

A Night of Opera and Orchestra, including “Carmina Burana”

Programme

1. Mozart “Violin Concerto in G” K.216 *Mary Eade soloist*
2. Opera selection:
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|--------------------------------------|----------------------|-----------------------|
| Verdi “Chorus of Hebrew Slaves” | (Nabucco) | choir |
| Puccini “O Mio Babbino Caro” | (Gianni Schicchi) | Soprano |
| Donizetti “Chorus of Wedding Guests” | (Lucia) | Tenor, choir |
| Puccini “E Lucevan le Stelle” | (Tosca) | Tenor |
| Mozart “Non Piu Andrai” | (Marriage of Figaro) | Baritone |
| Verdi “Drinking Song” | (Brindisi) | Soprano, Tenor, choir |
- INTERVAL
3. Carl Orff “Carmina Burana”

Programme Notes

I am delighted to welcome back tonight our friends from the Taunton Sinfonietta. Their leader, Mary Eade will be opening our concert with the beautiful Mozart Violin Concerto in G. We will then welcome on stage our professional singers, Krystal Macmillan, Stuart Laing and Jamie Rock to join the choir in a selection of our favourite operatic works. The second half of our concert is Carl Orff’s famous and dramatic Carmina Burana, a setting of 24 medieval poems. I have included the translation from the Latin, Middle High German and old French, it makes for entertaining reading! Many thanks to the choir for learning so many languages. I hope you enjoy our varied mix of works this evening.

Marcus Capel, November 2015

Mozart Violin Concerto No. 3 in G Major, K.216

Mozart completed his third violin concerto in 1775, demonstrating a perfect balance between virtuosic display and thematic content. The first movement allows the soloist to present the themes and motifs, which are then echoed by the orchestra, in particular the oboe. The rich musical texture prepares for the solo cadenza in a masterful way, with the soloists standing out in the surrounding silence with the greatest possible significance.

The mood of the second movement, an adagio in rondo form, is beatific and serene. The totally exposed opening leads the unending melody to float effortlessly over the elegant accompaniment of muted strings.

A rondeau closes the work and is full of surprises. The principal theme is a quick, simple dance that contrasts with the previous movements. Then, as if out of nowhere, the music comes to a full stop and begins again in an unrelated tempo, with a sad little gavotte in serenade style. The music jumps suddenly again to become raucous, with an opportunity for an optional cadenza near the end; the movement closing with a little wave good bye from the woodwinds. Such changes and interruptions were cause for great amusement in Mozart’s audiences!

Operatic Arias and Choruses

“Chorus of the Hebrew Slaves” (Nabucco), Giuseppe Verdi (1813-1901) This is arguably Verdi’s most famous melody and was adapted by the Italians as a song of patriotism shortly after its premier at La Scala opera house in Milan. The words are a paraphrase of Psalm 137 when the Israelites lament the loss of their homeland as part of the story of the Jews living in Babylonian exile in 586 B.C.

“O Mio Babbino Caro” (Gianni Schicchi), Giacomo Puccini (1858–1924)

This famous soprano aria (“Oh My Beloved Father”) is from the opera Gianni Schicchi, being sung by Lauretta after tensions between her father Schicchi and the family of Rinuccio, the boy she loves. It provides an interlude expressing lyrical simplicity and single-hearted love in contrast with the atmosphere of hypocrisy, jealousy, double-dealing and feuding in the medieval Florence of Puccini’s only comedy. It provides the only set piece in the through-composed opera.

“Chorus of Wedding Guests” (Lucia di Lammermoor), Gaetano Donizetti (1797-1848)

In 1835, when Lucia premiered in Naples, Donizetti was the rising star of Italian opera. The libretto is by Salvatore Cammarano based on Sir Walter Scott's novel, —The Bride of Lammermoor, with the story set in Scotland in the late 1600's. Lucia is the sister of Enrico Ashton, Lord of Lammermoor; she is secretly in love with a rival peer, Edgardo, master of nearby Ravenswood. Enrico learns of the romance and resolves to break it up by marrying his sister to wealthy Lord Bucklaw. The plot almost succeeds; Edgardo is banished, and Lucia signs the wedding contract. This chorus has the wedding guests celebrating in the hall of Lammermoor Castle; the bridegroom sings his pledge to be one of them, then goes upstairs to join his bride while the celebration continues. The guests sing the jubilant chorus —**Per te d'immenso giubilol** ("For you an immense joy") to celebrate the nuptials. This happy scene terminates when the priest Raimondo tells the horrified guests that Lucia has killed her husband and gone mad. The famous mad scene follows, Lucia dies, and Edgardo, on learning this, kills himself to be with her in death.

