

CARL ORFF

Carmina Burana

(Excerpts)

Arranged by Hermann Regner

Piano Duet

Secondo

# Carmina Burana

## Tanz / Dance

Carl Orff  
1895 - 1982  
Arr.: Hermann Regner

**ff**  $\frac{2}{2}$  **Pesante**  $\frac{3}{8}$   $\frac{2}{2}$   $\frac{4}{4}$  **Allegro** ( $\text{♩} = 132$ )  $\frac{3}{4}$

7  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

13  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

19  $\frac{3}{4}$   $\frac{2}{2}$   $\frac{4}{4}$   $\frac{2}{2}$   $\frac{3}{4}$

25  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

**ff**

Primo

# Carmina Burana

## Tanz / Dance

Carl Orff  
1895 - 1982  
Arr.: Hermann Regner

2/4 Pesante  $ff$  3/4 2/4 4/4 Allegro ( $\text{♩} = 132$ ) 3/4

7 4/4 *sim.* 3/4 4/4 3/4 4/4 *sim.*

13 3/4 4/4 3/4 4/4 *p*

19 3/4 2/4 4/4 2/4 3/4

25 4/4  $ff$  3/4 4/4 *sim.* 3/4 4/4

## Secondo

30  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

35 *Un poco più lento* *rit.*  $\frac{4}{4}$  *a tempo*  $\frac{6}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

*p* (Pauken) *sim.*

40  $\frac{6}{8}$   $\frac{12}{8}$   $\frac{3}{4}$

*p*

45  $\frac{4}{4}$  *a tempo*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*f*

50  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

## Primo

30  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

## Un poco più lento

35 *rit.*  $\frac{4}{4}$  *a tempo*  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*p*

40  $\frac{6}{4}$   $\frac{12}{4}$   $\frac{3}{4}$

45  $\frac{4}{4}$  *a tempo*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*f*

50  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

## Secondo

55  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*f* *sim.*

60  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

65  $\frac{4}{4}$  Più mosso  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*ff* *sim.*

70  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

74 *poco rit.* *a tempo* *ff*

Primo

55

4 3 4 3

60

2 4 2 3

65

**4 Più mosso**

3 4 sim. 3

*ff* *sim.*

70

4 3 4 3

74

*poco rit.* *a tempo*

## Secondo

## Floret silva

Musical score for "Floret silva" (Op. 10, No. 8) by Frédéric Chopin. The score is in G major and consists of six systems of piano accompaniment.

System 1 (Measures 1-6): Time signature 3/8 (♩ = 170). Dynamics: *f*, *sf*.

System 2 (Measures 7-14): Time signatures 2/8, 3/8, 3/8, 2/8. Dynamics: *f*, *p*.

System 3 (Measures 15-20): Time signatures 4/8, 3/8, 2/8. Dynamics: *mp*, *p*.

System 4 (Measures 21-27): Time signature 3/8. Dynamics: *p*.

System 5 (Measures 28-34): Time signature 2/8, *cullando* (♩ = 66), *pp*. Time signature change to 3/8, 2/8, *poco più mosso*.

System 6 (Measures 35-40): Time signature 2/8, *come prima*, *pp*. Time signature change to 3/8, 2/8, *poco più mosso*.



## Primo

## Floret silva

Musical score for "Floret silva" by Primo. The score is written for piano and violin. It consists of six systems of music, each with a piano part on the left and a violin part on the right. The key signature is one sharp (F#).

System 1: Starts with a tempo marking of  $\text{♩} = 176$ . The piano part features a series of chords with accents. The violin part has a melodic line with accents.

System 2: The piano part begins with a *p* dynamic. The violin part continues with a melodic line.

System 3: The piano part has a *mp* dynamic. The violin part has a melodic line with a *p* dynamic.

System 4: The piano part has a *p* dynamic. The violin part has a melodic line with a *espr.* dynamic.

System 5: Starts with a tempo marking of  $\text{♩} = 66$ . The piano part has a *pp dolce* dynamic. The violin part has a melodic line with a *p* dynamic.

System 6: The piano part has a *pp* dynamic. The violin part has a melodic line with a *p* dynamic.

Dynamics: *f*, *p*, *mp*, *pp dolce*, *espr.*, *pp*.

Tempo markings:  $\text{♩} = 176$ , *cullando* ( $\text{♩} = 66$ ), *poco più mosso*.

