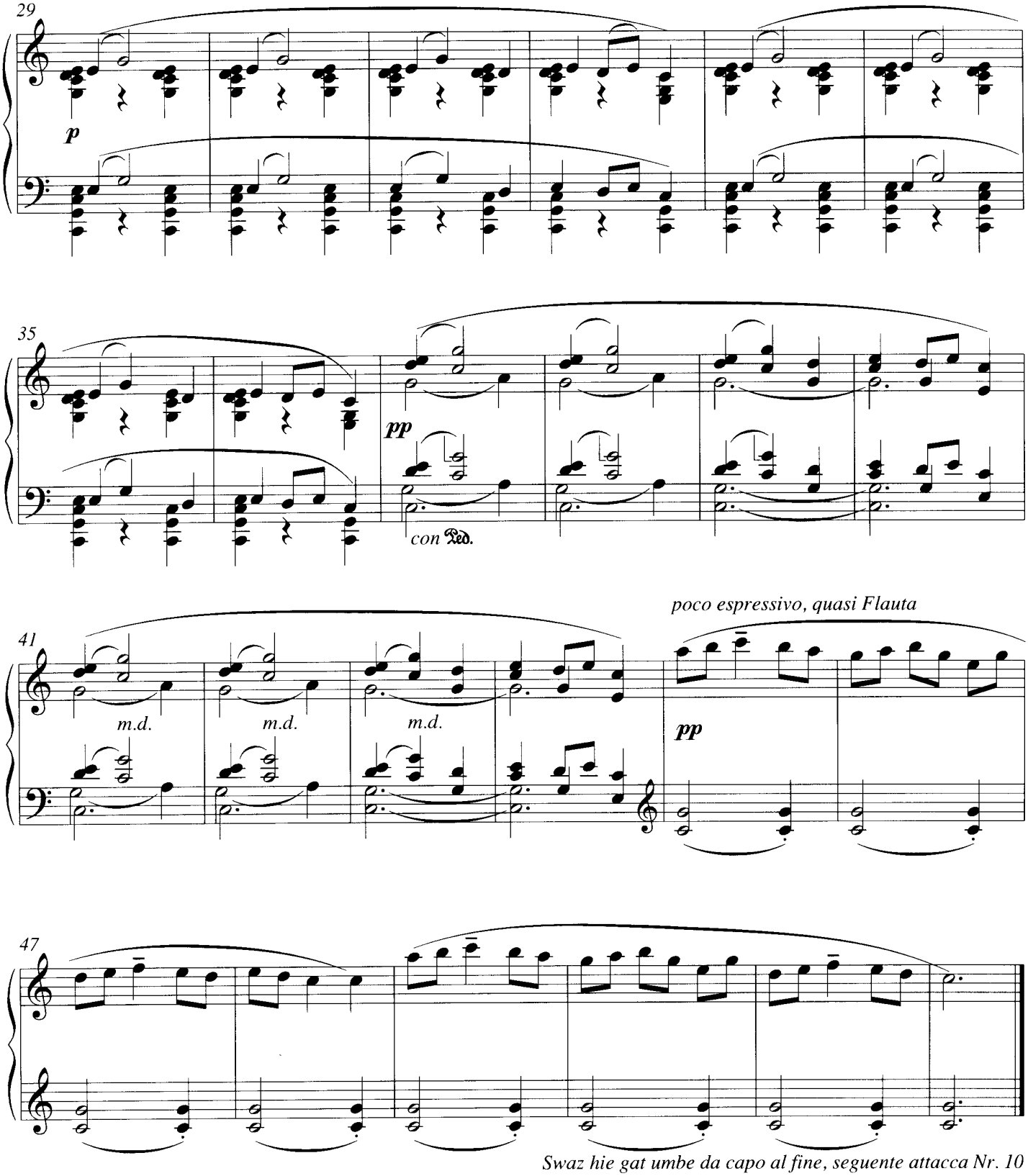
Arpeggiato a piacere



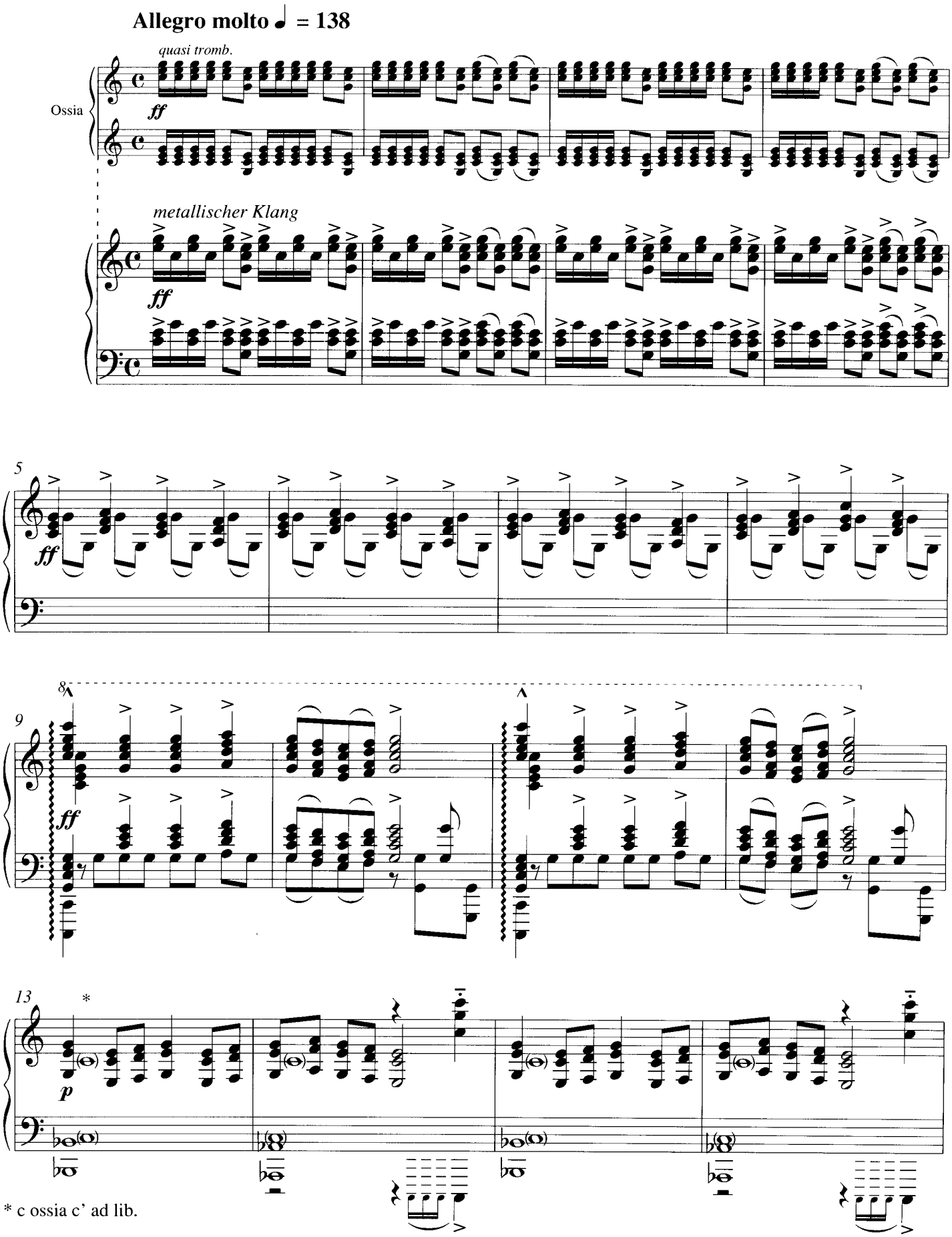




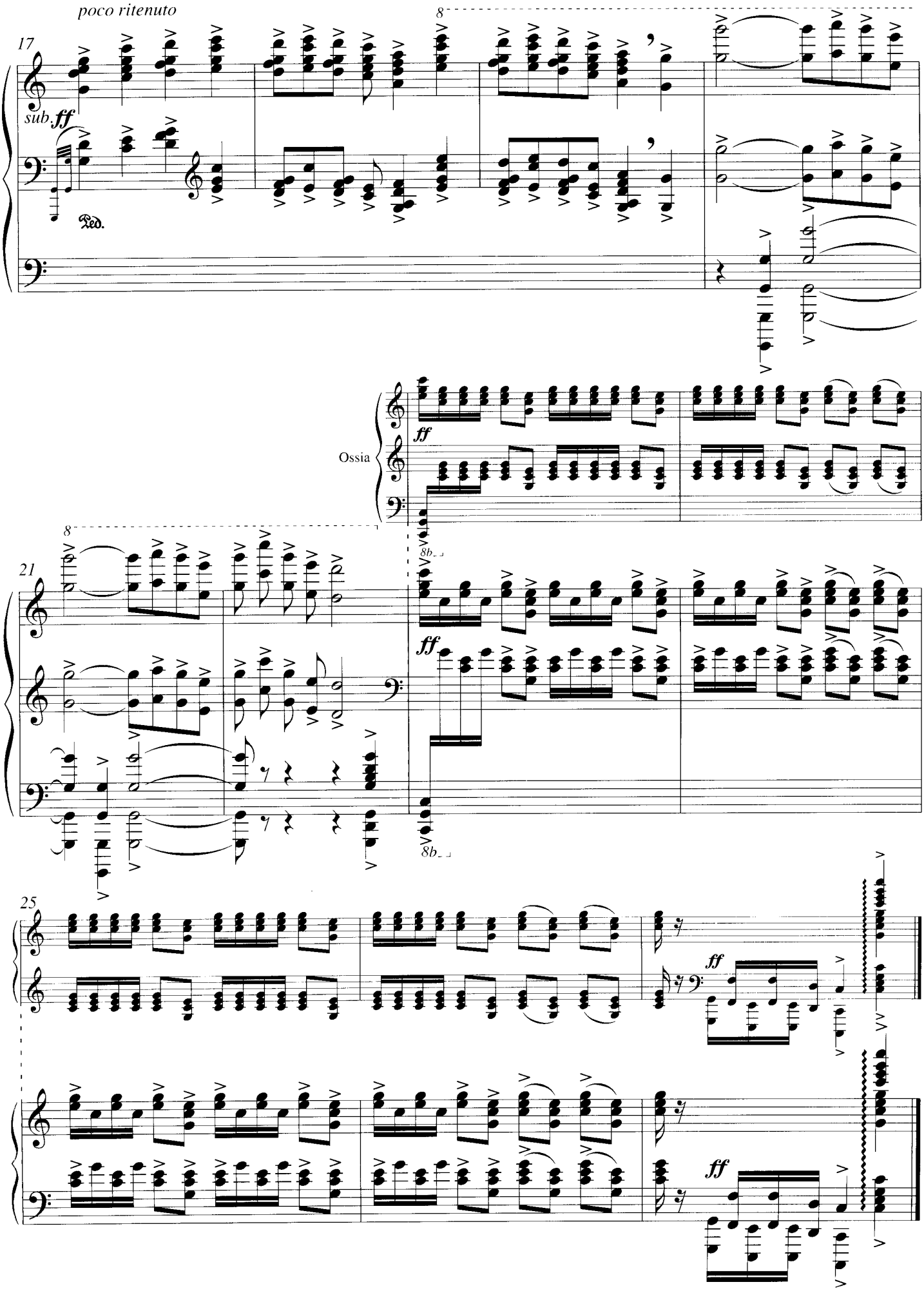



29
p
35
pp
con Ped.
poco espressivo, quasi Flauta
41
m.d.
m.d.
m.d.
pp
47
Swaz hie gat umbe da capo al fine, seguente attacca Nr. 10

10. Were diu werlt alle min

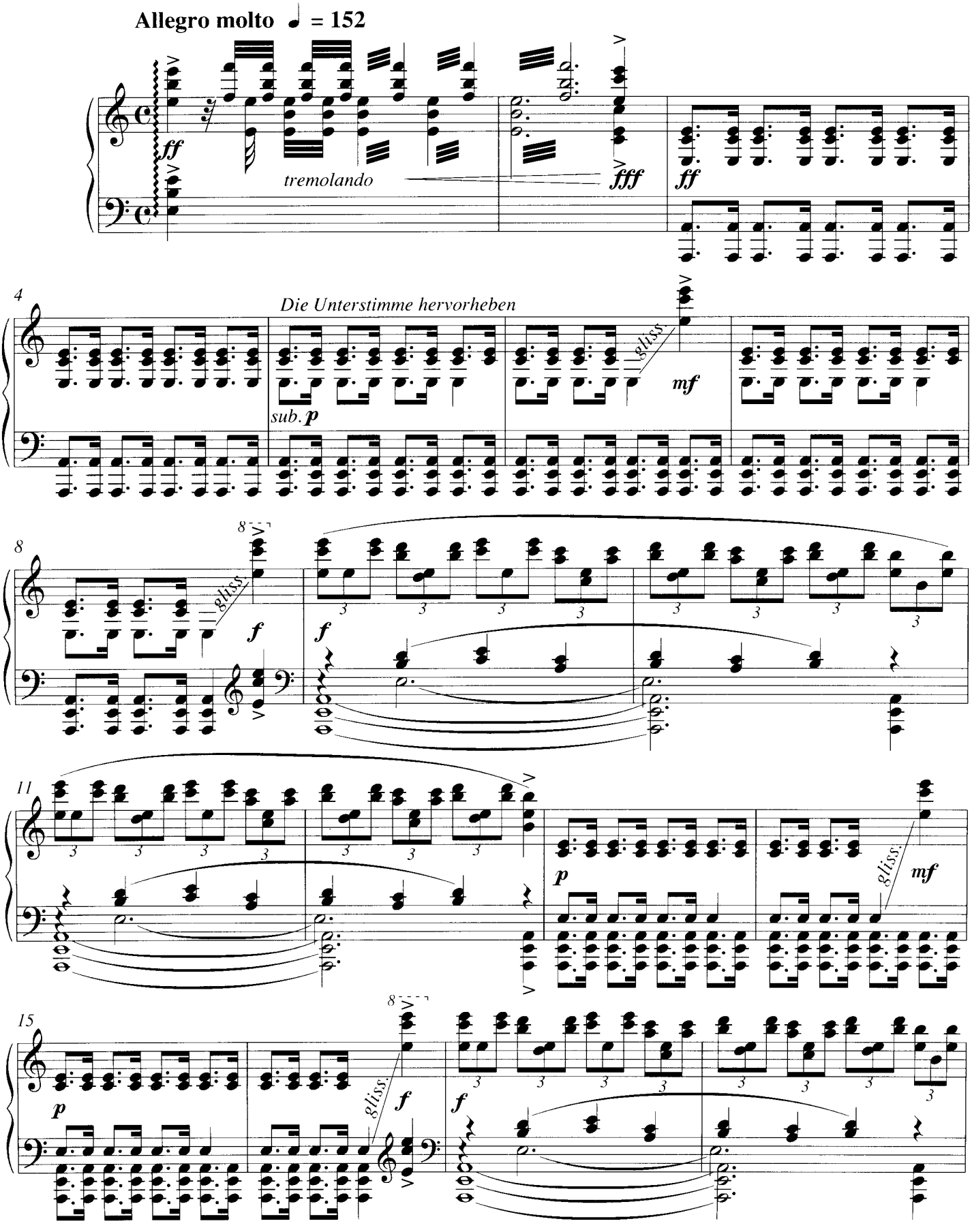


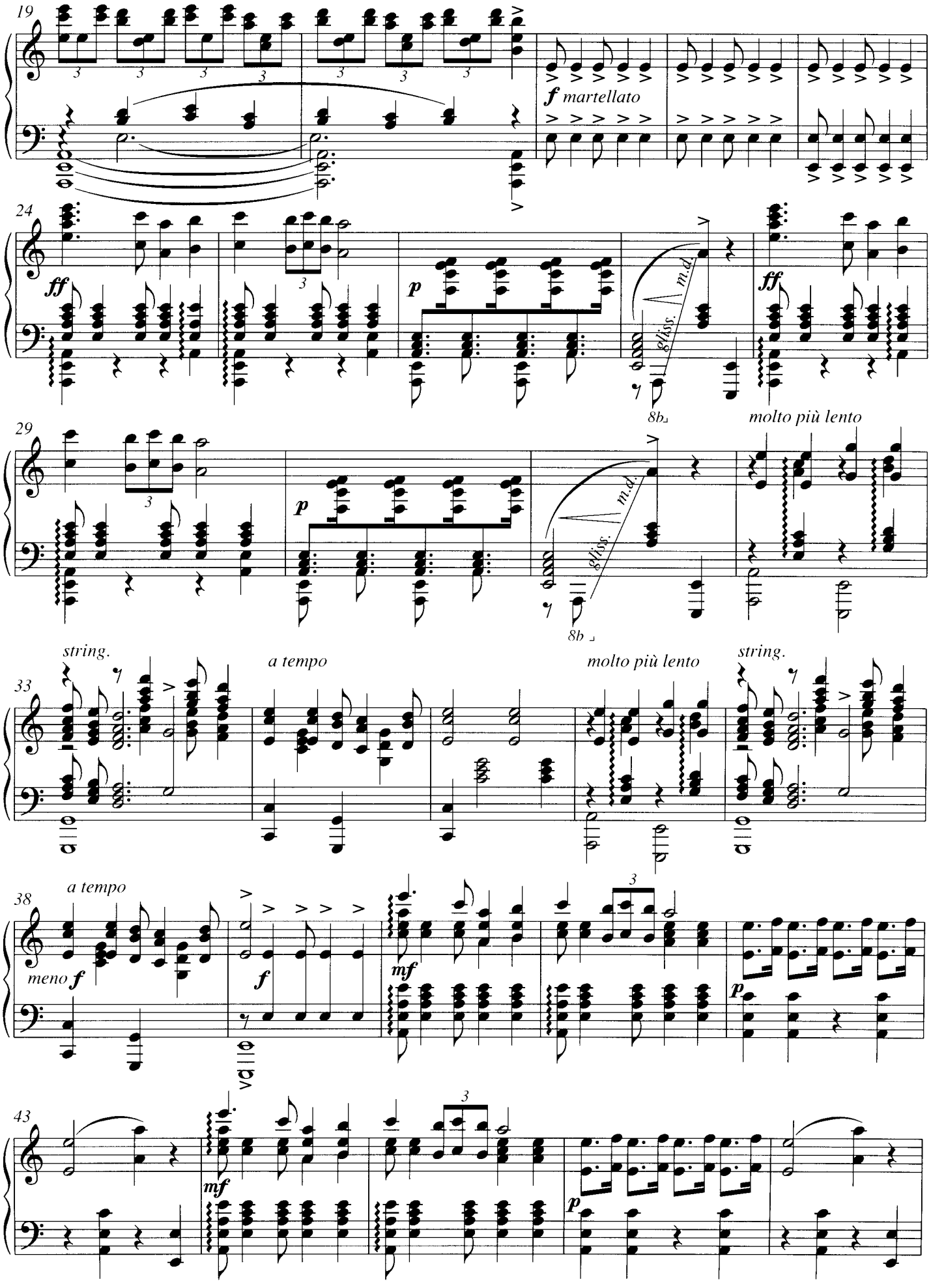
* c ossia c' ad lib.