“E Lucevan le Stelle” (Tosca) Giacomo Puccini (1858–1924)

This beautiful tenor aria (“And the Stars were Shining”) is from the third act of Puccini's opera Tosca, sung by Mario Cavaradossi, a painter in love with the singer Tosca, while he waits for his execution on the roof of Castel Sant'Angelo. The aria is introduced by a somber clarinet solo. The incipit of the melody (heard in outline earlier in the act, as the sky lightens and the gaoler prepares for the execution) is repeated on the lines "O dolci baci, o languide carezze" ("With sweetest kisses, tenderest caresses"), and also restated in forte in the closing bars of the opera, as Tosca jumps from the ramparts.

“Non Piu Andrai” (Marriage of Figaro) Wolfgang Amadeus Mozart (1756-1791)

"Non più andrai" (“No more gallivanting”) is an aria for bass from Mozart's 1786 opera The Marriage of Figaro, K. 492. The Italian libretto was written by Lorenzo Da Ponte based on a stage comedy by Pierre Beaumarchais, La folle journée, ou le Mariage de Figaro. It is sung by Figaro at the end of the first act as he gives Cherubino mocking advice about his new, harsh, military life from which all luxury, and especially women, will be totally excluded.

“Libiamo, (Brindisi)” from La Traviata, by Giuseppe Verdi (1813-1901)

Our first half closes with this wonderful song, Brindisi being a term for a toasting or drinking song. In this case, the toast is offered by young Alfredo to his hostess, Violetta, to whom he has just been introduced; privately, he thereafter confesses he has had a crush on her for over a year. The jolly mood of the party contrasts with what is to become a less-than-idyllic romance, as the audience soon begins to sense. The 1853 libretto by Francesco Piave is based on a story by Alexandre Dumas, and the locale is outside Paris in about 1840; but even in Verdi's time, liberties were often taken with the era.

Carl Orff (1895 - 1982)

Orff was born in Munich into a musical family, and died there at the age of 86. He studied at the Munich Academy for the Musical Arts and in 1924 he founded a school for gymnastics, rhythm, music and dance, developing the *Orff Schulwerk*, a method of teaching music and movement to young children, using their voices together with tuned and untuned percussion instruments. He was a conductor and a prolific composer of operas and orchestral and choral works, which typically employed a primitive musical language, represented by ostinato, pulsation and direct vocal expression of emotion, with a powerful pagan sensual appeal and physical excitement. Most of his major works, which include versions of Greek tragedies, Bavarian comedies and the fairytales of the Brothers Grimm, were designed as pageants for the stage.

Orff's most famous work is the 1937 “scenic cantata” *Carmina Burana* (“Songs from Beuern”). This work rejects counterpoint, development and all but the most rudimentary harmony, and employs simple rhythms, reiterated short motifs, and plainsong-like declamation. The text was derived from a thirteenth century manuscript found in 1803 at the Benediktbeuern monastery in Bavaria (and therefore known as *Codex Buranus*), written in Medieval Latin, Middle High German and Old French. Of the 240 poems, Orff selected 24, covering a wide range of topics: 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. These racy and sometimes lecherous poems are full of life and vitality, anger, splendidly earthy desires and a revolt against the rigidity of medieval times.

Carmina Burana is structured into five major sections, containing 25 movements in total. Much of the compositional structure is based on the idea of the turning “Fortuna Wheel”. The drawing of the wheel found on the first page of the Burana Codex includes four phrases around the outside of the wheel: “Regnabo, Regno, Regnavi, Sum sine regno” (I shall reign, I reign, I have reigned, I am without a realm). 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” completes this circle, forming a compositional frame for the work through being both the opening and closing movements.