Performance instructions: *come prima*.

Secondo

44  $\frac{3}{4}$  (♩. = 84)

4 *ff* *f* *p*

53  $\frac{3}{4}$   $\frac{3}{4}$

*pp* *ppp*

61 *rit.*

*mp* *p*

69

*pp*

75  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

*ppp* 1 4 1

## Primo

44  $\overset{3}{\text{P}}$  (♩ = 84) *mf*

53  $\overset{3}{\text{P}}$  *pp* *ppp*

59  $\overset{3}{\text{P}}$  *dolcissimo*

65 *rit.*  $\overset{3}{\text{P}}$   $\overset{3}{\text{P}}$

78  $\overset{2}{\text{P}}$   $\overset{3}{\text{P}}$  *pp*

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

Es grünt der Wald, der edle,  
mit Blüten und mit Blättern.  
Wo ist mein Vertrauter,  
mein Geselle?  
Er ist hinweggeritten!  
Eia! Wer wird mich lieben?

*The noble wood is in bloom  
with flowers and leaves.  
Where is my old  
lover?  
He rode hence;  
alas! who will love me?*

## Secondo

Chramer, gip die varwe mir / Shopkeeper, give me the colour

$\frac{4}{4}$   
**Quasi andante** ( $\text{♩} = 132 - 144$ )

*fp*

5

9

12  $\frac{2}{4}$  ( $\text{♩} = 60$ )

*pp* *poco rit.*

16  $\frac{4}{4}$  **Tempo I**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$  ( $\text{♩} = 60$ ) *poco rit.*

3 1 6

D.C. (3 Strophen)

## Primo

## Chramer, gip die varwe mir / Shopkeeper give me the colour

**4** Quasi andante ( $\text{♩} = 132 - 144$ )

**7**

**12**  $\frac{2}{4}$  ( $\text{♩} = 60$ ) *poco rit.*  $\frac{4}{4}$  Tempo I

**18**  $\frac{3}{4}$   $\frac{4}{4}$

**23**  $\frac{2}{4}$  ( $\text{♩} = 60$ ) *poco rit.*

D.C. (3 Strophen)

Chramer, gip die varwe mir,  
 diu min wengel roete,  
 damit ich die jungen man  
 an ir dank dër minnenliebe noete.

Seht mich an,  
 jungen man!  
 lat mich iu gefallen!

Kramer! Gib die Farbe mir,  
 meine Wangen rot zu malen,  
 daß ich so die jungen Männer,  
 ob sie wollen oder nicht, zur Liebe zwinge.

Seht mich an.  
 junge Männer!  
 Laßt mich euch gefallen!

Shopkeeper, give me the colour  
 to redder my cheeks  
 So that I may catch the young man,  
 thanks to you, for love-making.

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

## Secondo

## Reie (Reigen) / Round Dance

Andante poco esitante ( $\text{♩} = 60 - 66$ )

2/4  $\text{p}$  3/4  $\text{p}$  5/4  $\text{p}$  2/4  $\text{p}$  3/4  $\text{p}$

*mp*

8<sup>b</sup>

6 7/4  $\text{p}$  2/4 *rit.* *a tempo* 3/4  $\text{p}$  5/4  $\text{p}$

*pp*

(8<sup>b</sup>)

11 2/4  $\text{p}$  3/4  $\text{p}$  7/4  $\text{p}$  2/4 *rit.* 4/4 *a tempo* *più andante*  $\text{p}$  *ppp*

*ppp*

(8<sup>b</sup>)

16 8/4  $\text{p}$  4/4  $\text{p}$

*v-o*

20 8/4  $\text{p}$  4/4  $\text{p}$  2/4  $\text{p}$

*v-o*

## Primo

## Reie (Reigen) / Round Dance

Andante poco esitante ( $\text{♩} = 60 - 66$ )

First system of the musical score, measures 1-5. The tempo is Andante poco esitante ( $\text{♩} = 60 - 66$ ). The music is in 2/4 time, with measures 2, 3, 5, and 7 marked with a 'p' (piano) dynamic. The score features a melody in the right hand and a bass line in the left hand, with various articulations and dynamics like *mp*.