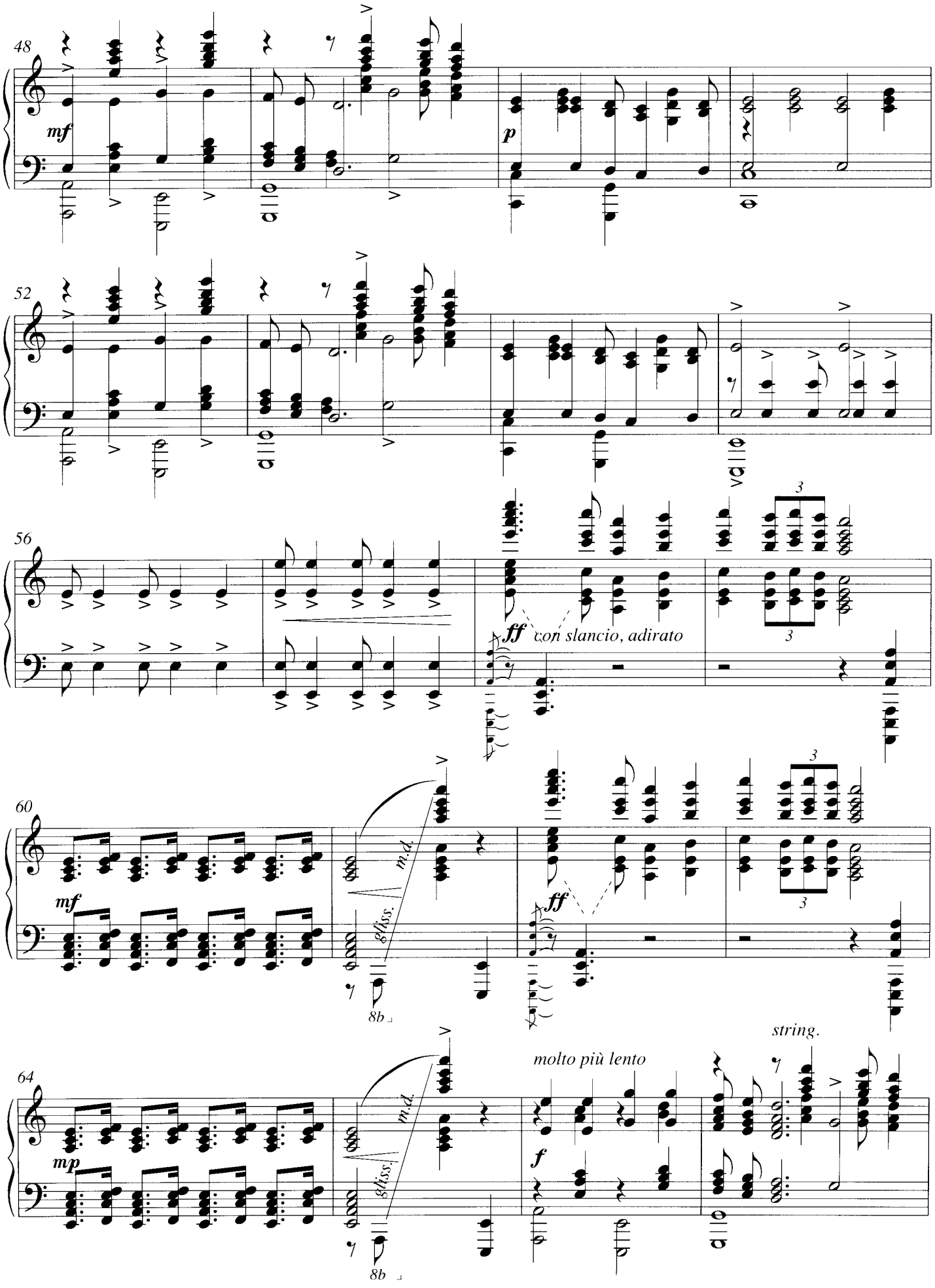

poco ritenuto
17
8
sub. ff
Ped.
Ossia
ff
8
21
8b
25

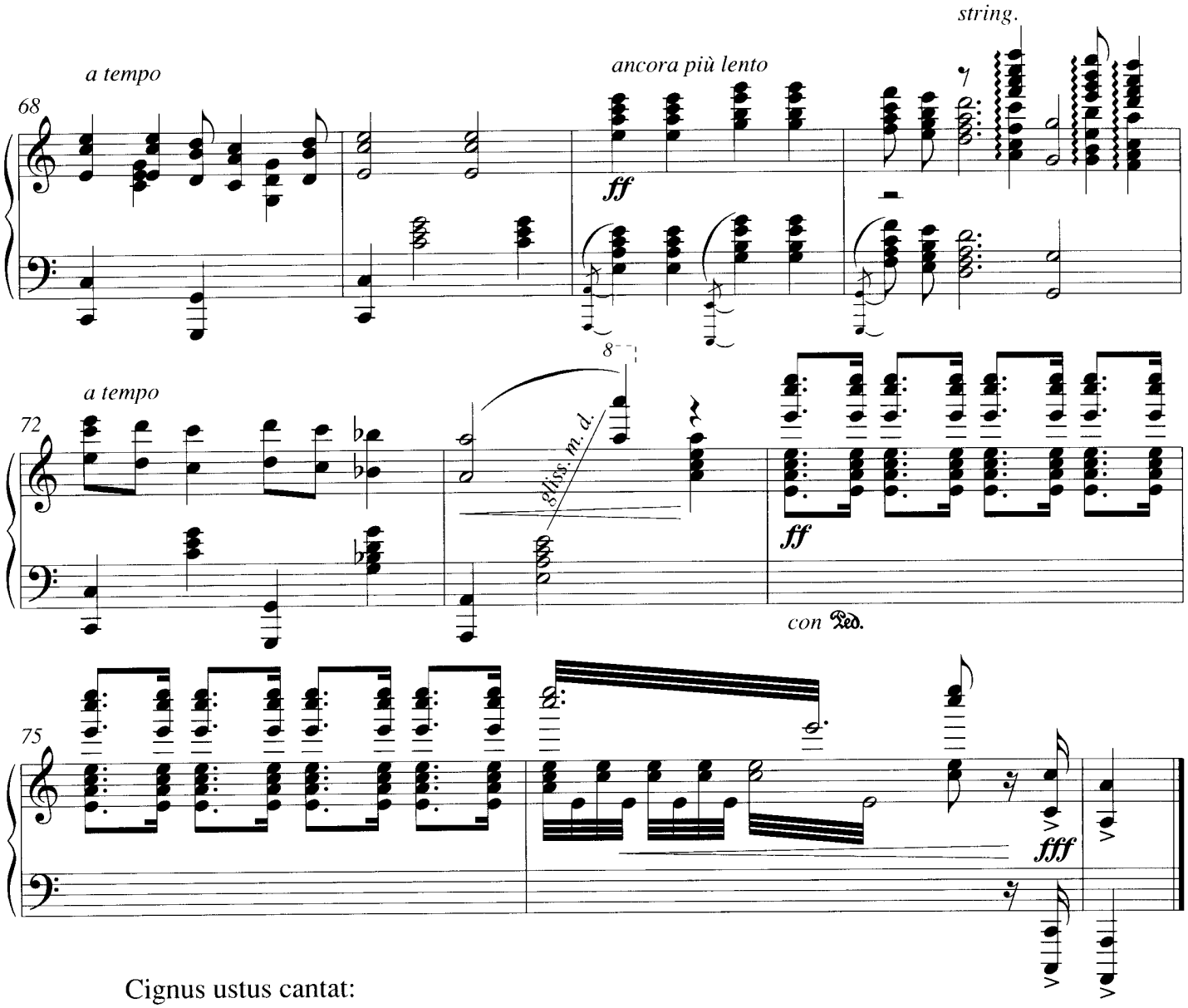
II. In Taberna

11. Estuans interius



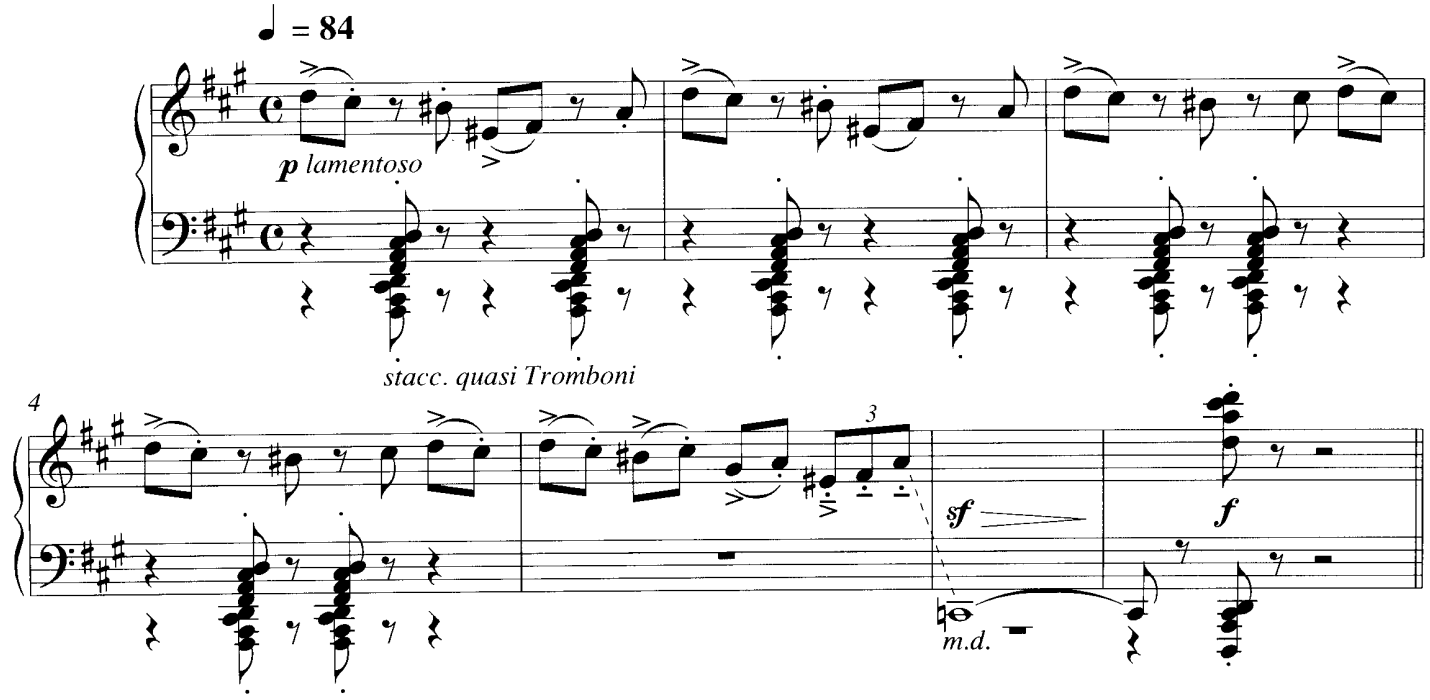

19
f martellato
24
ff
p
gliss.
m.d.
8b
ff
29
molto più lento
string.
a tempo
molto più lento
string.
33
38
a tempo
meno f
f
mf
p
43
mf
p

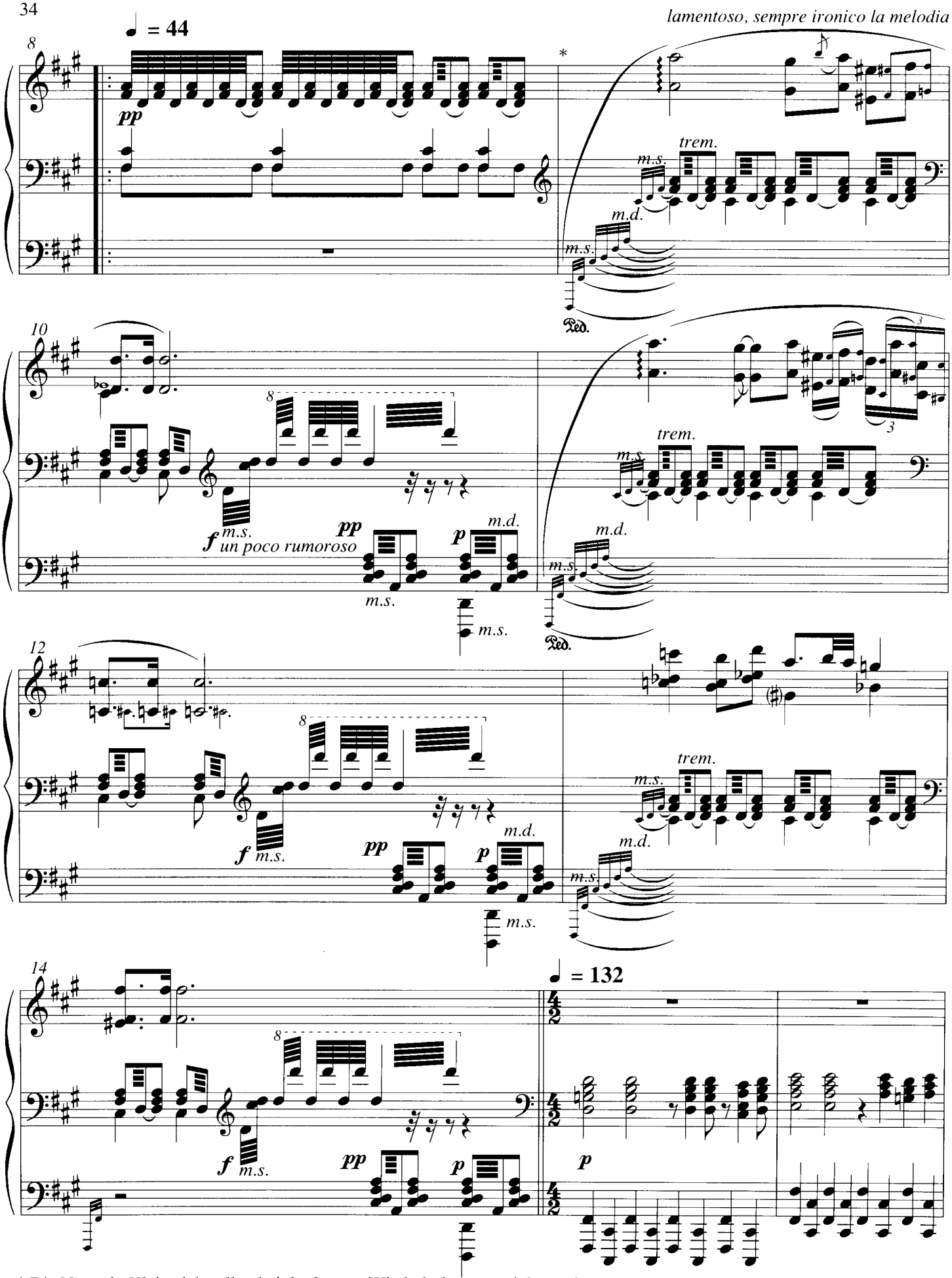

48
mf
p
52
56
ff
con slancio, adirato
3
60
mf
m.d.
gliss.
8b
ff
64
mp
molto più lento
f
string.



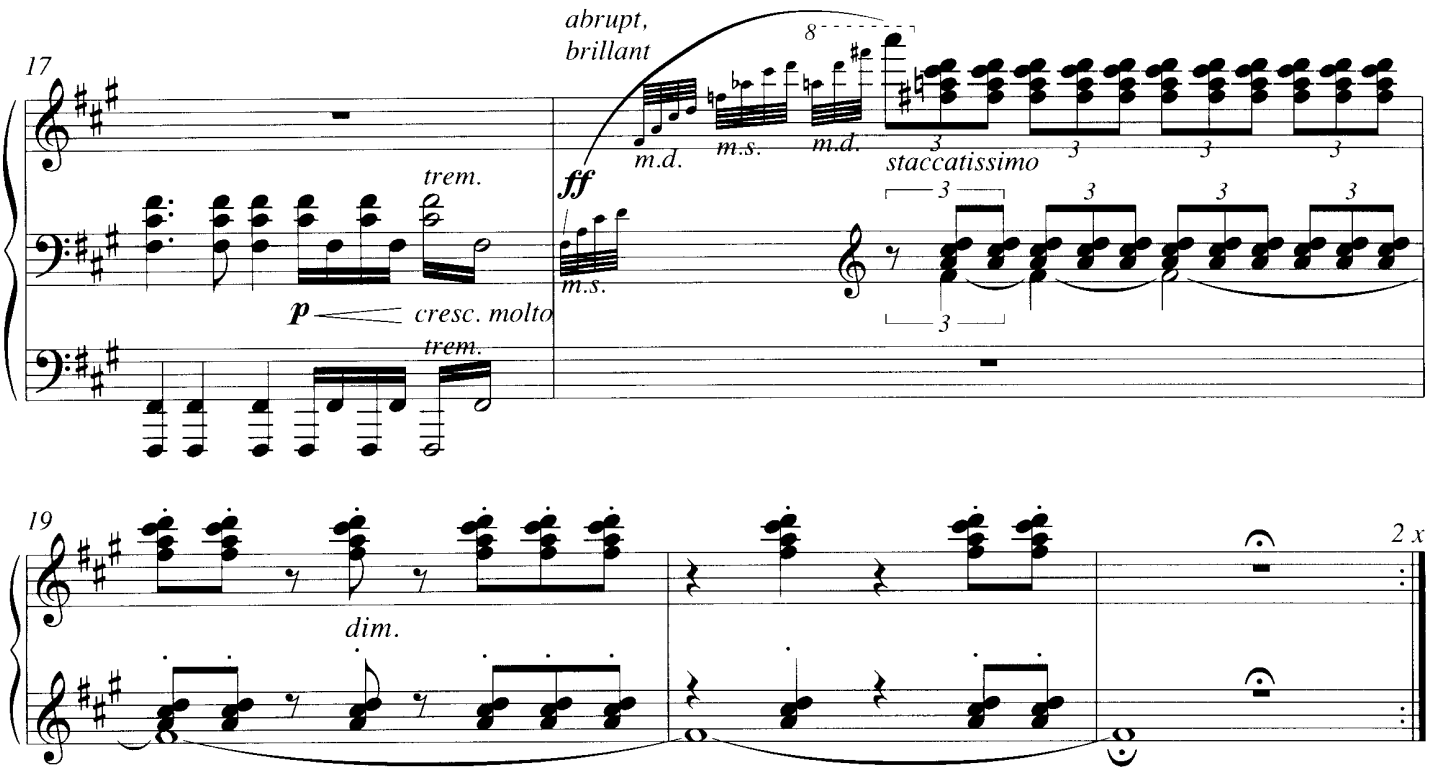
Cignus ustus cantat:

12. Olim lacus colueram



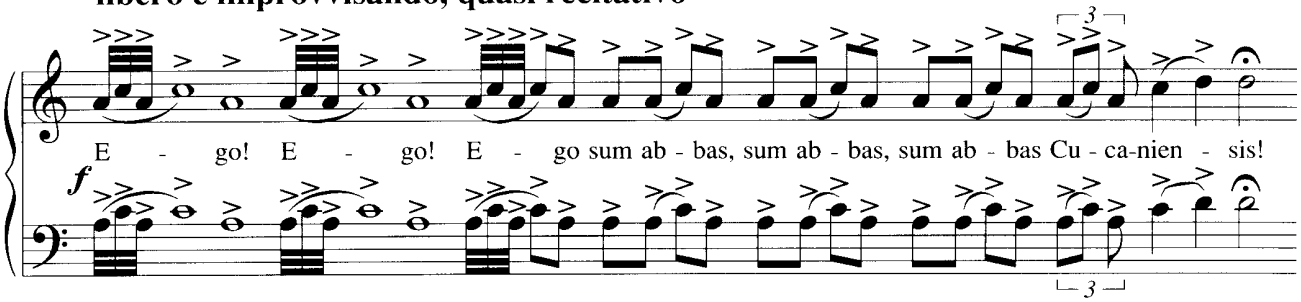


* Die Noten in Kleinstich sollen bei der letzten Wiederholung gespielt werden.
* The notes in small letters are to be played as the last repetition.



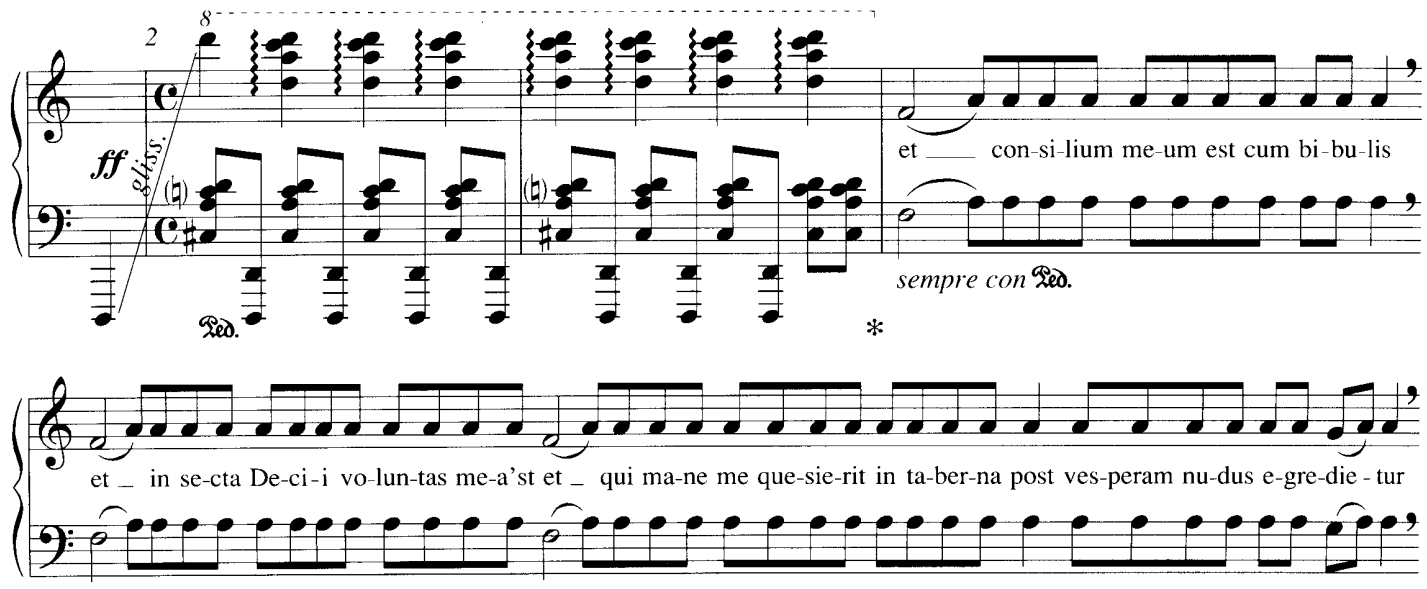
13. Ego sum abbas Cucaniensis

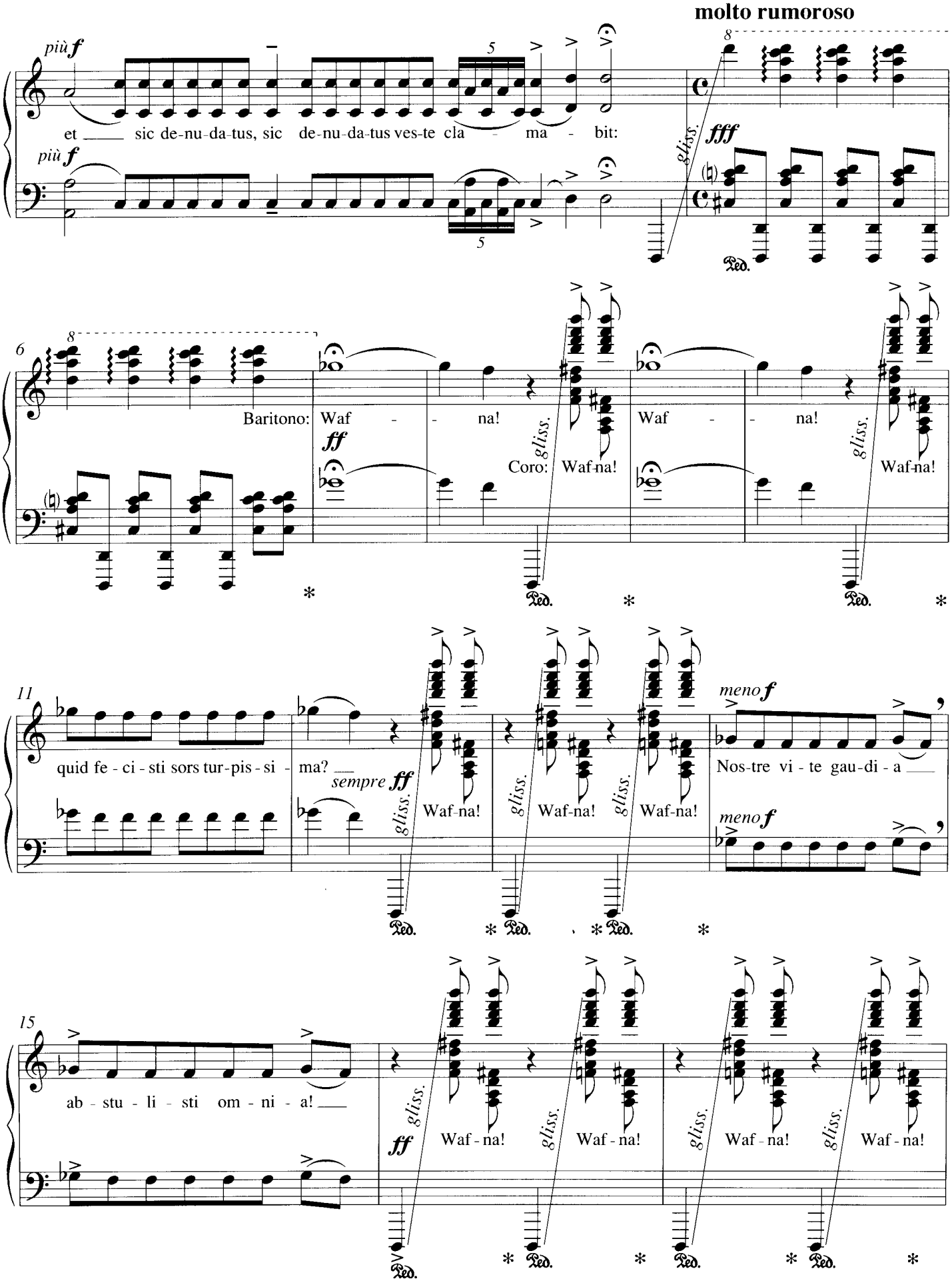
libero e improvvisando, quasi recitativo