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

1. O Fortuna (O Fortune) *sung in Latin by the choir*
2. Fortune plango vulnera (I bemoan the wounds of Fortune) *sung in Latin by the choir*

I – Primo vere (In Spring)

3. Veris leta facies (The merry face of Spring) *sung in Latin by a small choir*
4. Omnia Sol temperat (The Sun warms everything) *sung in Latin by the Baritone soloist*
5. Ecce gratum (Behold, the pleasant spring) *sung in Latin by the choir*

Uf dem anger (In the Meadow)

6. Tanz – instrumental Dance
7. Floret silva nobilis (The woods are burgeoning) *sung in Latin/Middle High German by the choir*
8. Chramer, gip die varwe mir (Shopkeeper, give me colour) *sung in Middle High German by the choir*
9. a) Reie (instrumental round dance)
- b) Swaz hie gat umbe (Those who go round and round) *sung in Middle High German by the choir*
- c) Chume, chum, geselle min (Come, come, my love) *sung in Middle High German by a small choir*
- d) Swaz hie gat umbe (reprise) (Those who go round and round - reprise) *sung in Middle High German by the choir*
10. Were diu werlt alle min (Were all the world mine) *sung in Middle High German by the choir*

II – In Taberna (In the Tavern)

11. Estuans interius (Burning inside) *sung in Latin by the Baritone*
12. Cignus ustus cantat (The Roast Swan) *sung in Latin by the Tenor and male choir*
13. Ego sum abbas Cucaniensis (I am the abbot of Cockaigne) *sung in Latin by the Baritone and male choir*
14. In taberna quando sumus (When we are in the tavern) *sung in Latin by the male choir*

III – Cour d'amours (Court of Love)

15. Amor volat undique (Love flies everywhere) *sung in Latin by the Soprano and choir (scored for a boys' choir)*
16. Dies, nox et omnia (Day, night and everything) *sung in Latin and Old French by the Baritone*
17. Stetit puella (A girl stood) *sung in Latin by the Soprano*
18. Circa mea pectora (In my heart) *sung in Latin and Middle High German by the Baritone and choir*
19. Si puer cum puellula (If a boy with a girl) *sung in Latin by the Baritone and small male choir*
20. Veni, veni, venias (Come, come, O come) *sung in Latin by the double choirs*
21. In trutina (In the balance) *sung in Latin by the Soprano*
22. Tempus est iocundum (This is the joyful time) *sung in Latin by the Soprano and Baritone and choir (scored boys' choir)*
23. Dulcissime (Sweetest one) *sung in Latin by the Soprano*

Blanziflor et Helena (Blancheflour and Helen)

24. Ave formosissima (Hail, most beautiful one) *sung in Latin by the choir*

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

25. O Fortuna (reprise) (O Fortune – reprise) *sung in Latin by the choir*

Carmina Burana Translation

1. O Fortuna (Chorus) (O Fortune)

O Fortuna velut luna statu variabilis, semper crescit aut decrescit; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciem. Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris. Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsum tangite; quod per sortem sternit fortem, mecum omnes plangite!	O Fortune, like the moon you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; poverty and power it melts them like ice. Fate - monstrous and empty, you whirling wheel, you are malevolent, well-being is vain and always fades to nothing, shadowed and veiled you plague me too; now through the game I bring my bare back to your villainy. Fate is against me in health and virtue, driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the strong man, everyone weep with me!
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2. Fortune plango vulnera (I bemoan the wounds of Fortune)

Fortune plango vulnera stillantibus ocellis quod sua michi munera subtrahit rebellis. Verum est, quod legitur, fronte capillata, sed plerumque sequitur Occasio calvata. In Fortune solio sederam elatus, prosperitatis vario flore coronatus; quicquid enim florum felix et beatus, nunc a summo corru 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 bemoan the wounds of Fortune with weeping eyes, for the gifts she made me she perversely takes away. It is written in truth, that she has a fine head of hair, but, when it comes to seizing an opportunity she is bald. On Fortune's throne I used to sit raised up, crowned with the many-coloured flowers of prosperity; though I may have flourished happy and blessed, now I fall from the peak deprived of glory. The wheel of Fortune turns; I go down, demeaned; another is raised up; far too high up sits the king at the summit - let him fear ruin! for under the axis is written Queen Hecuba.
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PRIMO VERE (SPRING)