Second system of the musical score, measures 6-10. Measure 6 is marked with a 'p' dynamic. Measure 7 is marked with a 'p' dynamic and 'rit.' (ritardando). Measure 8 is marked with a 'p' dynamic and 'a tempo'. Measure 9 is marked with a 'p' dynamic and '3' (triple). Measure 10 is marked with a 'p' dynamic and '5' (quintuplet). Dynamics include *pp* and *mp*.

Third system of the musical score, measures 11-15. Measures 11, 13, and 15 are marked with a 'p' dynamic. Measure 14 is marked with a 'p' dynamic and 'rit.'. Measure 15 is marked with a 'p' dynamic and '4' (quadruple), with the tempo marking 'a tempo più andante'. Dynamics include *pp* and *ppp*.

Fourth system of the musical score, measures 16-19. Measure 16 is marked with a 'p' dynamic. Measure 18 is marked with a 'p' dynamic and '8' (octuplet). Measure 19 is marked with a 'p' dynamic and '4' (quadruple). The system consists of continuous rhythmic patterns in both hands.

Fifth system of the musical score, measures 20-23. Measure 20 is marked with a 'p' dynamic and '8' (octuplet). Measure 21 is marked with a 'p' dynamic and '4' (quadruple). Measure 22 is marked with a 'p' dynamic and '2' (duple). Measure 23 is marked with a 'p' dynamic and '2' (duple). Dynamics include *pp*.

## Secondo

## Swaz hie gat umbe / Here they go round and round

**3** Allegro molto (♩ = 76)

**3** *ff*

**9**

**16** *sempre marcato* **1** **3**

**23** **2** *rit.* **3** *a tempo* *ff*

**29**



## Primo

## Swaz hie gat umbe / Here they go round and round

**3** Allegro molto (♩. = 76)

*ff*

9

16

23

**2** rit.

**3** a tempo

29

The musical score is written for piano in 3/4 time. It begins with a forte (ff) dynamic and a tempo marking of Allegro molto with a quarter note equal to 76 beats per minute. The score is divided into five systems of two staves each. The first system (measures 1-8) features a rapid sixteenth-note melody in the right hand and a bass line in the left hand. The second system (measures 9-15) continues the melody with some rests. The third system (measures 16-22) includes a first ending bracket over measures 18-19 and a second ending bracket over measures 20-22. The fourth system (measures 23-28) starts with a 2-measure ritardando section, followed by a 3-measure section marked 'a tempo'. The fifth system (measures 29-34) concludes the piece with a final cadence.

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

Was hier im Reigen geht,  
sind alles Mägdlein,  
die wollen ohne Mann  
diesen ganzen Sommer gehn.

Here they go round and round,  
they are all maidens,  
they do not want a man  
all this summer long!



## Primo

## Chume, chum geselle min / Come, come my mistress

$\frac{3}{4}$  (♩. = 40)

4 *p semplice*

9 *pp*

17 *un poco espr.* *p*

23

*Da capo „Swaz hie gat umbe”*

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

Suzer rosenvarwer munt.  
chum unde mache mich gesunt,  
chum unde mache mich gesunt,  
suzer rosenvarwer munt.

Komme, komm, Geselle mein!  
Ich erwarte dich so sehr.  
ich erwarte dich so sehr.  
Komme, komm, Geselle mein.

Süßer, rosenfarbener Mund,  
komm und mache mich gesund!  
komm und mache mich gesund,  
süßer, rosenfarbener Mund.

*Come, come my mistress,  
I entreat you sore,  
I entreat you sore,  
come, come my mistress.*

*Sweet, rosy-hued mouth,  
come and make me well,  
come and make me well,  
sweet, rosy-hued mouth.*

## Secondo

Were diu werlt alle min / Were all the World mine

$\frac{4}{4}$  **Allegro molto** (♩=138)  
**f**

5  
*sempre*

11  
**p**

17 *poco ritenuto* *a tempo* *stent.*  
**ff**

23 *a tempo*

## Primo

## Were diu werlt alle min / Were all the World mine

$\frac{4}{4}$  Allegro molto ( $\text{♩}=138$ )

4

13

*p* *ff* *poco ritenuto* *sempre marcato*

19

*a tempo* *stent.* *a tempo*

24

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.

Wäre auch die Welt ganz mein  
von dem Meer bis an den Rhein,  
gerne ließe ich sie fahren,  
wenn die Königin von Engelland  
läge in meinen Armen.

*Were all the world mine  
from the sea to the Rhine,  
I would starve myself of it  
so that the queen of England  
might lie in my arms.*