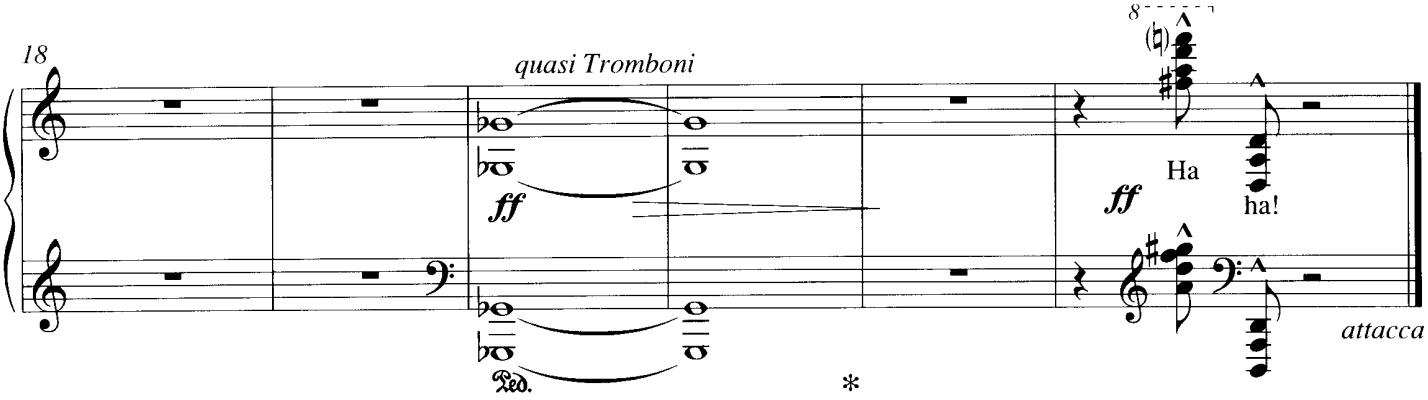


♩ = 132 molto rumoroso

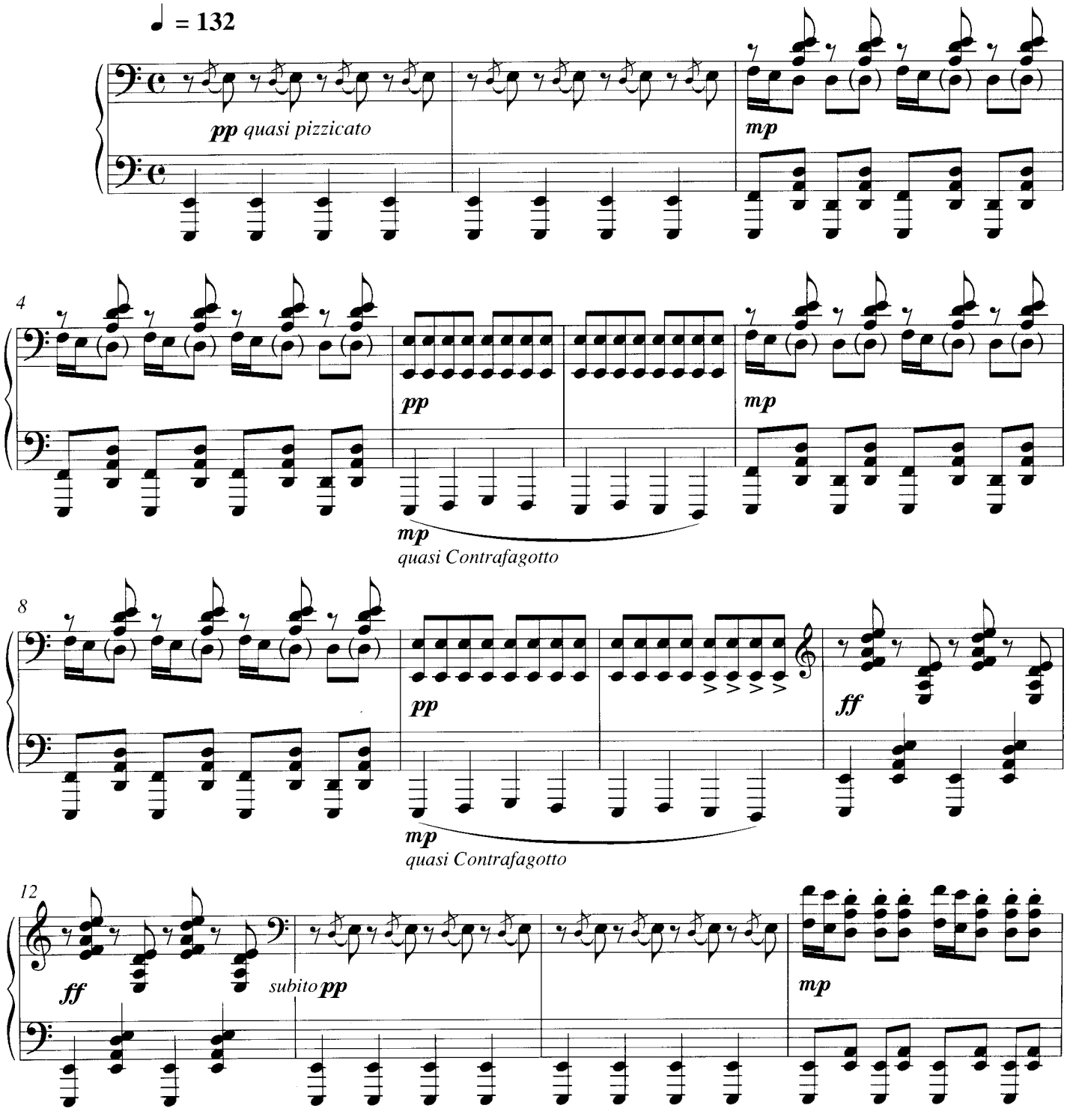
libero, quasi recitativo

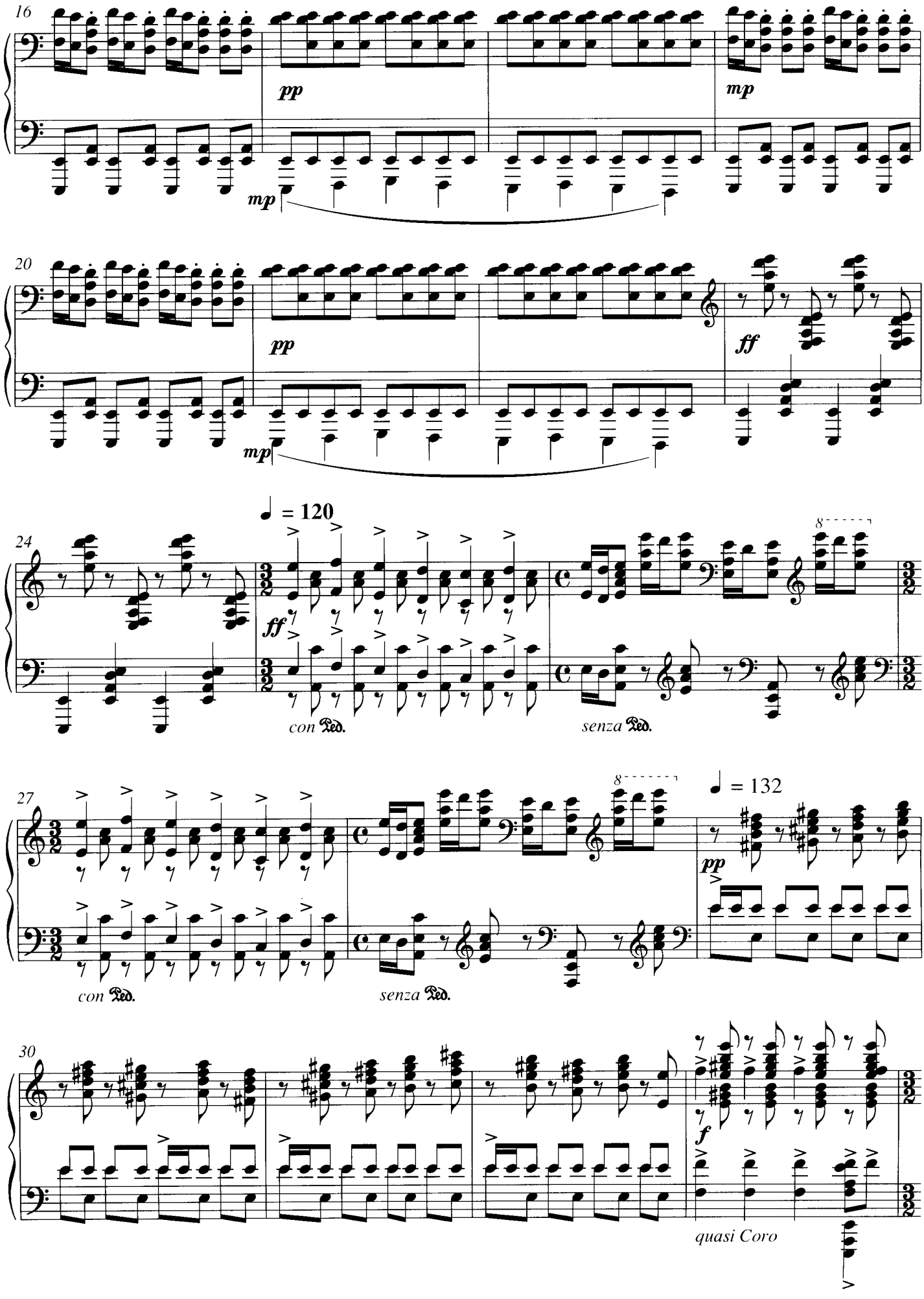


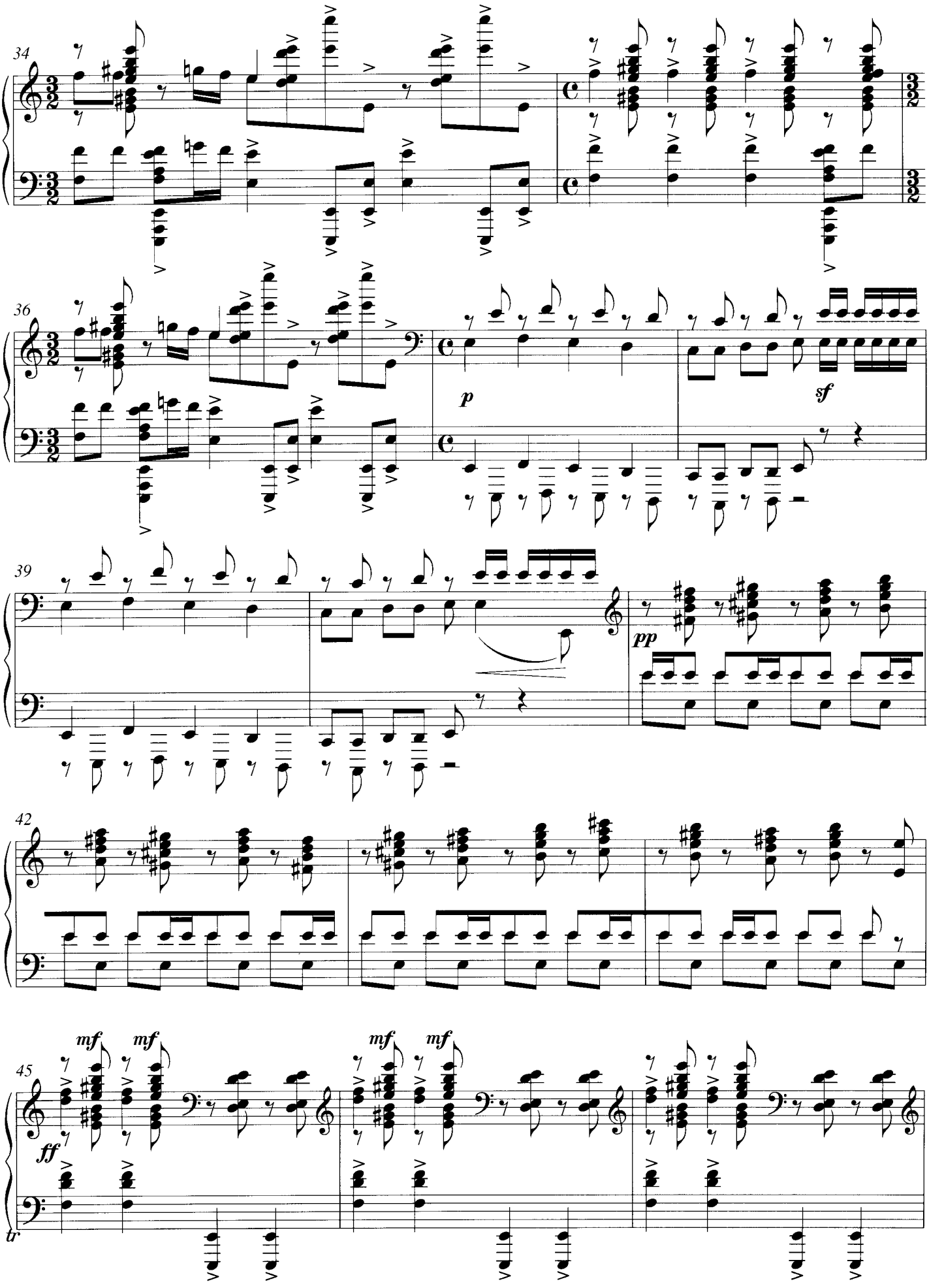

molto rumoroso
più f
et ___ sic de-nu-da-tus, sic de-nu-da-tus ves-te cla - ma - bit:
più f
fff
gliss.
Ped.
6
Baritono: Waf - - na!
ff
Coro: Waf-na!
gliss.
Waf - - na!
Waf-na!
11
quid fe - ci - sti sors tur-pis - si - ma? ___
sempre ff
Waf-na!
Waf-na!
Waf-na!
meno f
Nos-tre vi - te gau-di - a ___
meno f
15
ab - stu - li - sti om - ni - a! ___
ff
Waf - na!
Waf - na!
Waf - na!
Waf - na!

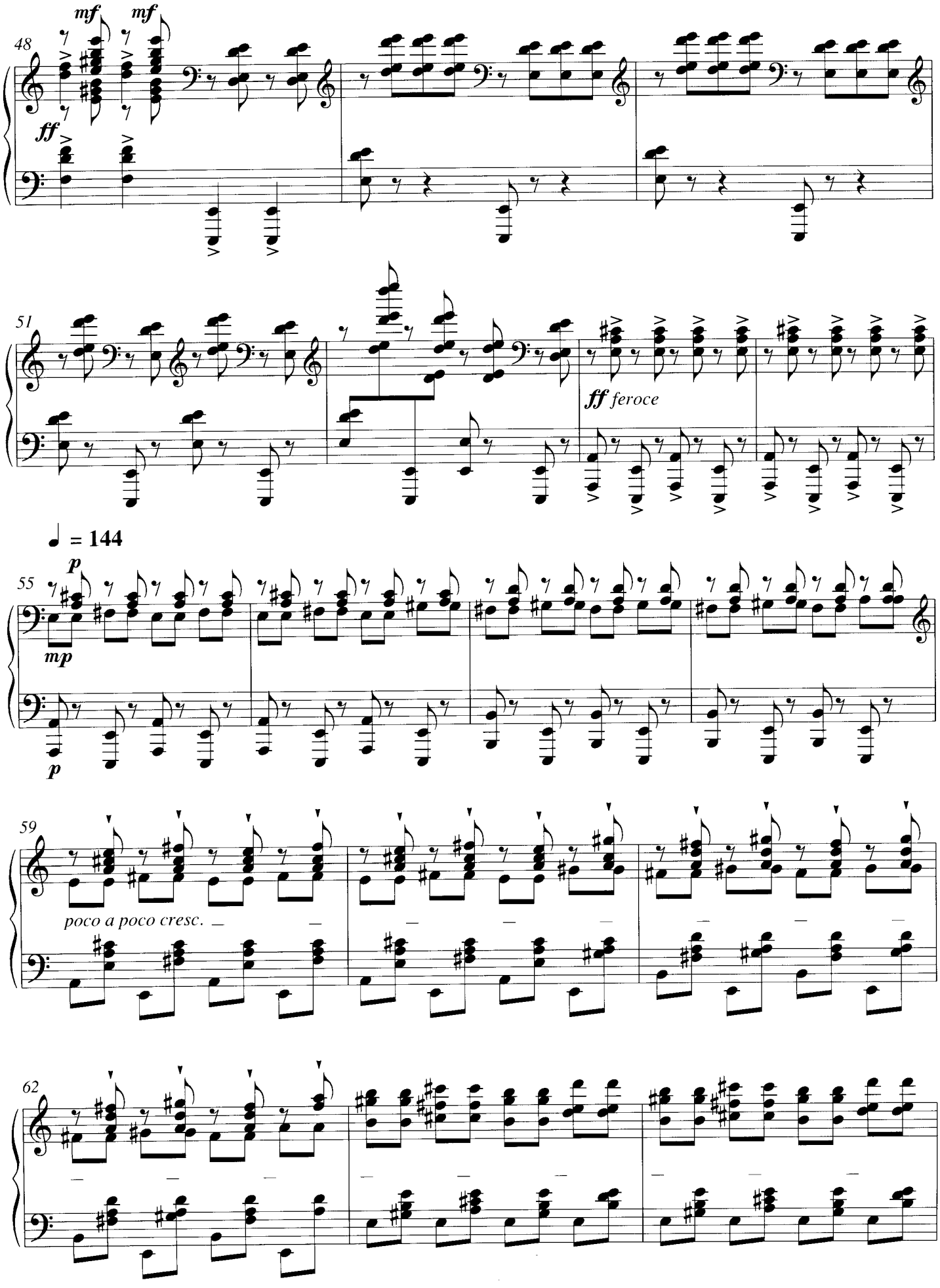


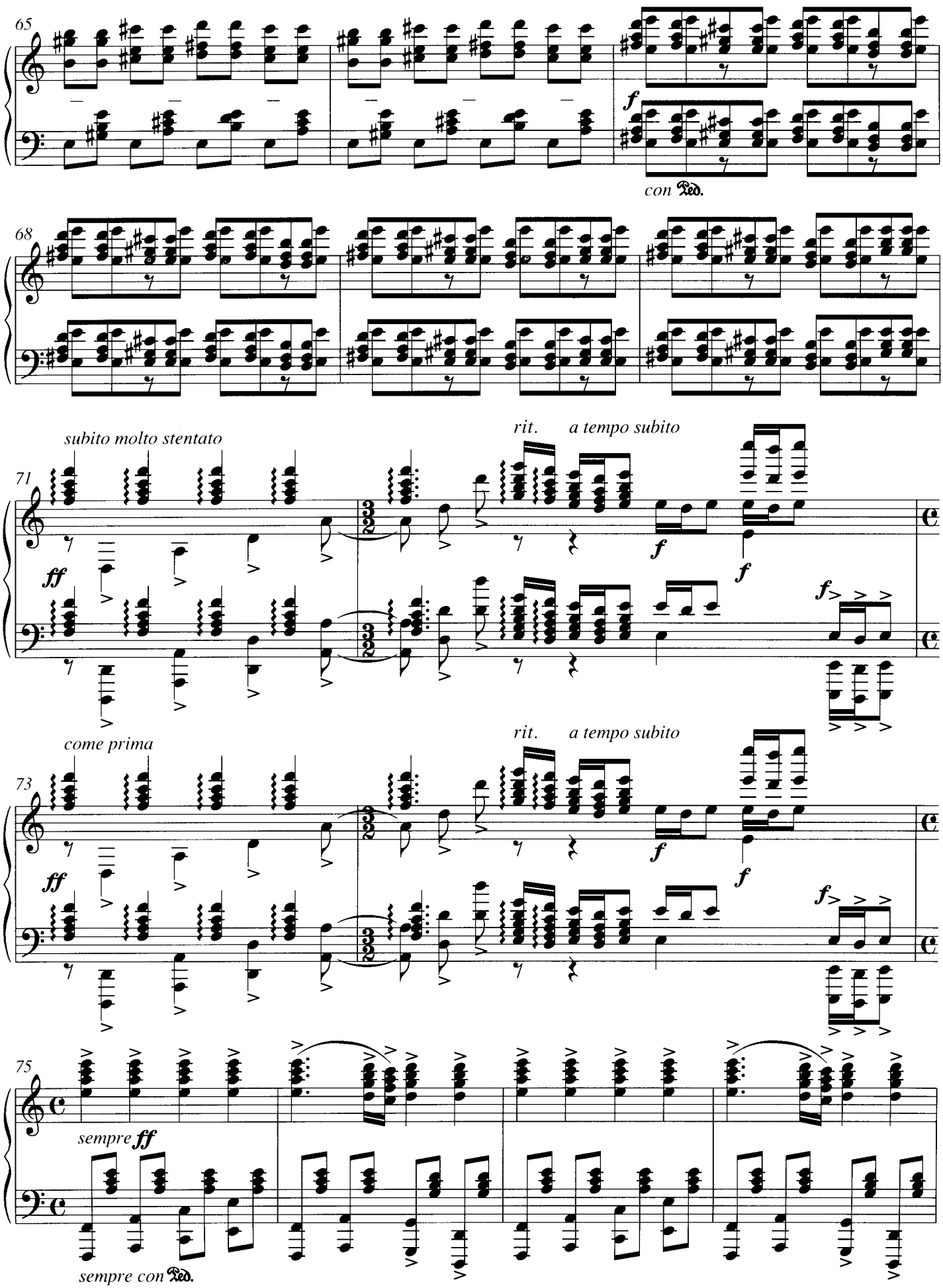
14. In taberna quando sumus

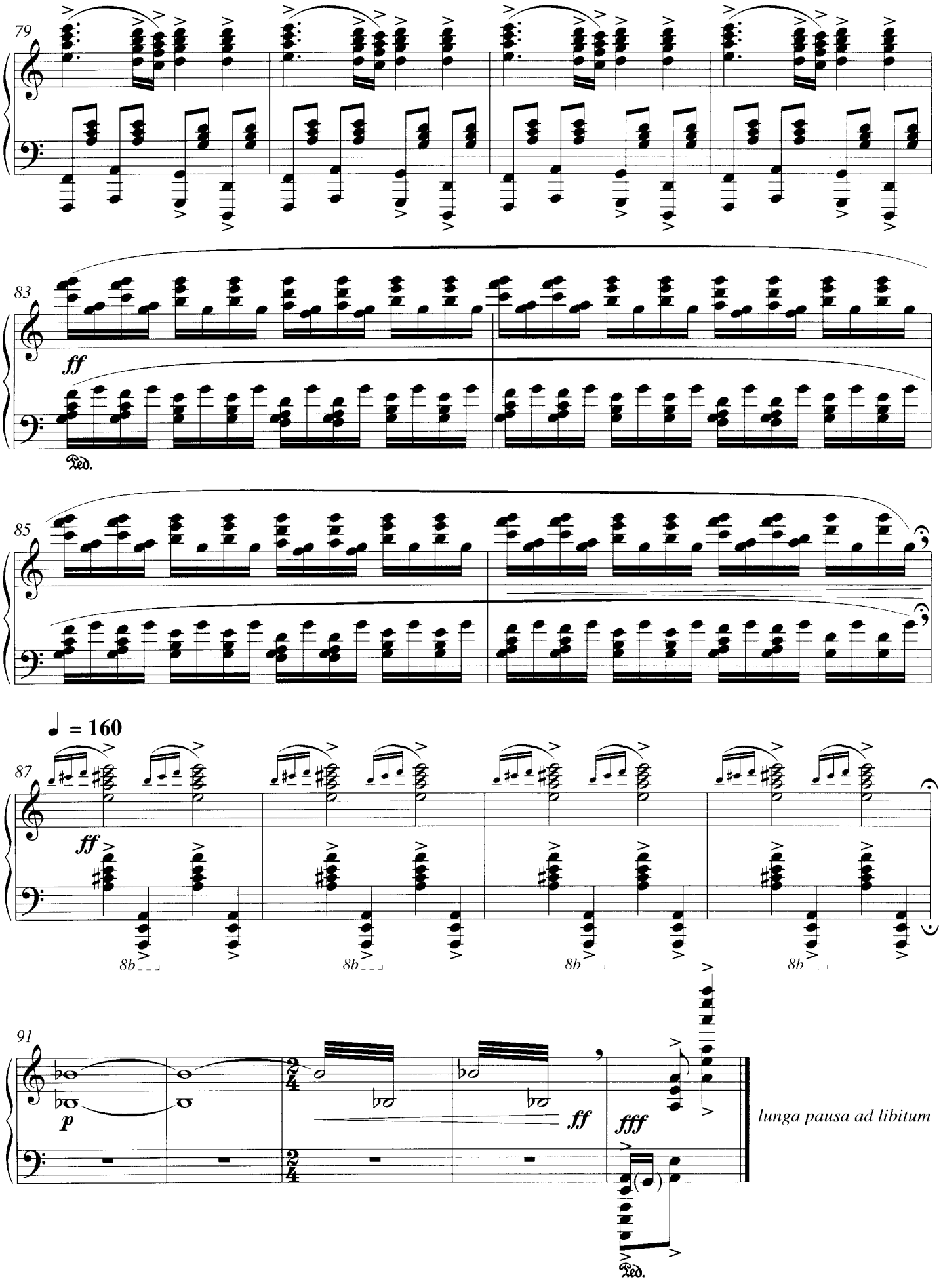



16
pp
mp
mp
20
pp
mp
ff
24
♩ = 120
ff
con Ped.
senza Ped.
8
27
con Ped.
senza Ped.
8
♩ = 132
pp
30
f
quasi Coro


34
36
p
sf
39
pp
42
45
mf
mf
mf
mf
ff
tr

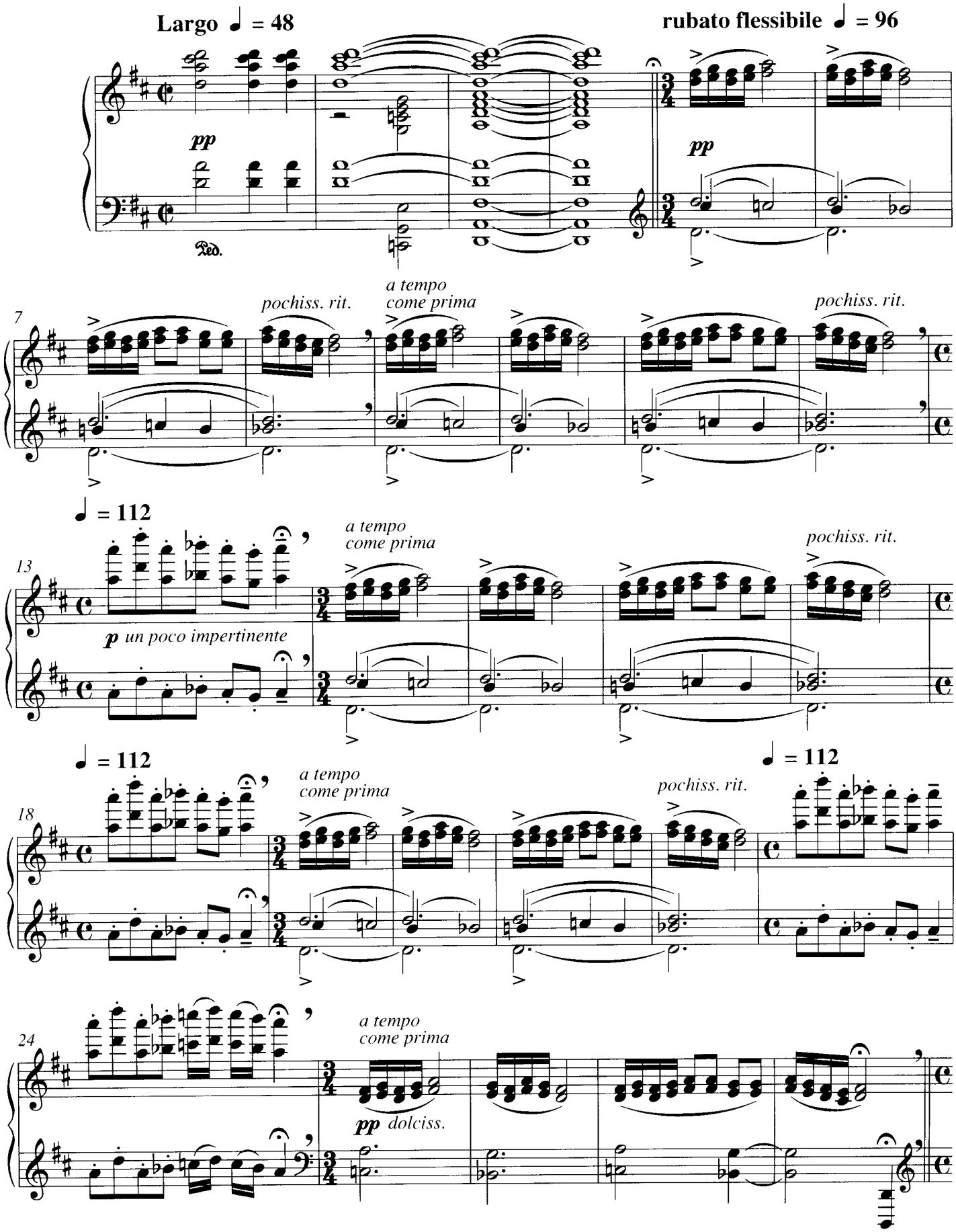

48
mf
mf
ff
51
ff feroce
♩ = 144
55
p
mp
p
59
poco a poco cresc.
62

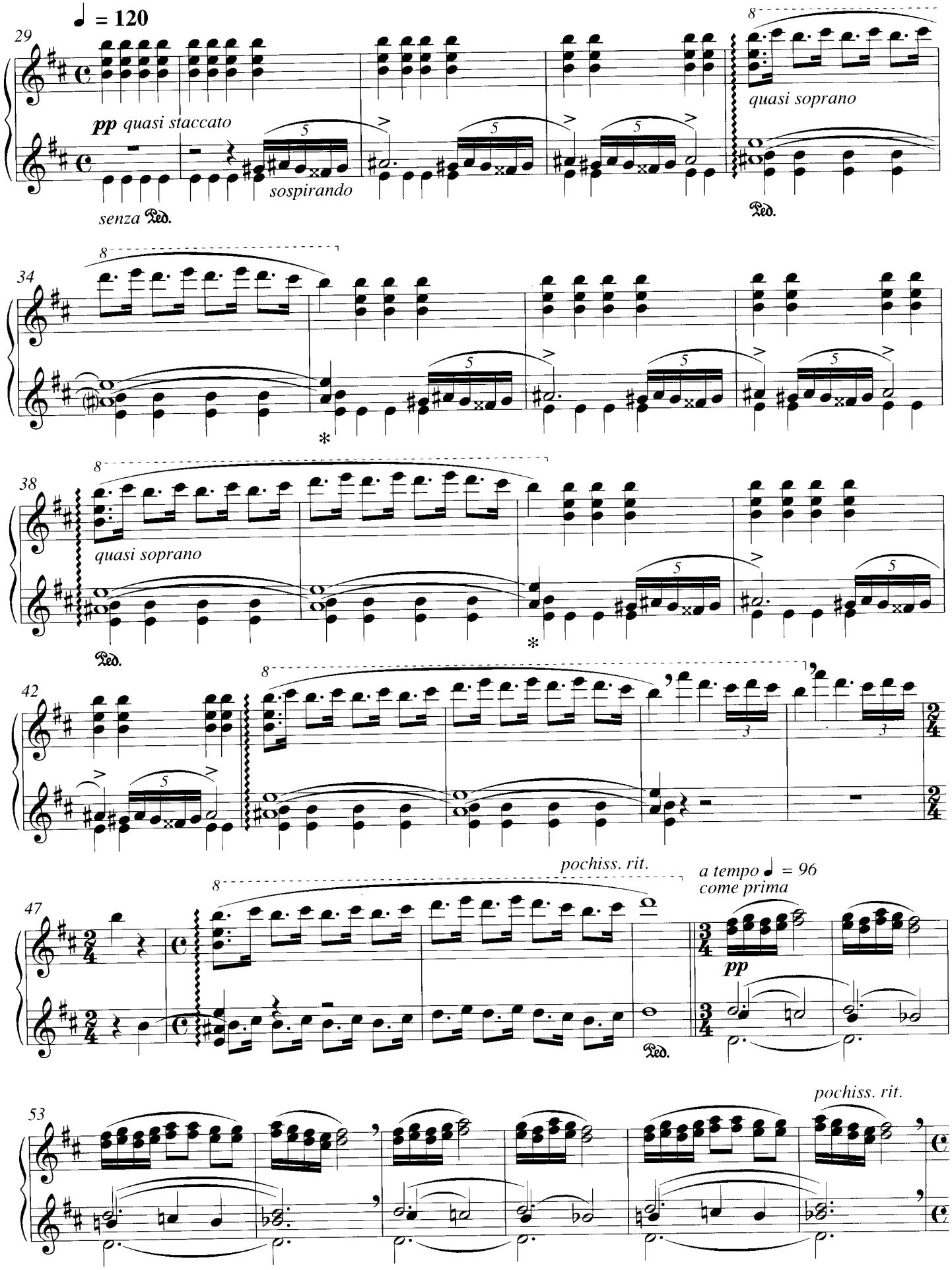

65
f
con Ped.
68
subito molto stentato
71
rit.
a tempo subito
ff
f
come prima
73
rit.
a tempo subito
ff
f
75
sempre ff
sempre con Ped.

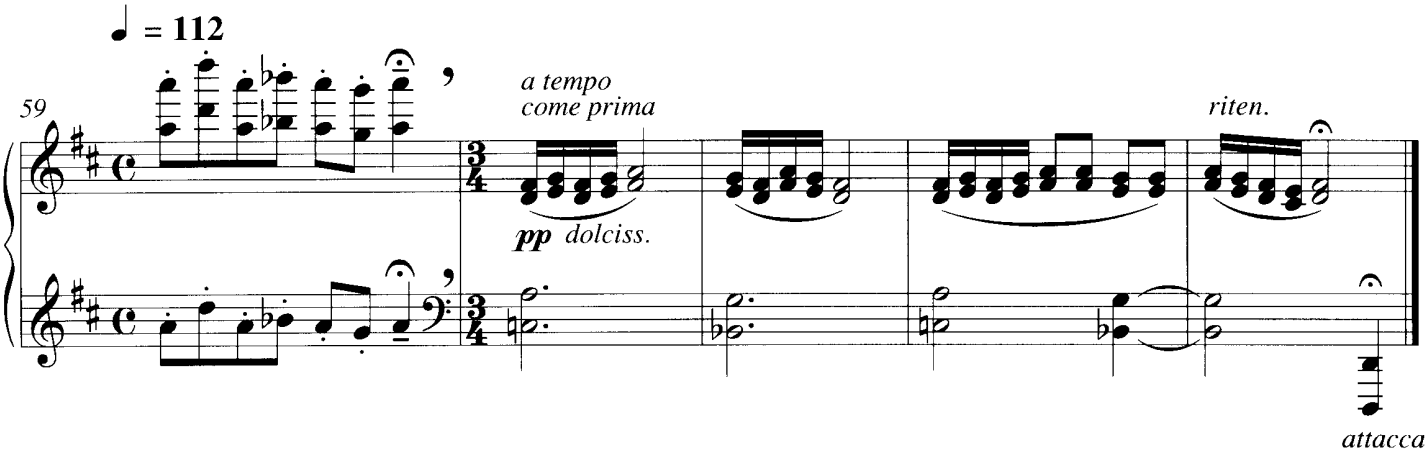

79
83
ff
Ped.
85
♩ = 160
87
ff
8b
91
p
ff
fff
Ped.
lunga pausa ad libitum

III. Cour d'amours

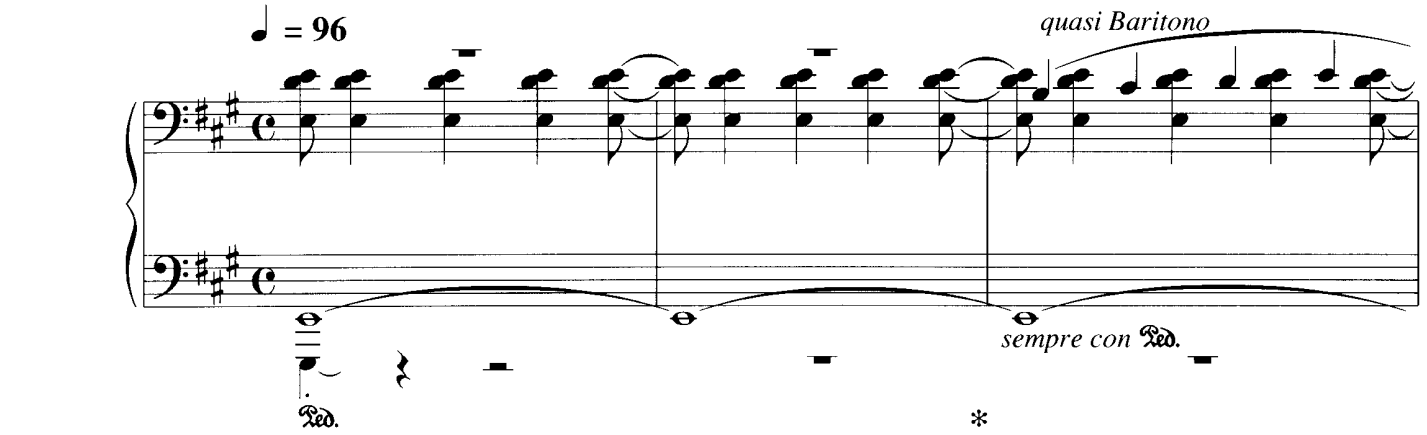
15. Amor volat undique

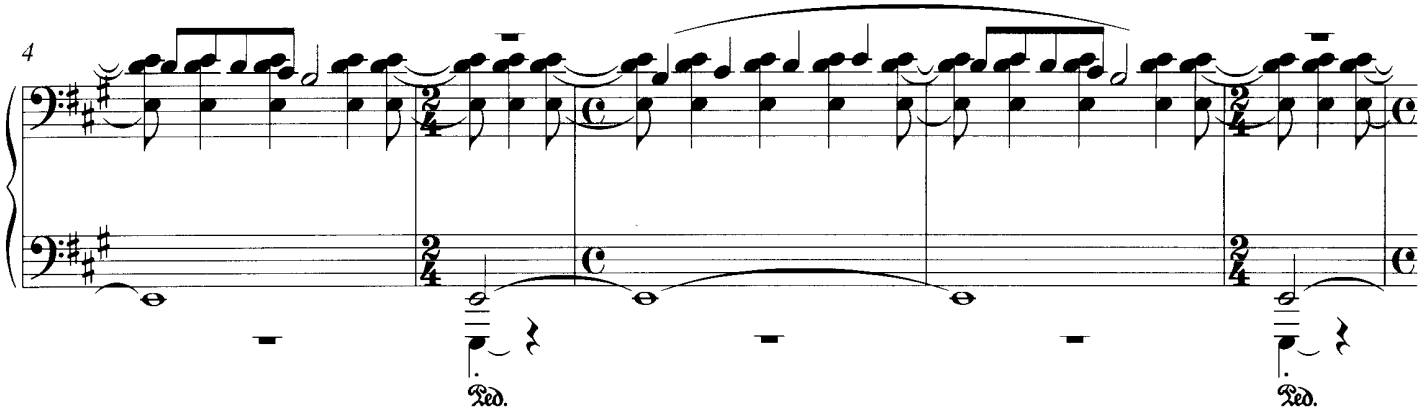


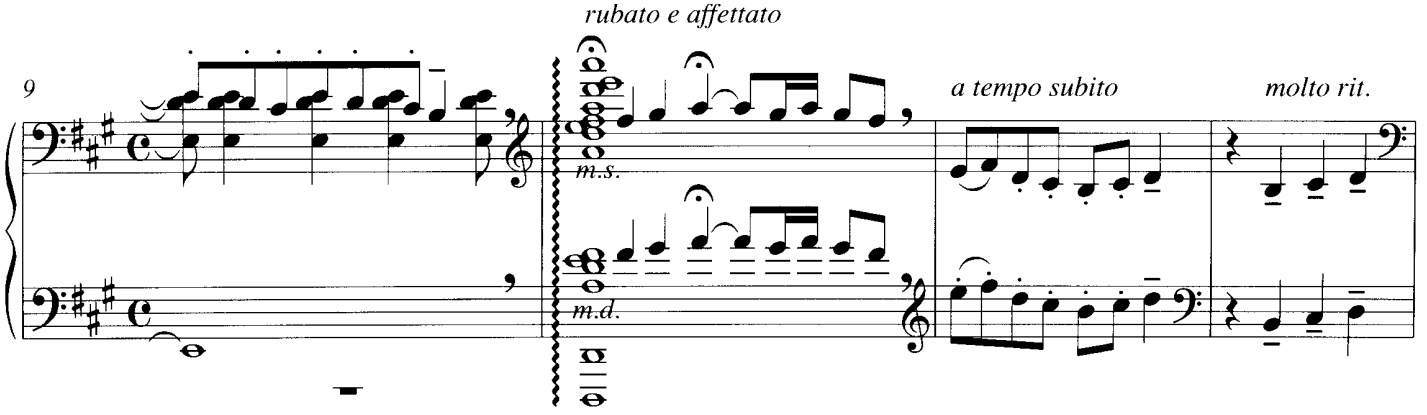

♩ = 120
29
pp quasi staccato
senza Ped.
sospirando
quasi soprano
Ped.
34
38
quasi soprano
Ped.
42
47
pochiss. rit.
a tempo ♩ = 96
come prima
pp
Ped.
53
pochiss. rit.

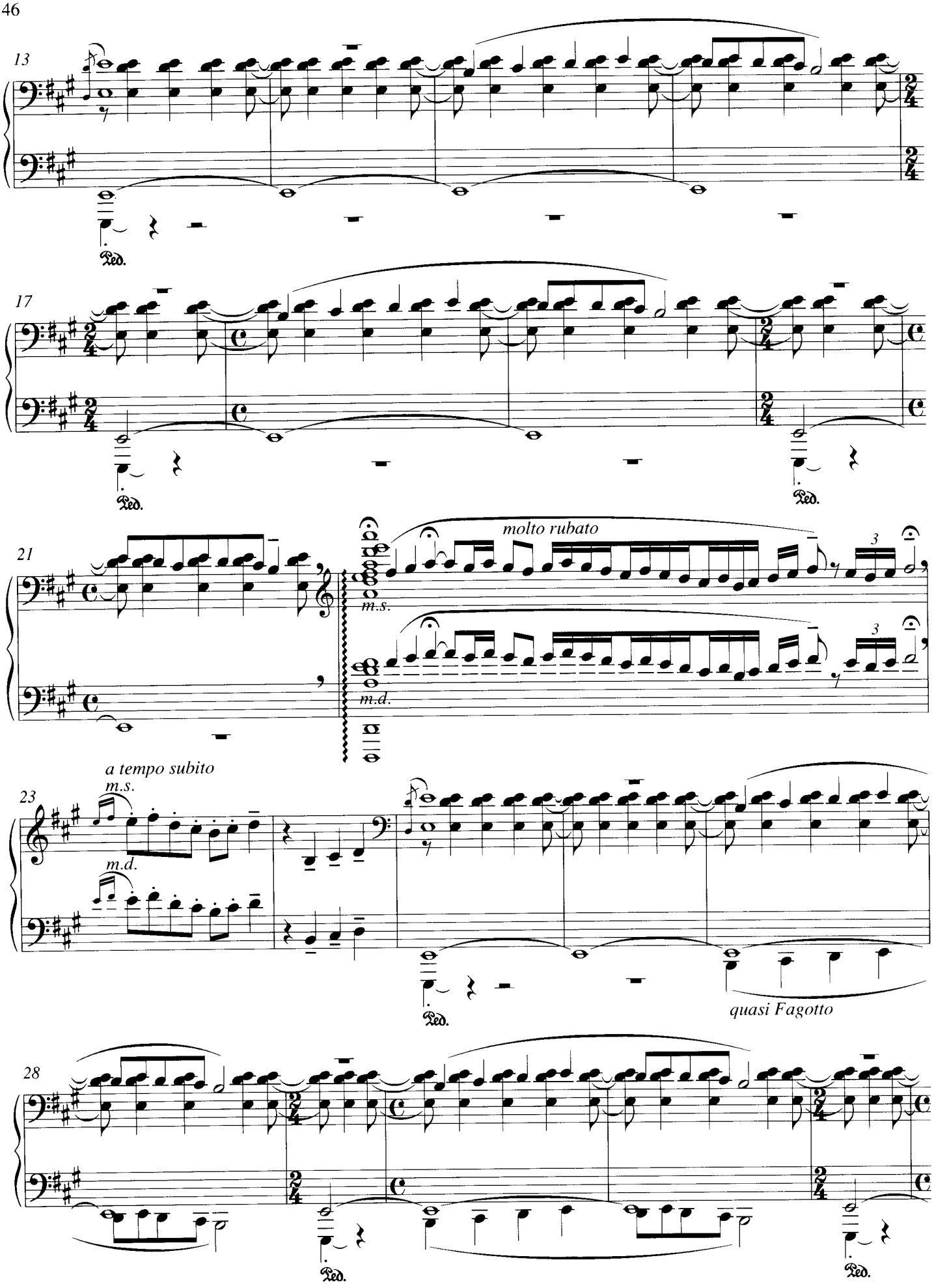


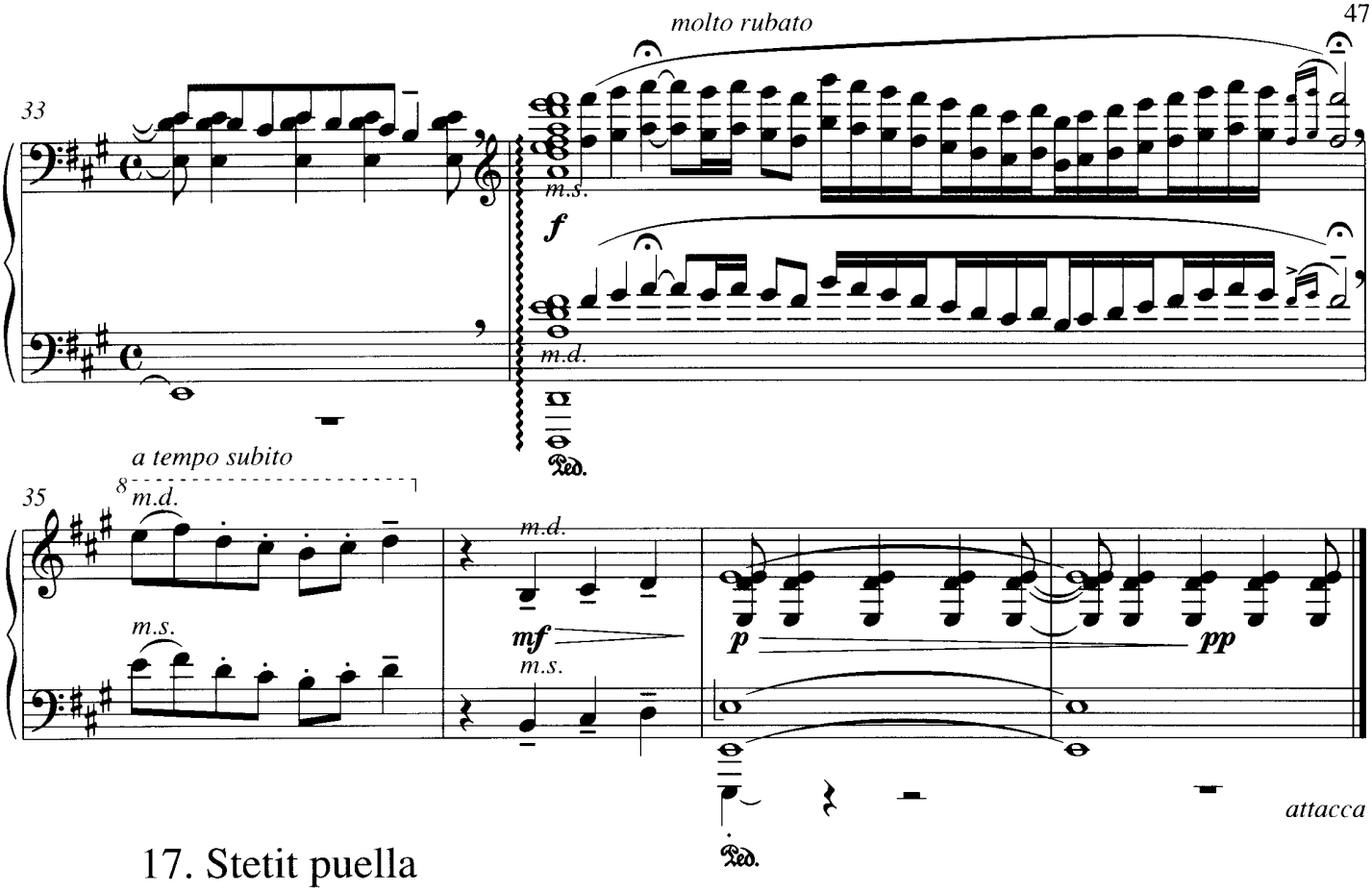
16. Dies, nox et omnia



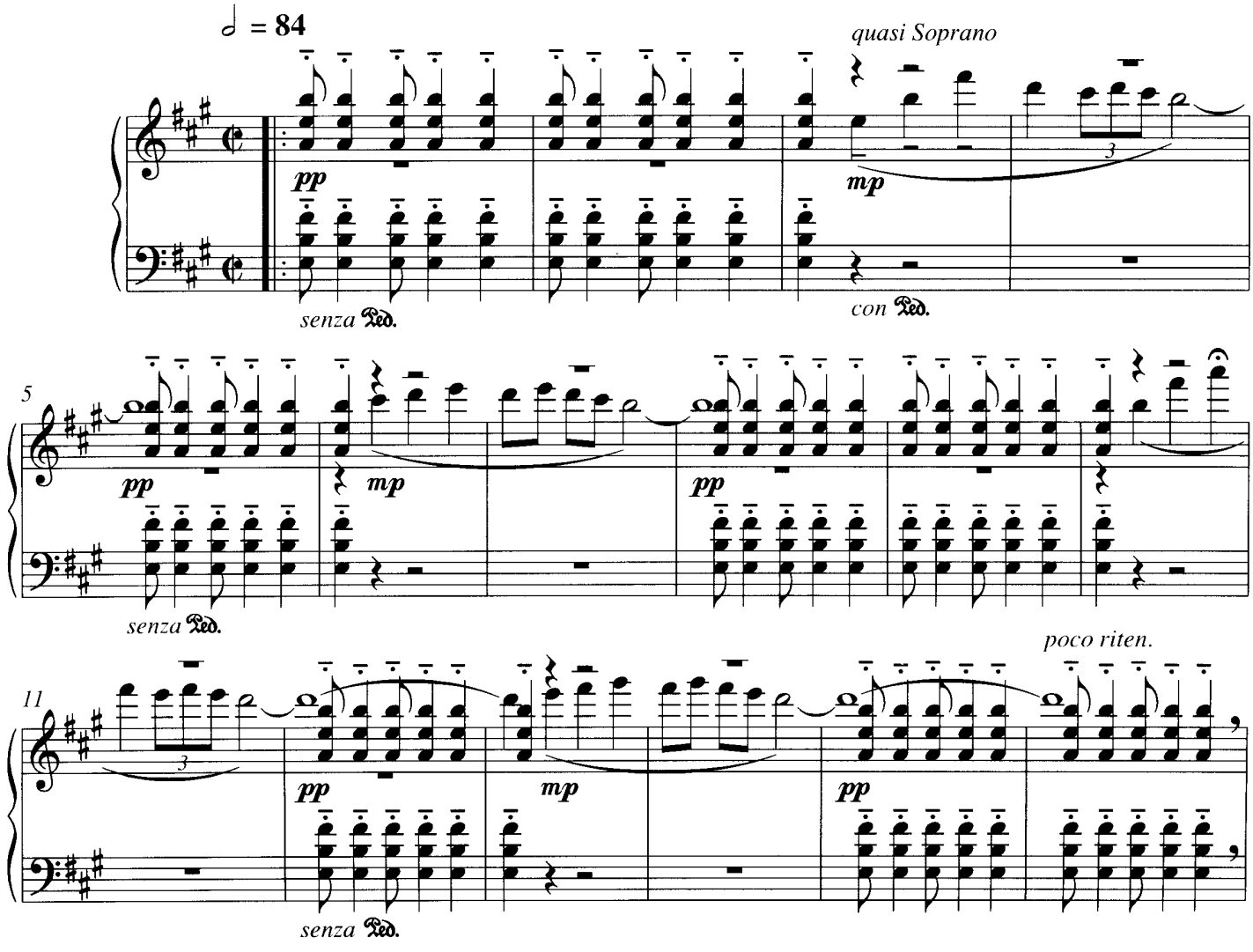


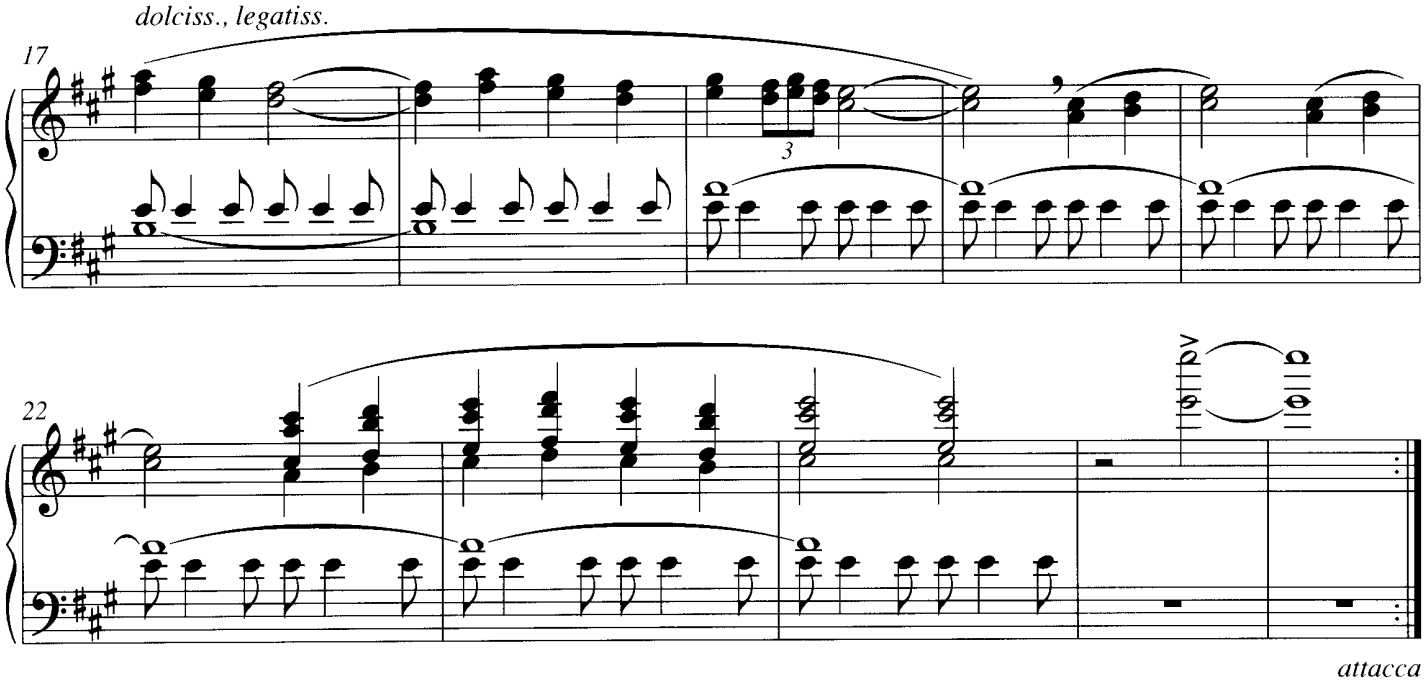



13
Ped.
17
Ped.
Ped.
21
molto rubato
m.s.
m.d.
3
3
a tempo subito
m.s.
23
m.d.
Ped.
quasi Fagotto
28
Ped.
Ped.



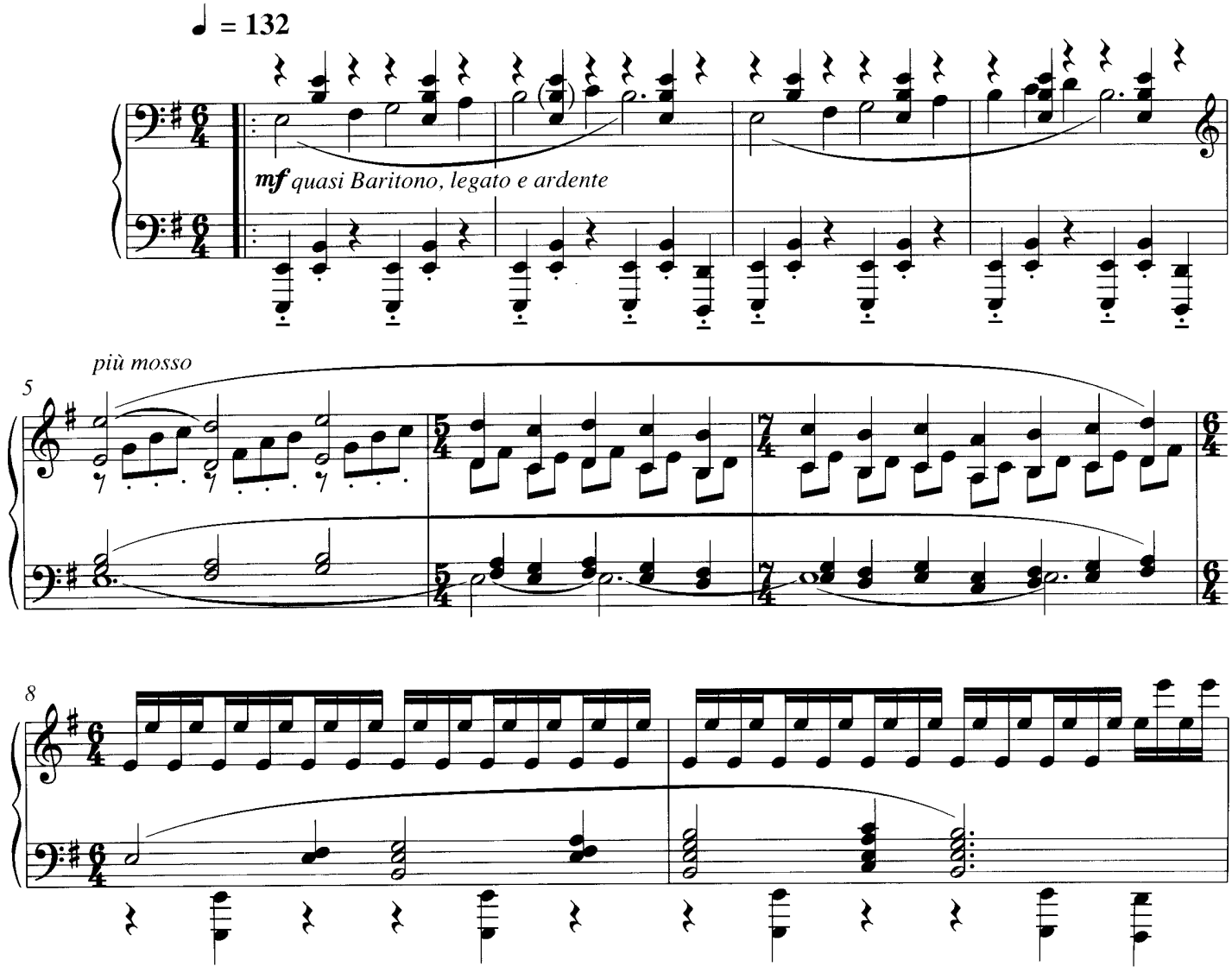
17. Stetit puella

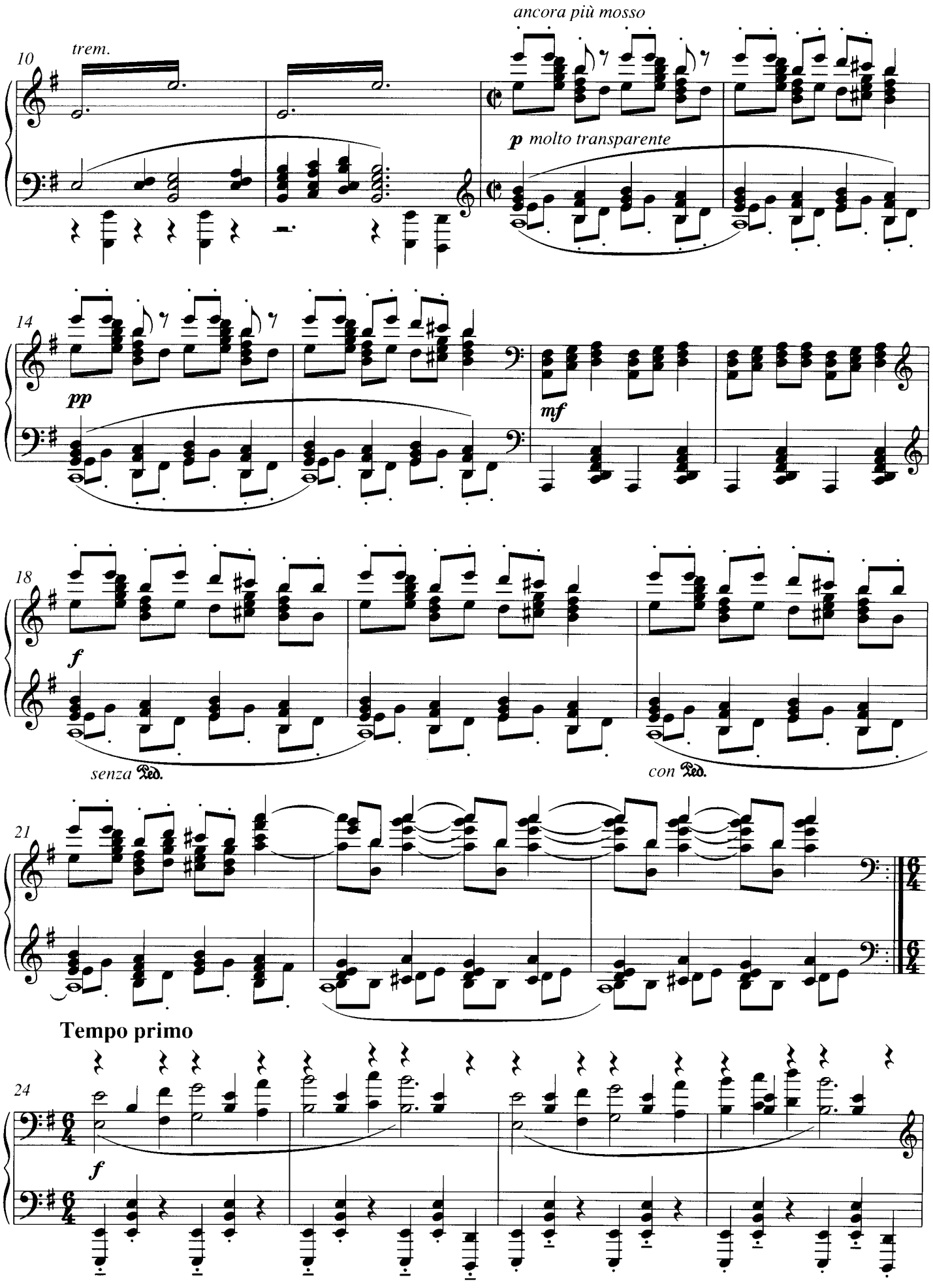


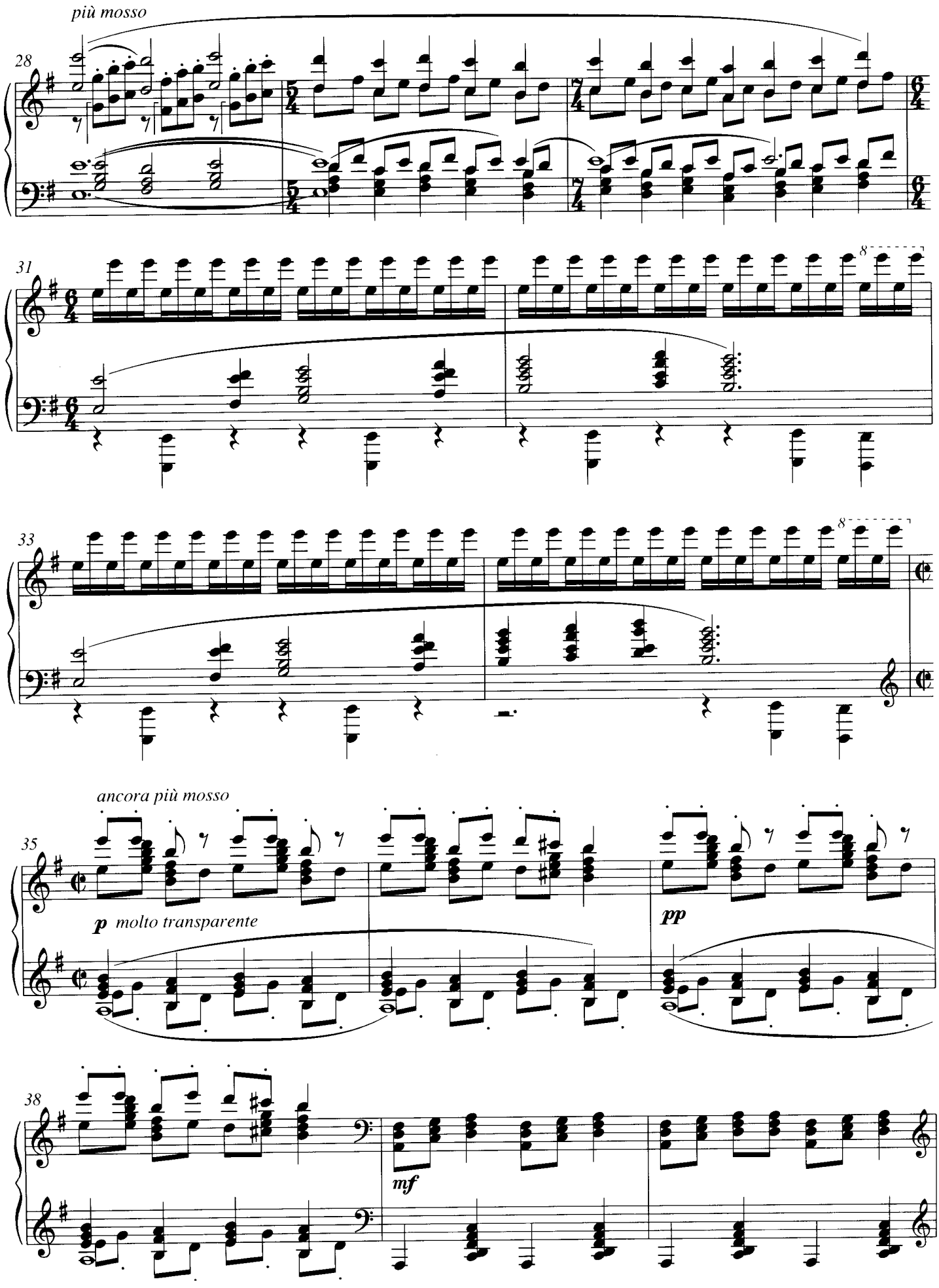


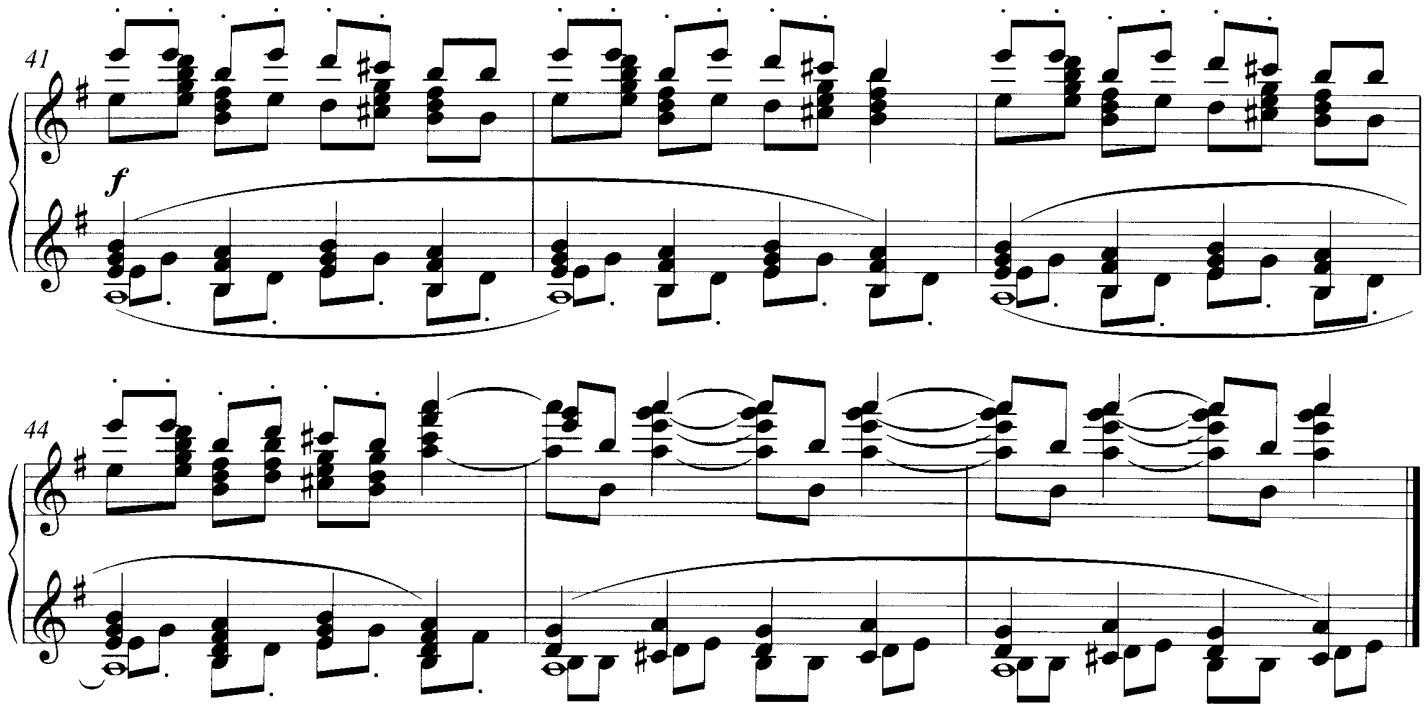
attacca

18. Circa mea pectora




ancora più mosso
10
trem.
p molto transparente
14
pp
mf
18
f
senza Ped.
con Ped.
21
Tempo primo
24
f

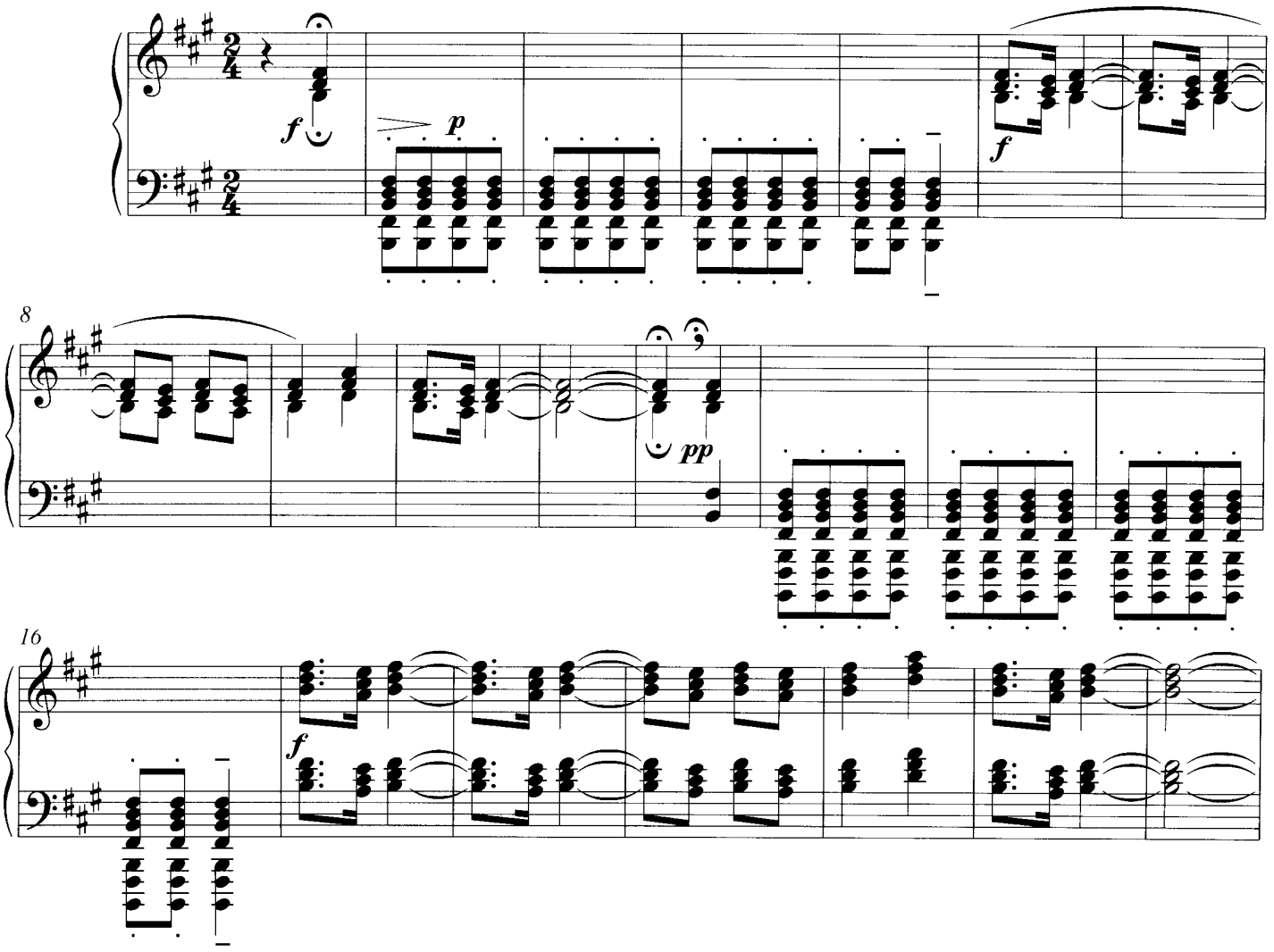

più mosso
28
31
8
33
8
ancora più mosso
35
p molto transparente
pp
38
mf

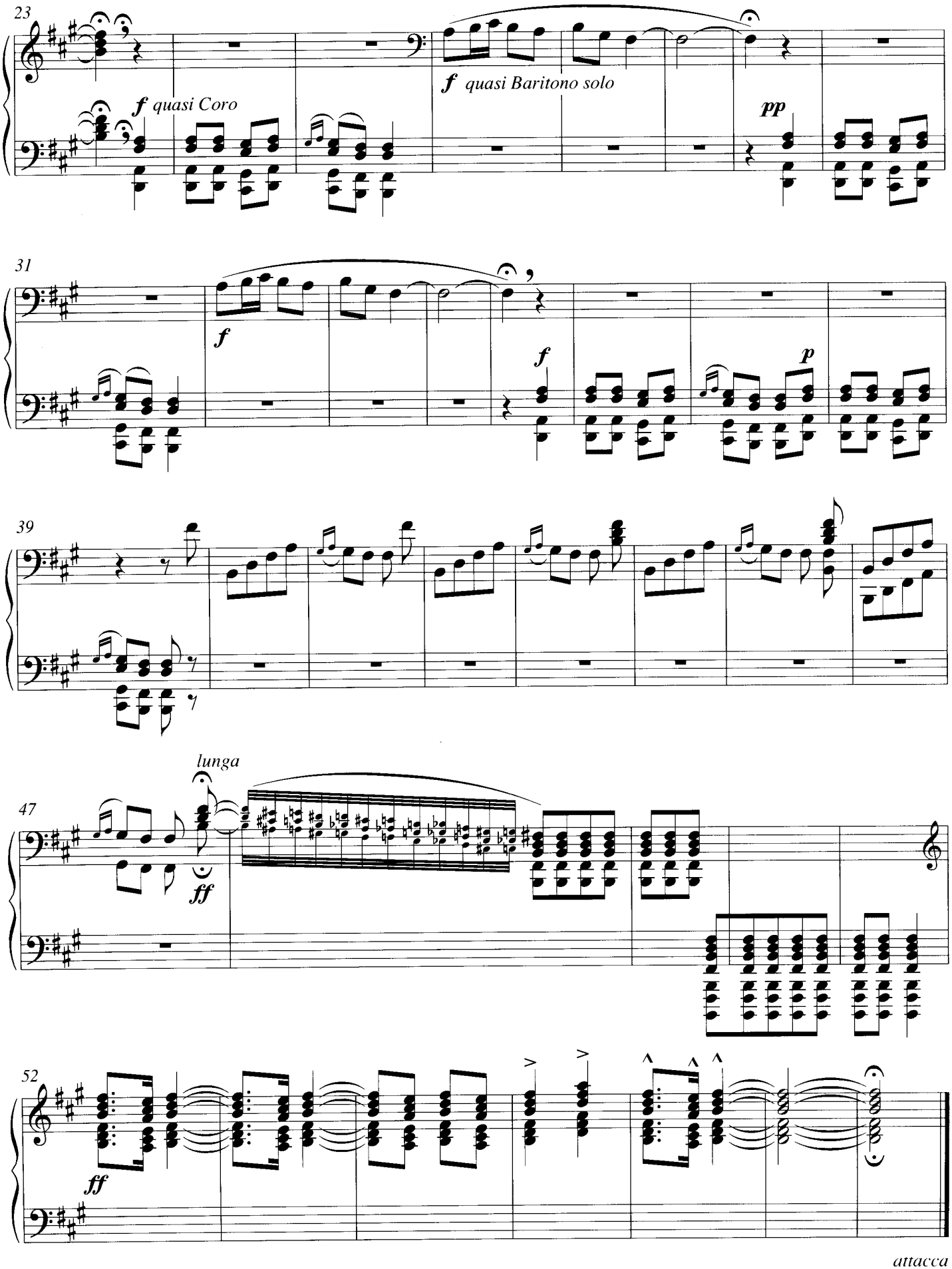


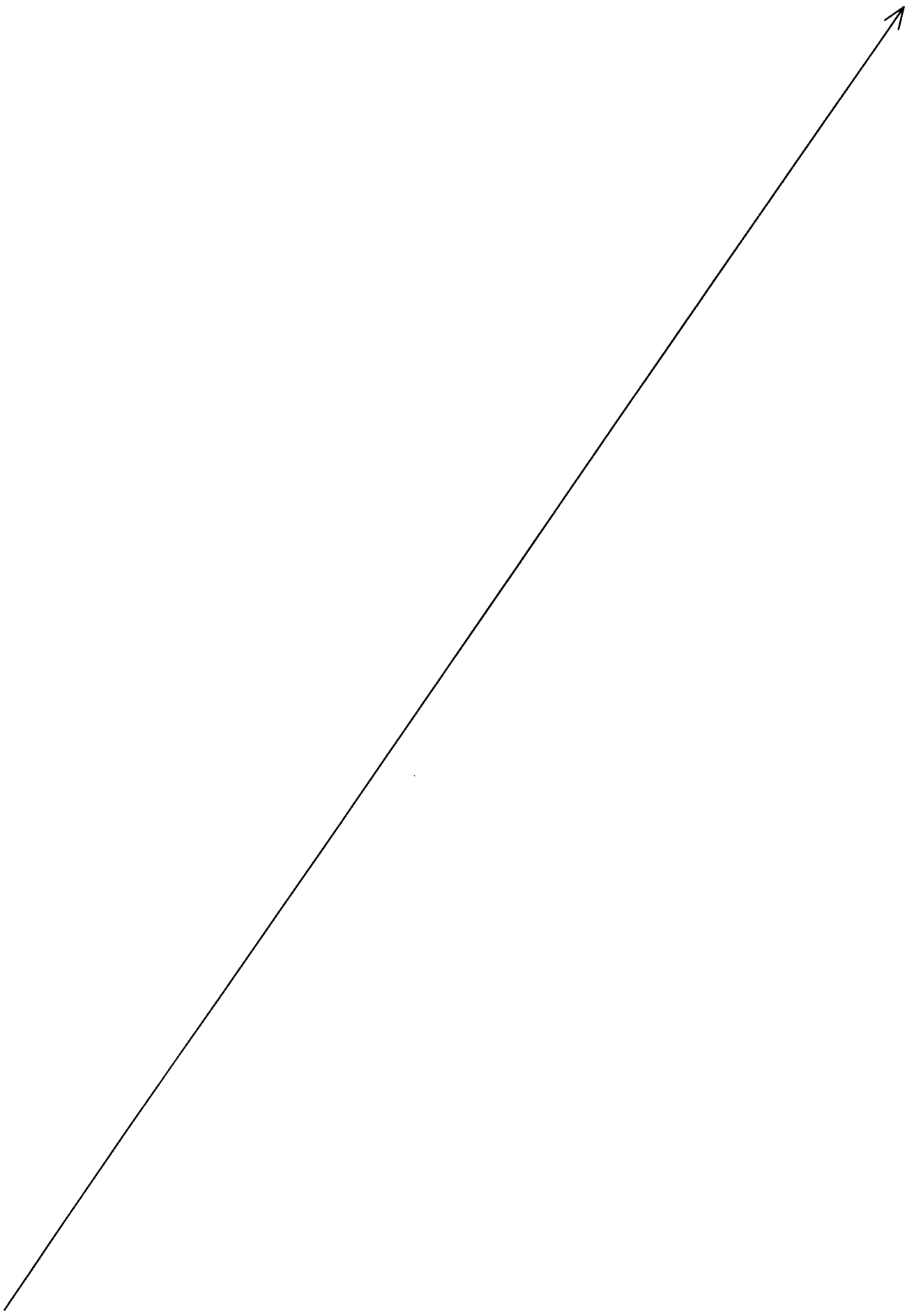
attacca

19. Si puer cum puellula

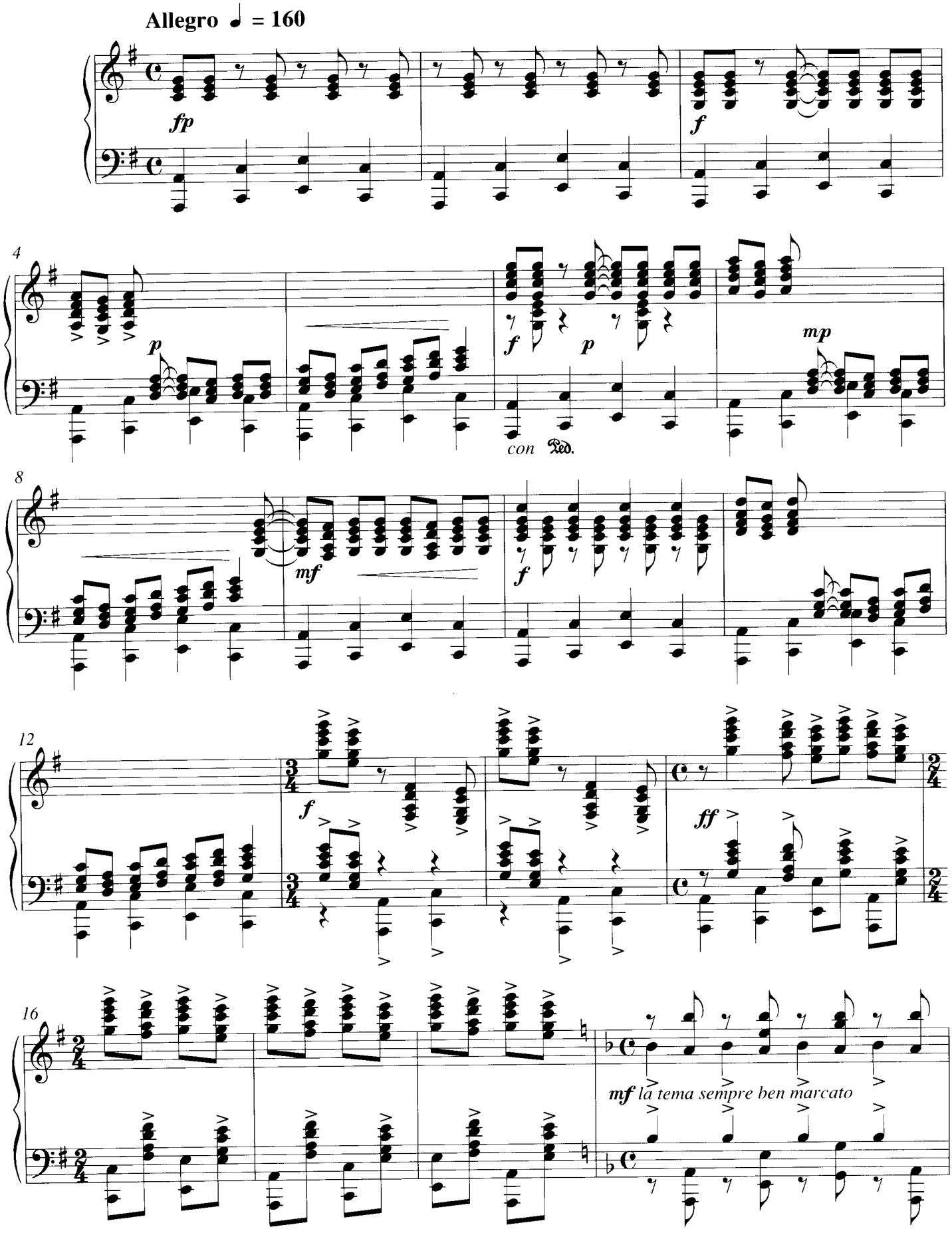
Allegro buffo ♩ = 160

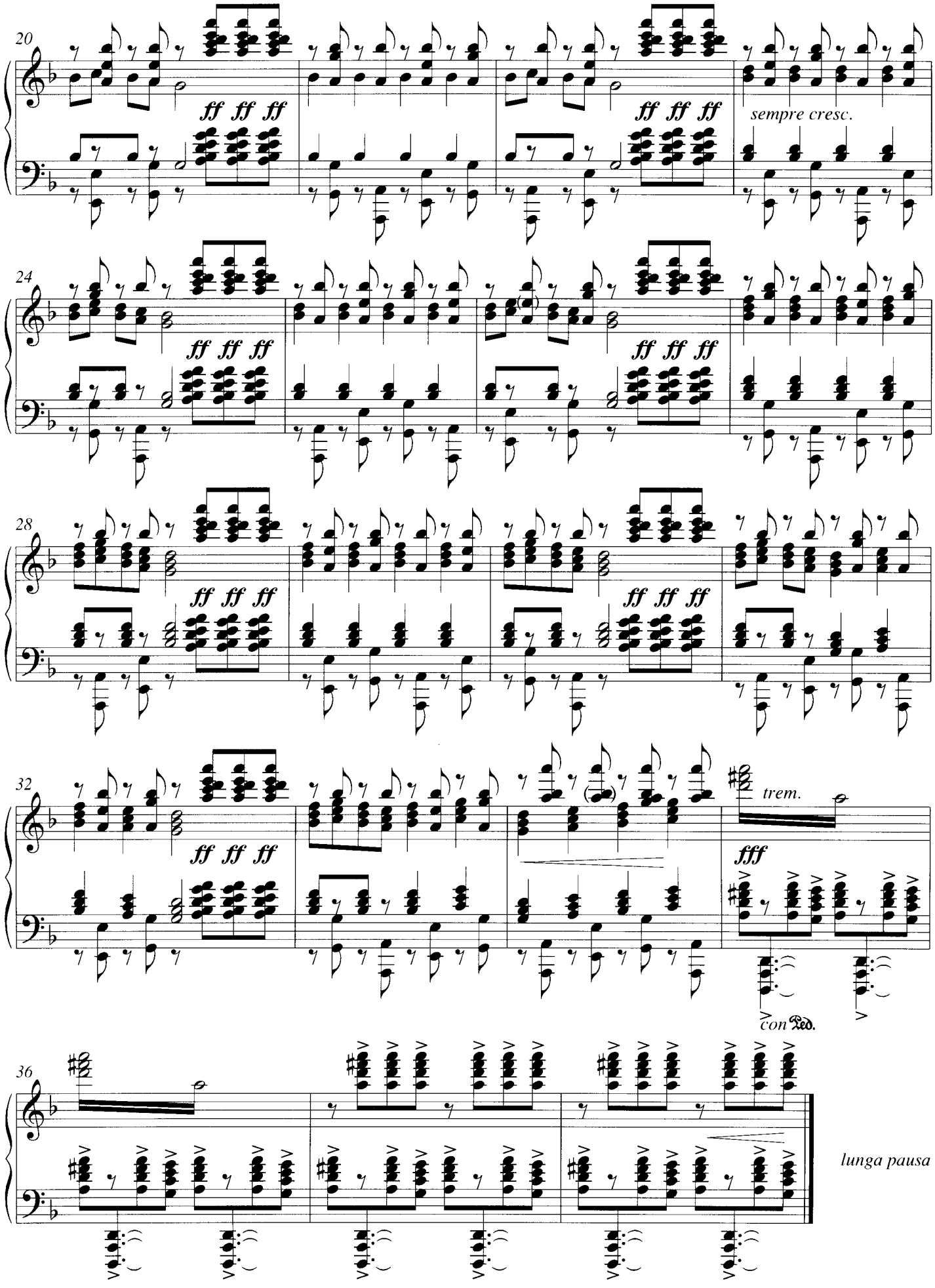



23
f quasi Coro
f quasi Baritono solo
pp
31
f
f
p
39
lunga
47
ff
52
ff
attacca

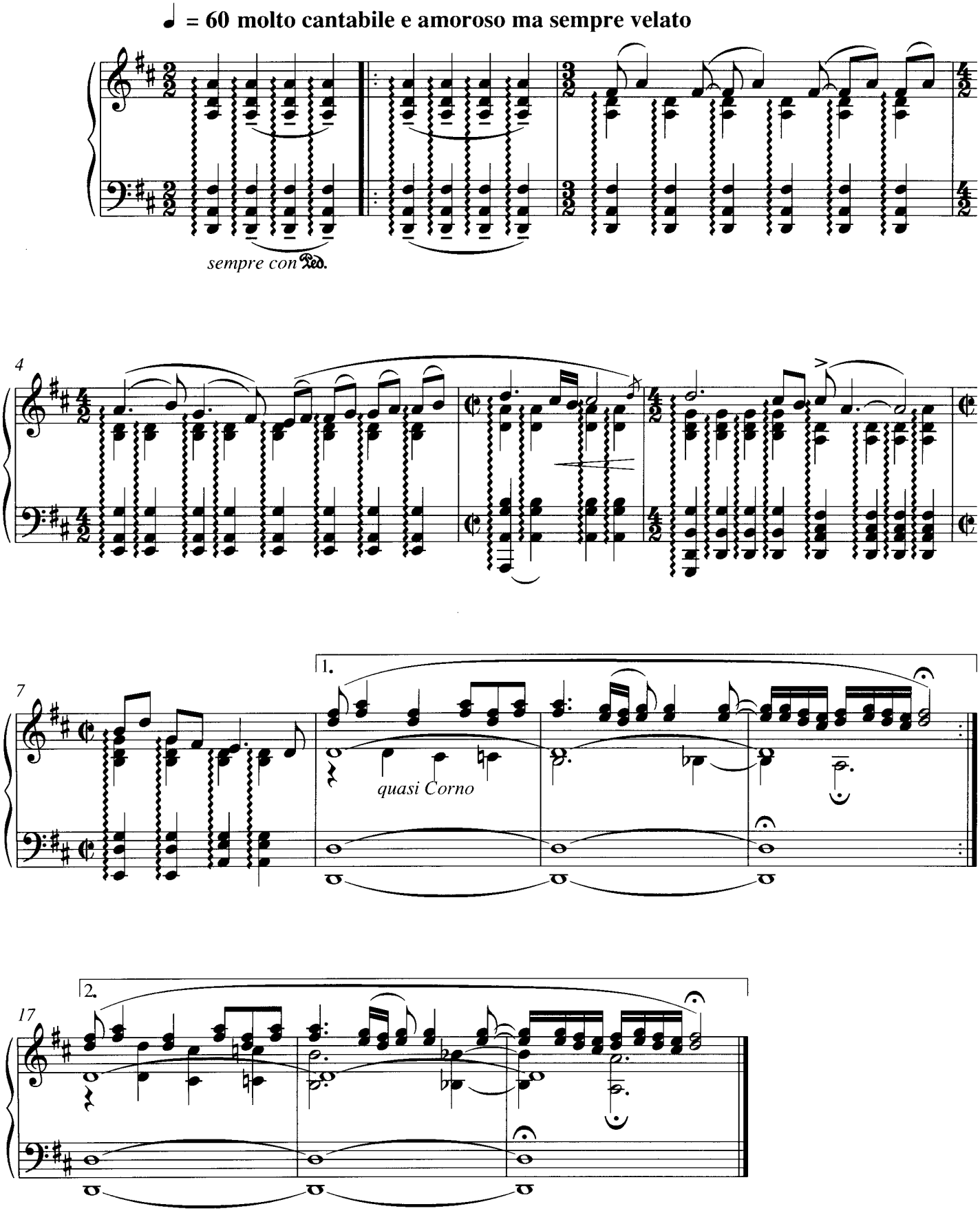


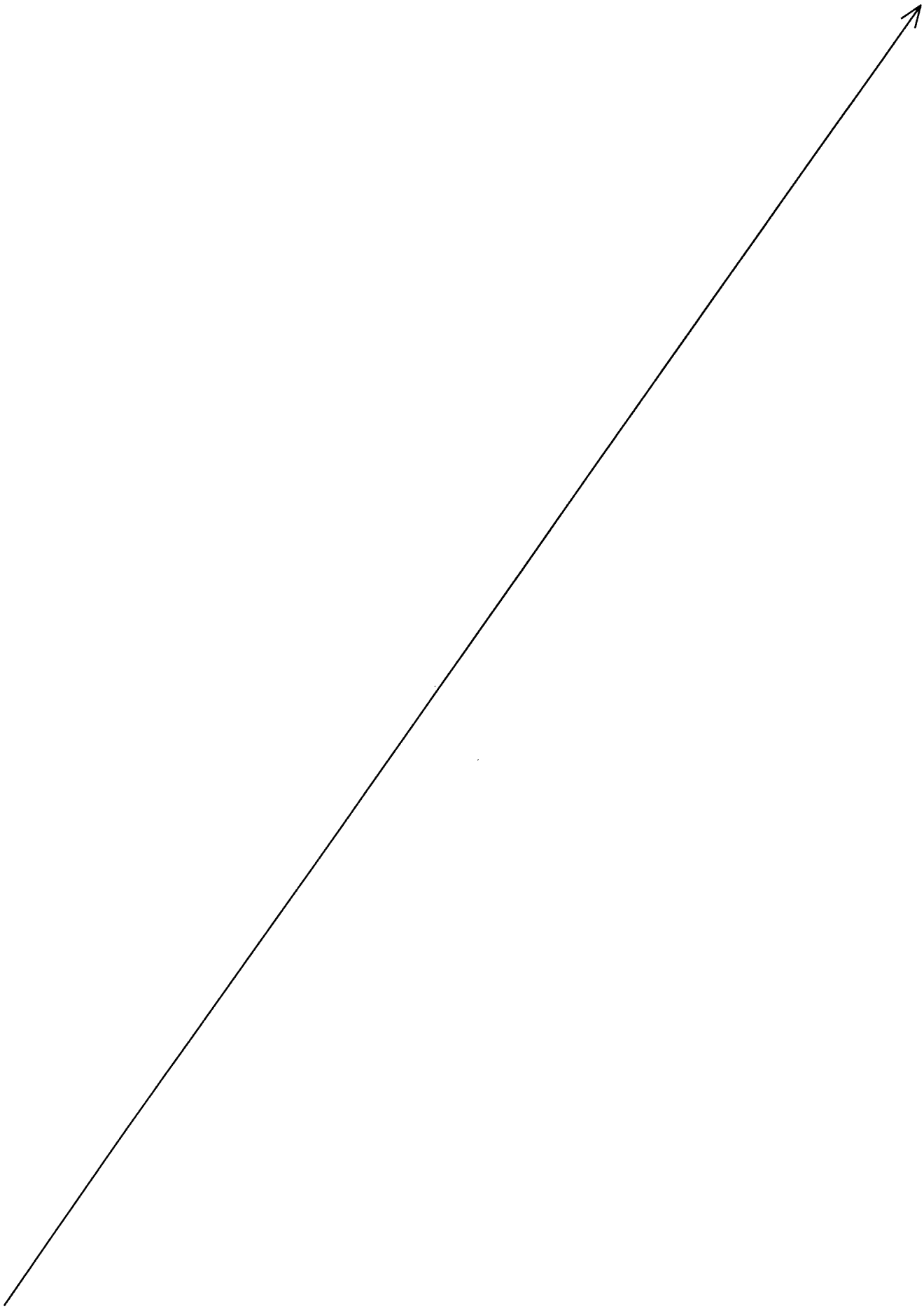
20. Veni, veni, venias



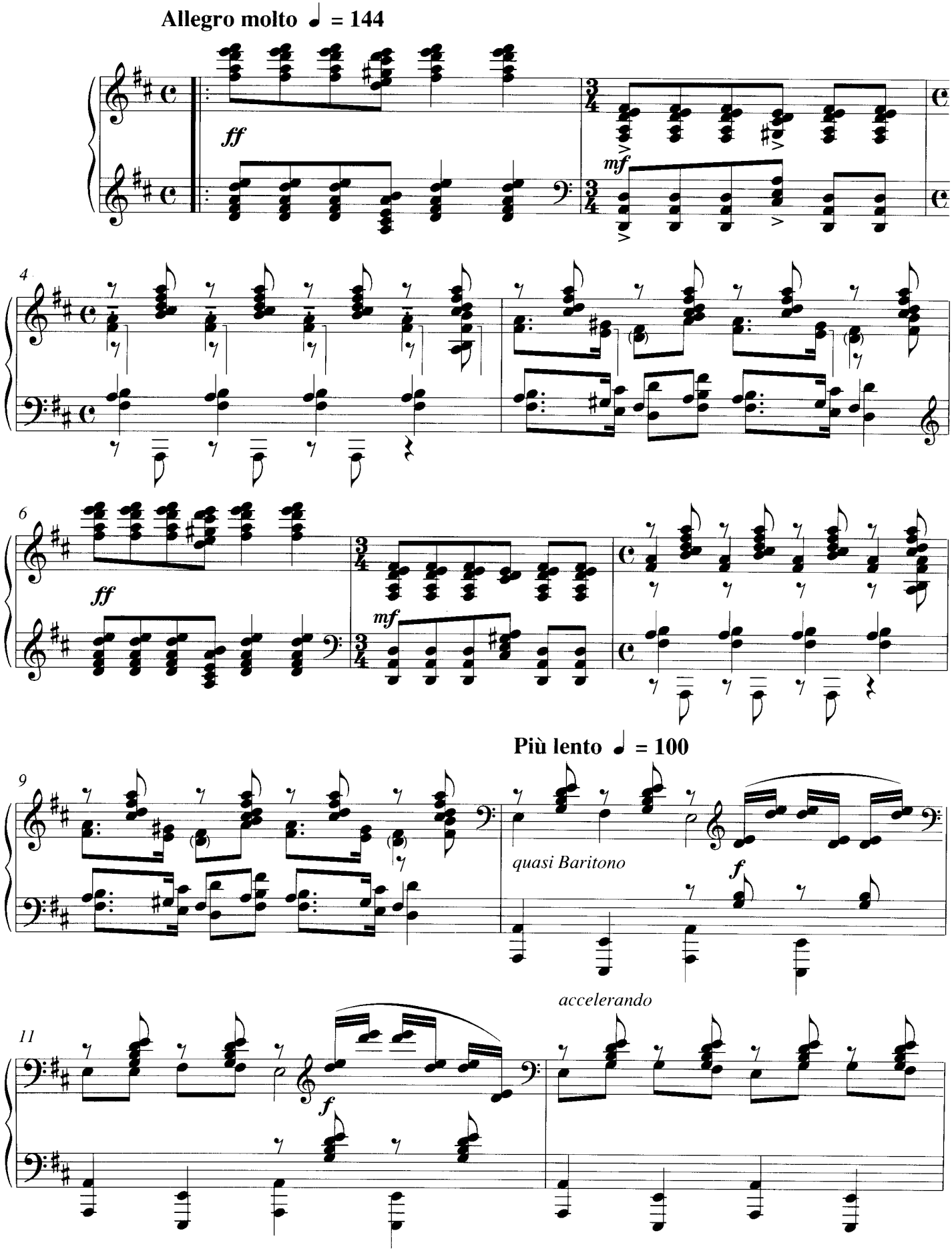

20
ff ff ff
sempre cresc.
24
ff ff ff
28
ff ff ff
32
ff ff ff
trem.
fff
con Ped.
36
lunga pausa

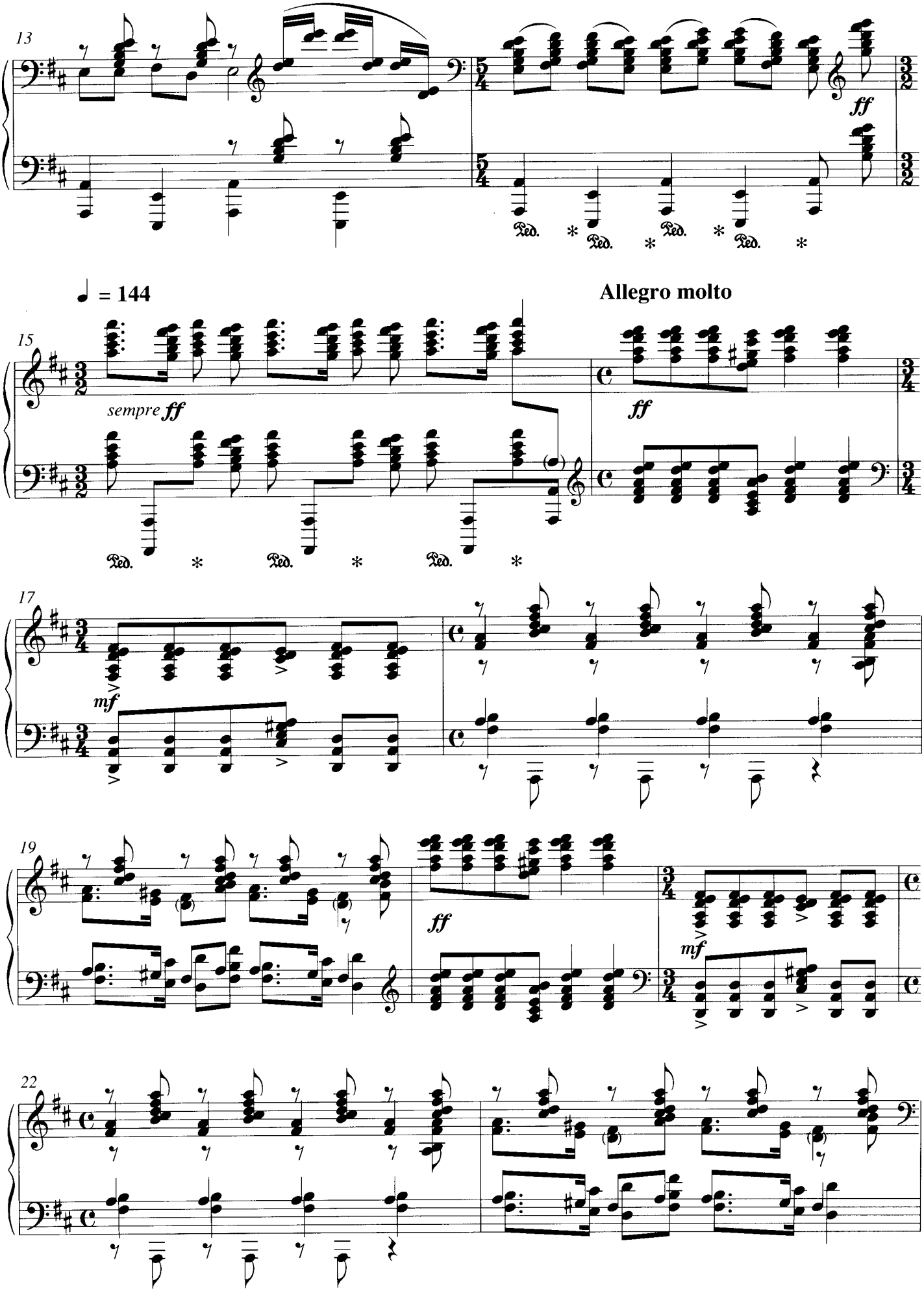
21. In trutina mentis dubia

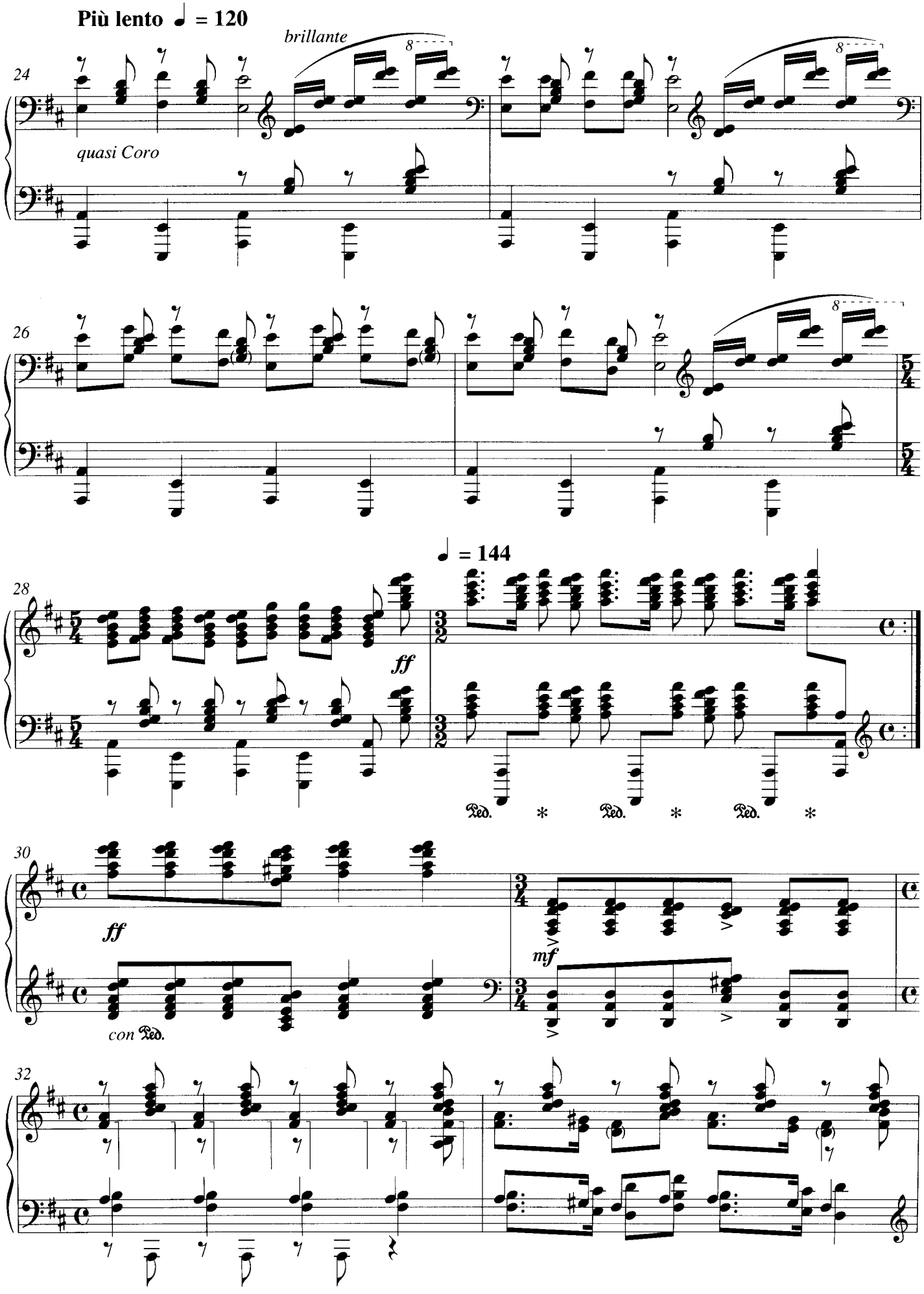


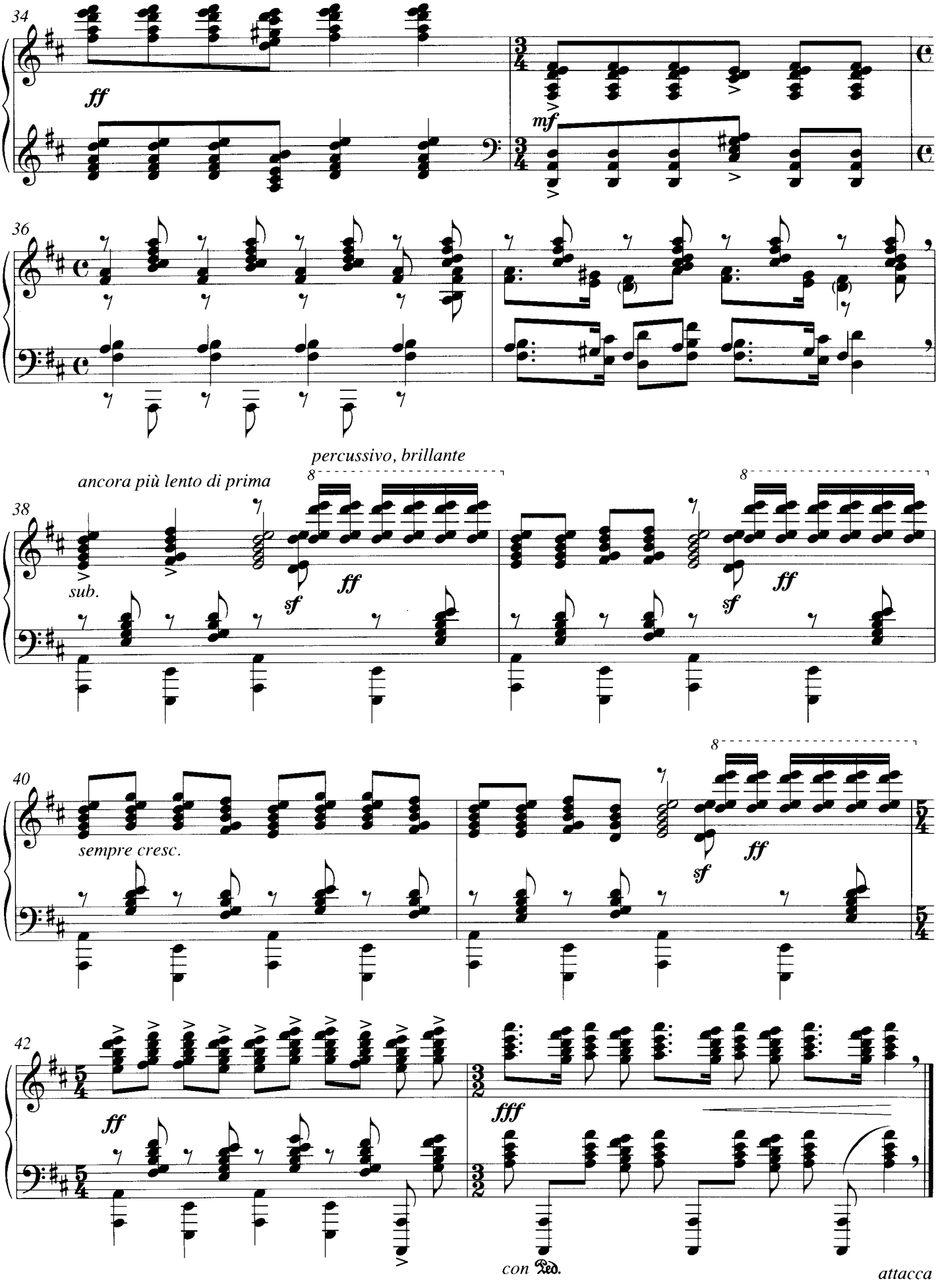


22. Tempus est iocundum

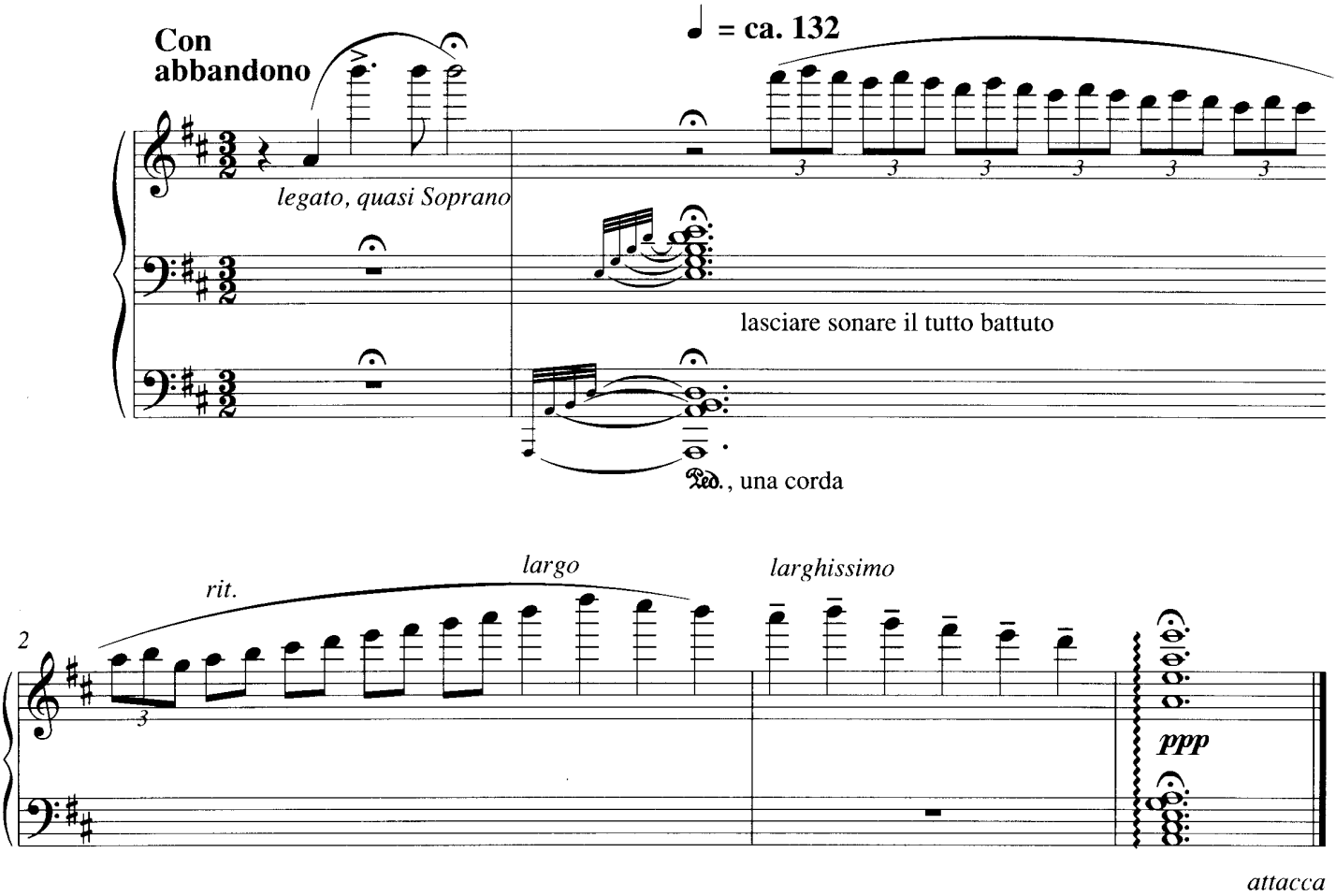



13
ff
Ped. * Ped. * Ped. * Ped. *
♩ = 144
Allegro molto
15
sempre ff
ff
Ped. * Ped. * Ped. *
17
mf
19
ff
mf
22


Più lento ♩ = 120
brillante
quasi Coro
♩ = 144
ff
mf
con Ped.
Ped.


34
ff
3/4
mf
36
percussivo, brillante
ancora più lento di prima
38
sub.
8
sf
ff
40
sempre cresc.
5/4
42
3/2
fff
con Ped.
attacca

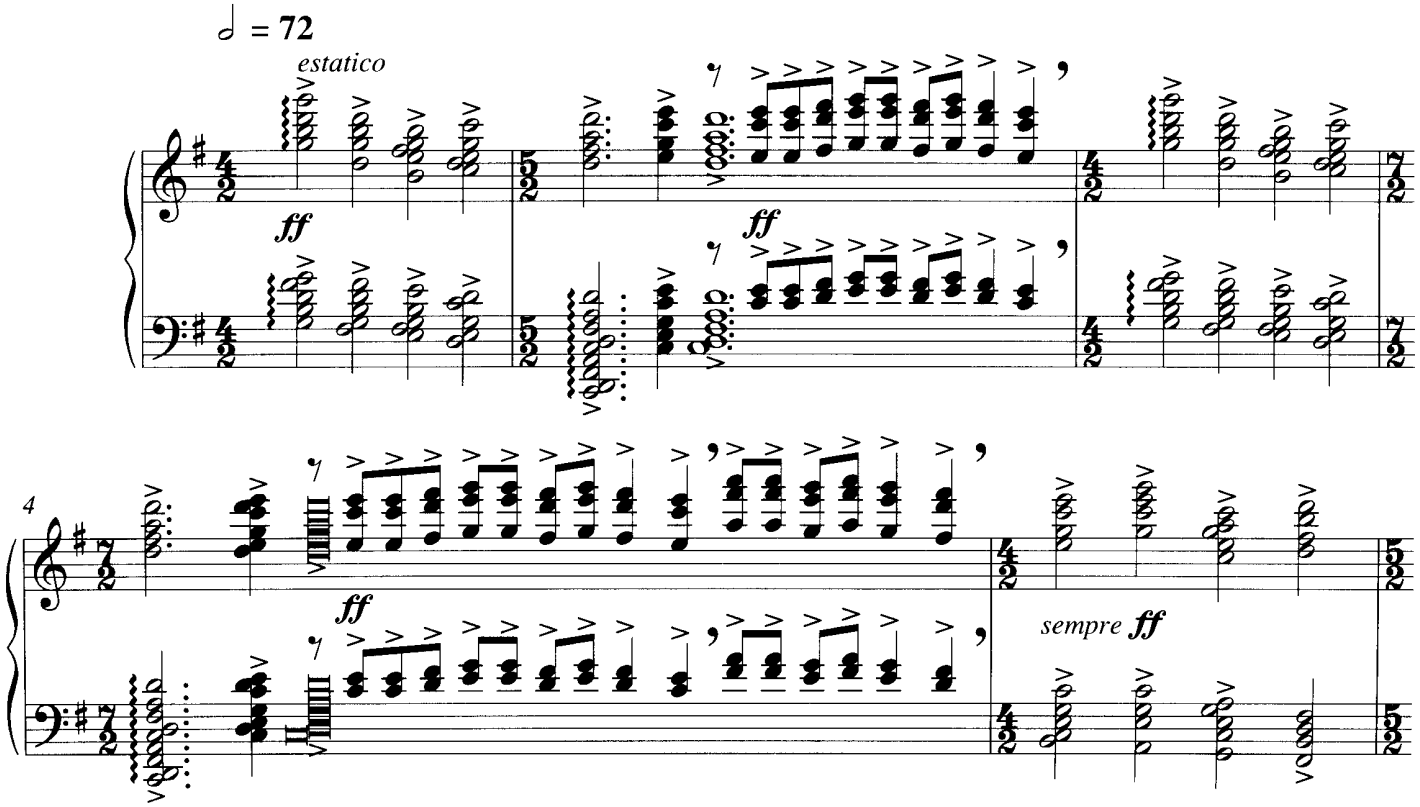
23. Dulcissime

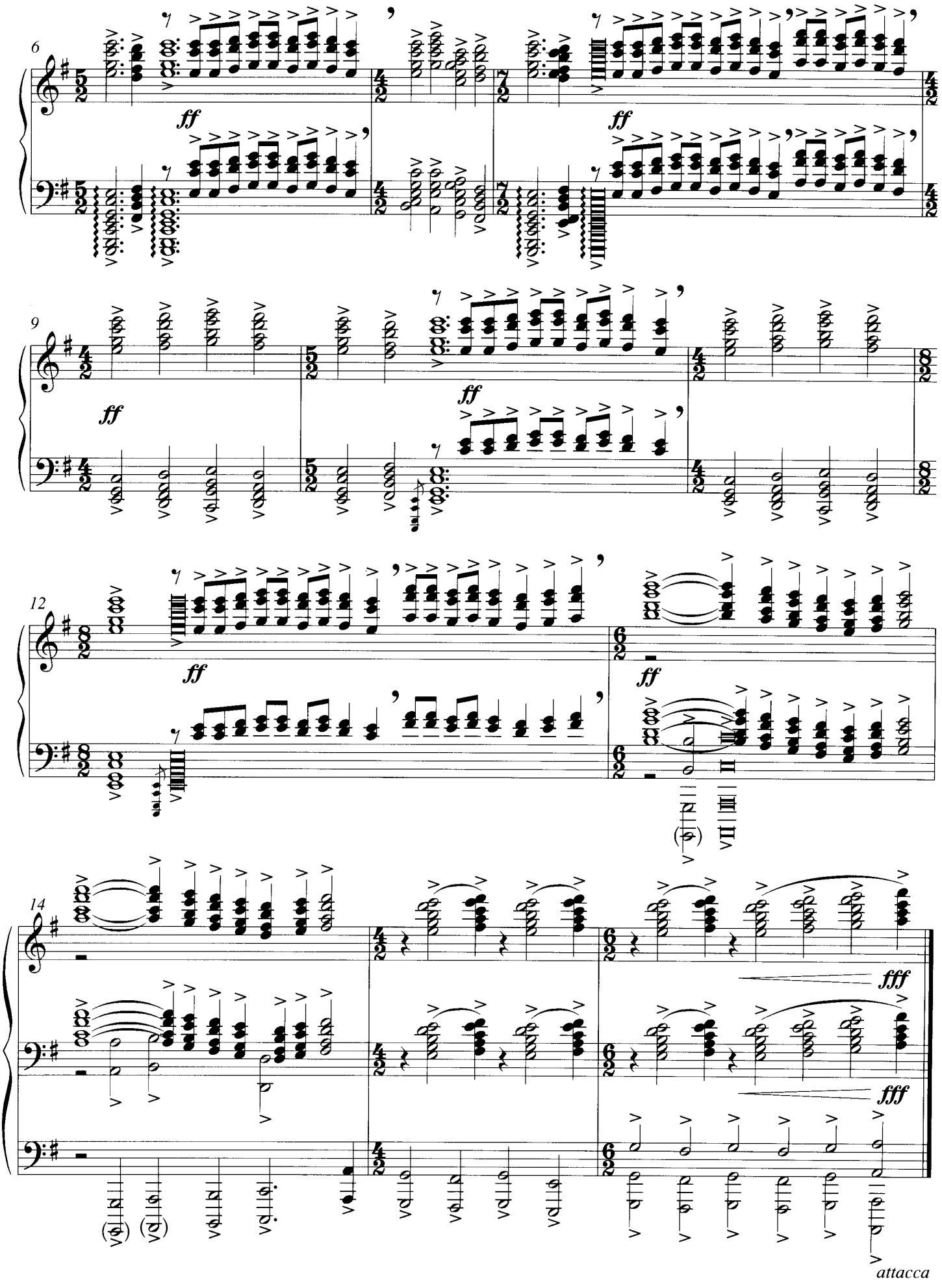


attacca

Blanziflor et Helena

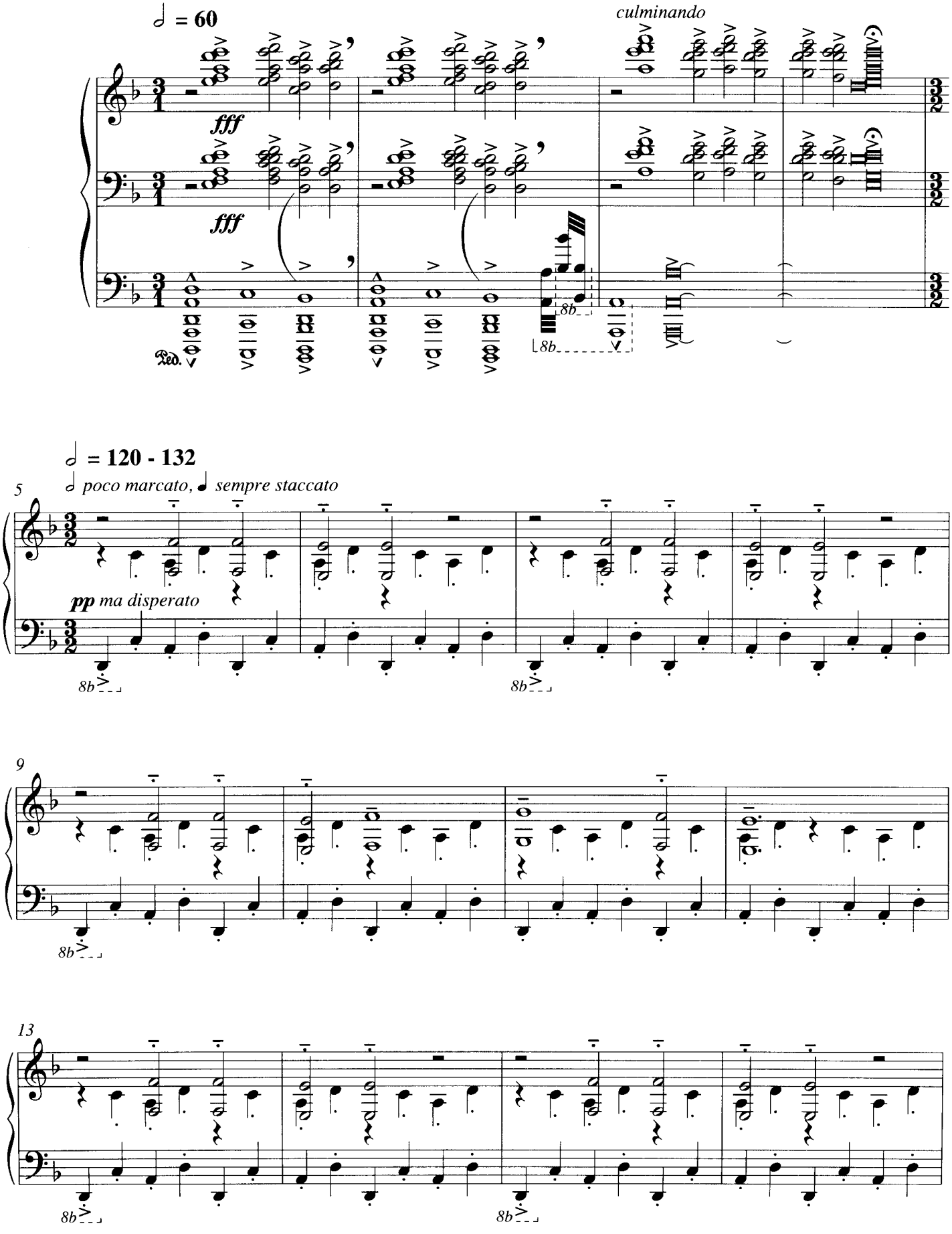
24. Ave formosissima

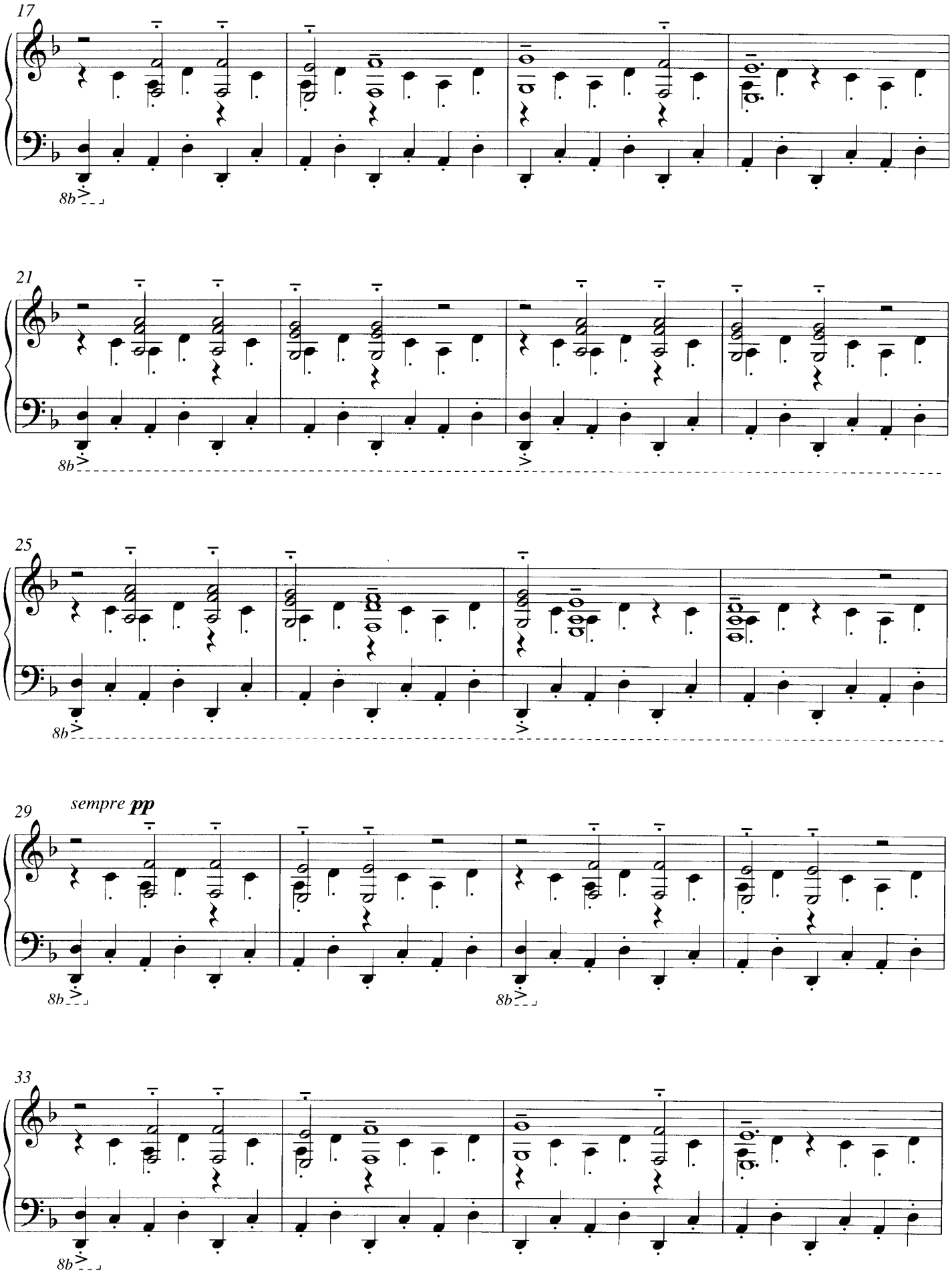


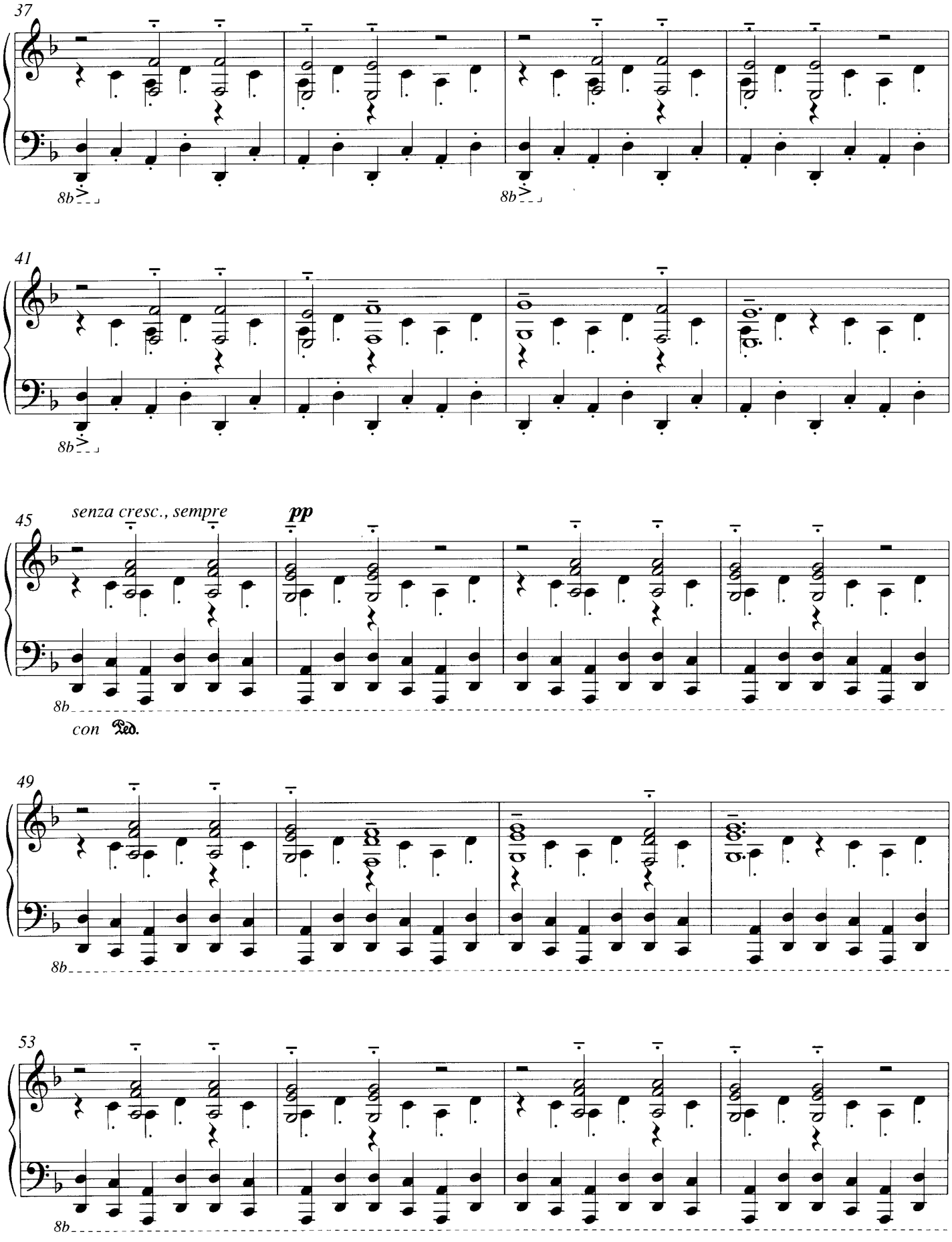

6
ff
ff
9
ff
ff
12
ff
ff
14
fff
fff
attacca

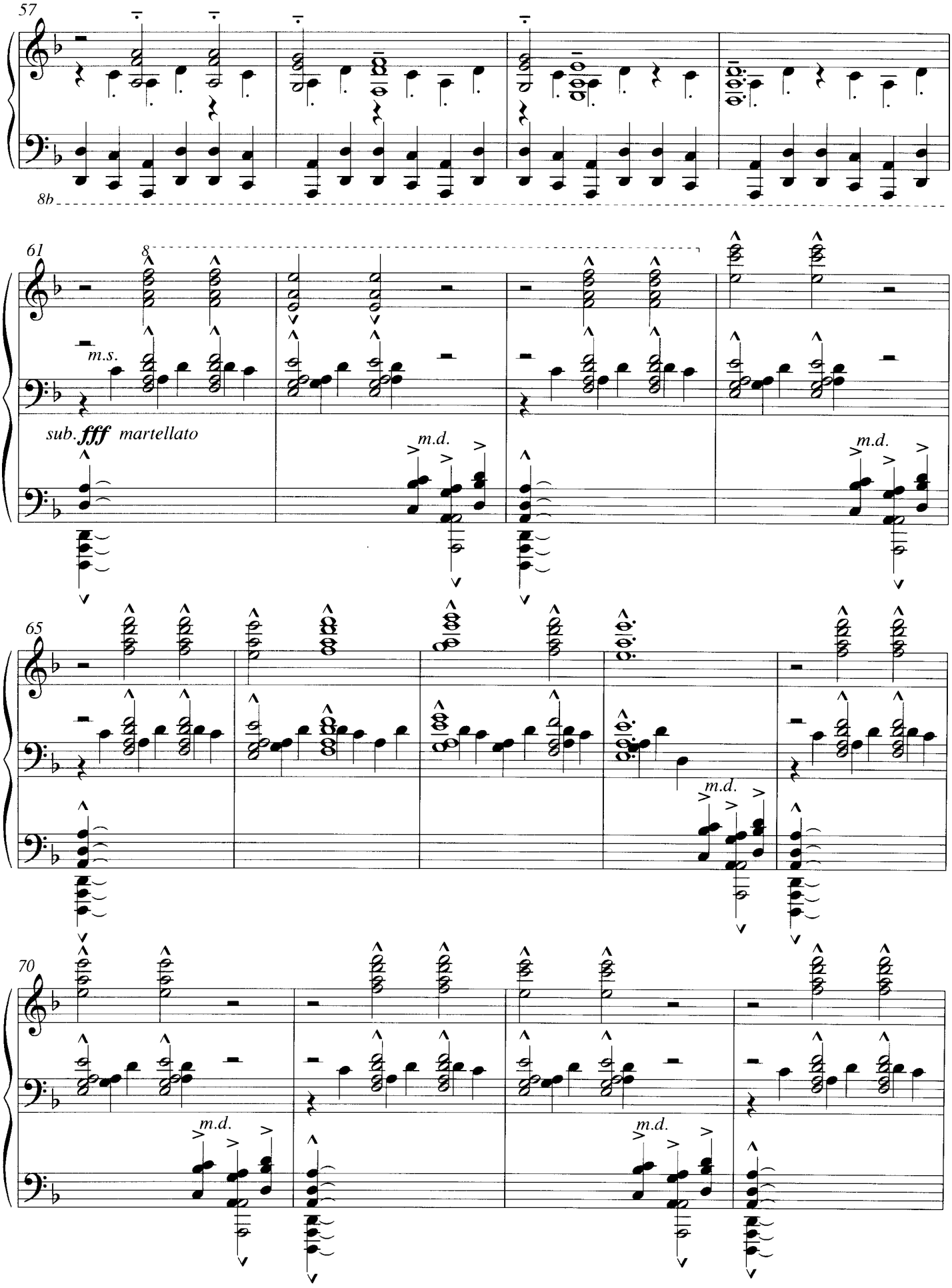
Fortuna imperiatrix mundi

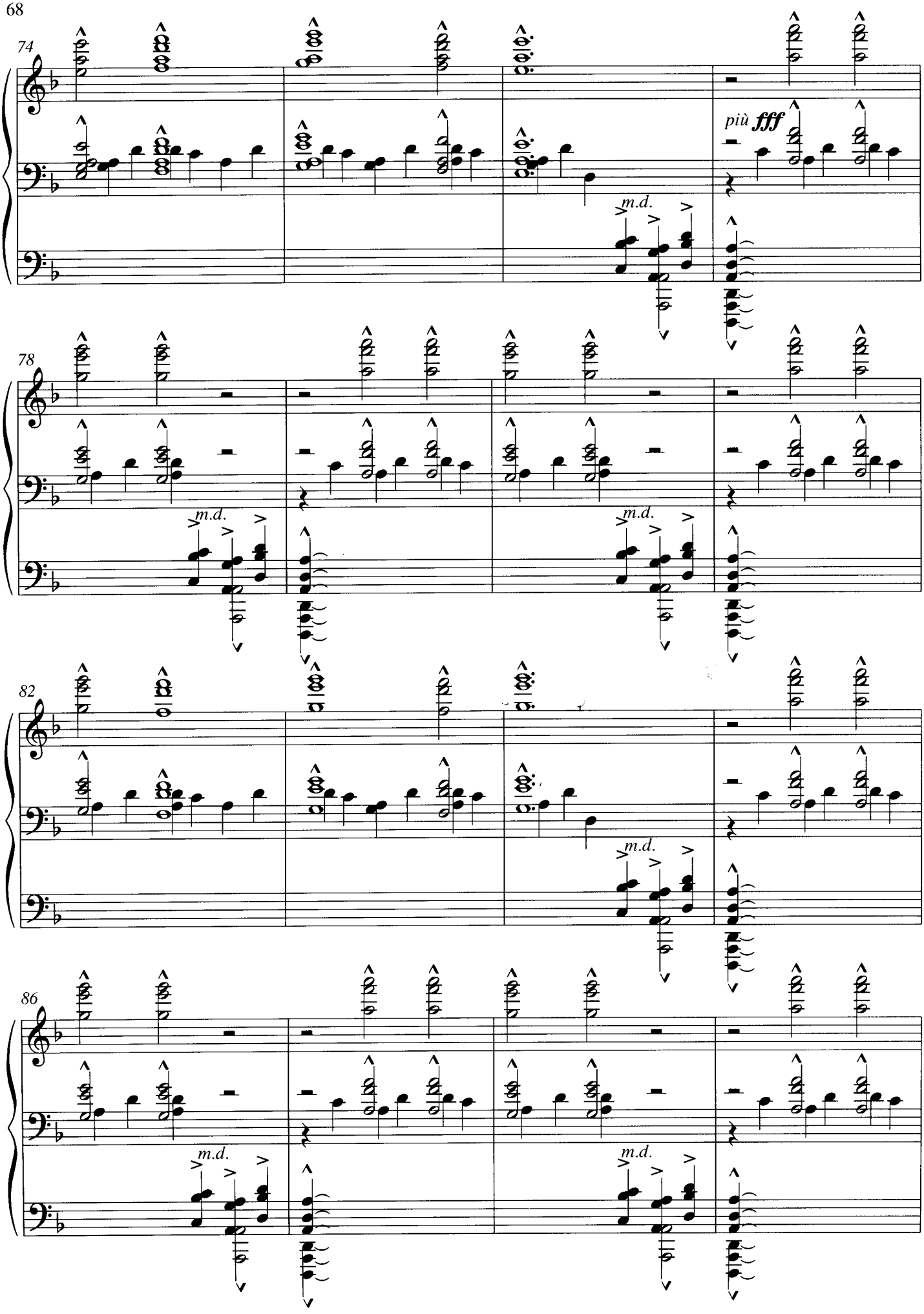
25. O Fortuna

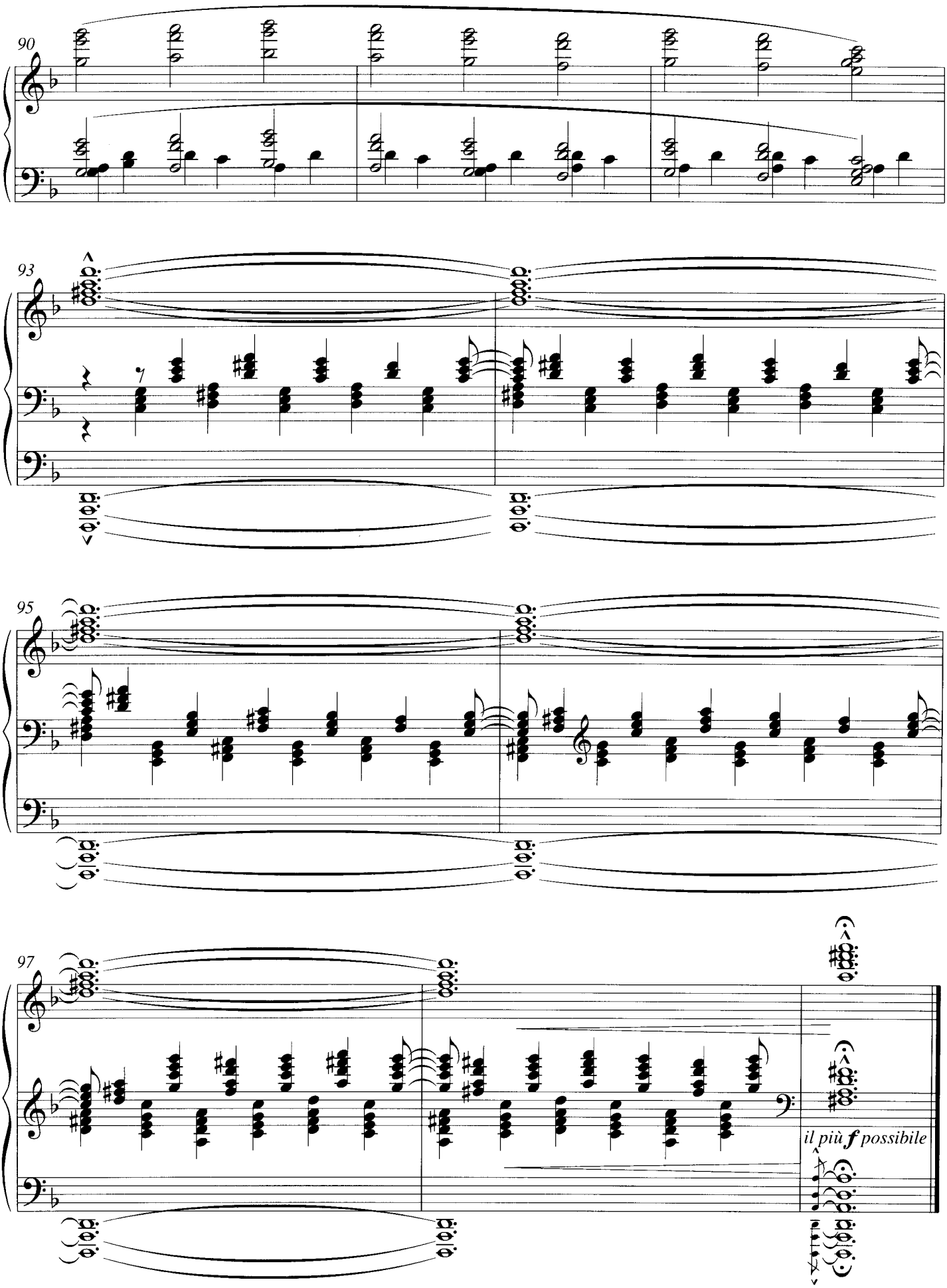



17
8b
21
8b
25
8b
29
sempre pp
8b
8b
33
8b


37
8b
41
8b
45
senza cresc., sempre
pp
8b
con Ped.
49
8b
53
8b


57
8b
61
8
m.s.
sub. fff martellato
m.d.
m.d.
65
m.d.
70
m.d.
m.d.


74
più fff
m.d.
78
m.d.
m.d.
82
m.d.
86
m.d.
m.d.



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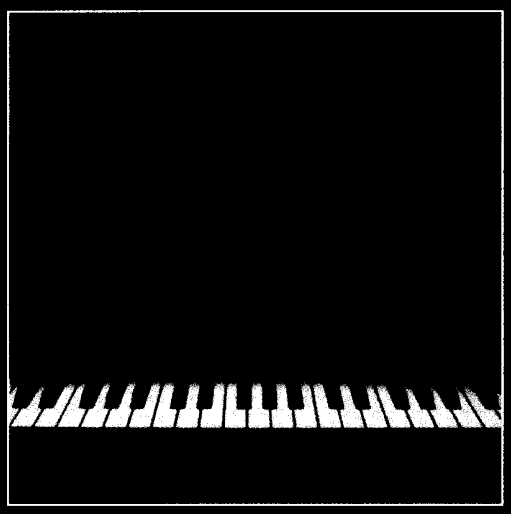
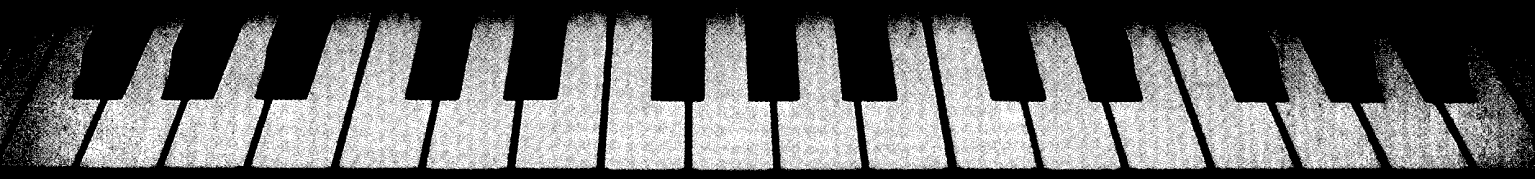
Carmina Burana, Carl Orff's celebrated work for solo voices, large choir and orchestra, which is based on a collection of mediaeval texts, is presented here in a piano version by Eric Chumachenco.

Orff's vibrant vocalism radiates from the keyboard. The archaic, neobarbaric rhythm is woven with incisive modal and diatonic melody to create a mode of pianism of unashamed sensuality and fullness of sound.

The CD is now available on Wergo
Cat. No. WER 6217-2



Carmina Burana – Carl Orffs berühmtes, auf einer Sammlung mittelalterlicher Texte basierendes Werk für Vokalsoli, großen Chor und Orchester – in einer Klavierversion von Eric Chumachenco.

Orffs Melos schwingt hier auf Tasten aus. Der archaisierende, neobarbarische Rhythmus verbindet sich mit der prägnanten, mal modalen, mal diatonischen Melodik zu einer pianistischen Diktion, die auch sinnliche Klangfülle nicht scheut.

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