3. Veris leta facies (The merry face of spring)

Veris leta facies mundo propinatur, hiemalis acies victa iam fugatur, in vestitu vario Flora principatur, nemorum dulcisono que cantu celebratur. Flore fusus gremio Phebus novo more	The merry face of spring turns to the world, sharp winter now flees, vanquished; bedecked in various colours Flora reigns, the harmony of the woods praises her in song. Ah! Lying in Flora's lap Phoebus once more
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risum dat, hac vario
iam stipate flore.
Zephyrus nectareo
spirans in odore.
Certatim pro bravio
curramus in amore.
Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virgin
iam gaudia millena.

smiles, now covered
in many-coloured flowers,
Zephyr breathes nectar-
scented breezes.
Let us rush to compete
for love's prize. Ah!
In harp-like tones sings
the sweet nightingale,
with many flowers
the joyous meadows are laughing,
a flock of birds rises up
through the pleasant forests,
the chorus of maidens
already promises a thousand joys. Ah!

4. Omnia sol temperat (The sun warms everything)

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,
ad amorem properat
animus herilis
et iocundis imperat
deus puerilis.
Rerum tanta novitas
in solemnibus vere
et veris auctoritas
jubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.
Ama me fideliter,
fidem meam noto:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

The sun warms everything,
pure and gentle,
once again it reveals to the world
April's face,
the soul of man
is urged towards love
and joys are governed
by the boy-god.
All this rebirth
in spring's festivity
and spring's power
bids us to rejoice;
it shows us paths we know well,
and in your springtime
it is true and right
to keep what is yours.
Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul,
I am with you
even when I am far away.
Whosoever loves this much
turns on the wheel.

5. Ecce gratum (Chorus) (Behold, the pleasant spring)

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
flore pratum,
Sol serenat omnia.
Iam cedant tristitia!
Estas redit,
nunc recedit
Hyemis sevitia.
Iam liquescit
et decrescit
grando, nix et cetera;
bruma fugit,
et iam sugit
Ver Estatis ubera;
illi mens est misera,
qui nec vivit,
nec lascivit sub Estatis dextera.
Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut utantur
premio Cupidinis:
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

Behold, the pleasant
and longed-for
spring brings back joyfulness,
violet flowers
fill the meadows,
the sun brightens everything,
sadness is now at an end!
Summer returns,
now withdraw
the rigours of winter. Ah!
Now melts
and disappears
ice, snow and the rest,
winter flees,
and now spring sucks at summer's breast:
a wretched soul is he
who does not live
or lust
under summer's rule. Ah!
They glory
and rejoice
in honeyed sweetness
who strive
to make use of
Cupid's prize;
at Venus' command
let us glory
and rejoice
in being Paris' equals. Ah!

UF DEM ANGER

6. Tanz (Dance)

7. Floret silva nobilis (The woods are burgeoning)

(Chorus)
Floret silva nobilis
floribus et foliis.
(Small Chorus)

The noble woods are burgeoning
with flowers and leaves.

Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?
(Chorus)

Floret silva undique,
nah min gesellen ist mir we.
(Small Chorus)

Gruonet der walt allenthalben,
wa ist min geselle else lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?

Where is the lover
I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!

The woods are burgeoning all over,
I am pining for my lover.

The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

8. Chramer, gip die varwe mir (Shopkeeper, give me colour) (Semi-Chorus)

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
lat mich iu gevallen!
Minnnet, tugentliche man,
minneclieche frouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen
Seht mich an
jungen man!
lat mich iu gevallen!
Wol dir, werit, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an,
jungen man!
lat mich iu gevallen!

Shopkeeper, give me colour
to make my cheeks red,
so that I can make the young men
love me, against their will.
Look at me,
young men!
Let me please you!
Good men, love
women worthy of love!
Love ennobles your spirit
and gives you honour.
Look at me,
young men!
Let me please you!
Hail, world,
so rich in joys!
I will be obedient to you
because of the pleasures you afford.
Look at me,
young men!
Let me please you!

9. Reie (Round dance)

Swaz hie gat umbe
Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!
Chume, chum, geselle min
Chume, chum, geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum, geselle min.
Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt,
suzer rosenvarwer munt

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!

Come, come, my love,
I long for you,
I long for you,
come, come, my love.
Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

Swaz hie gat umbe

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

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!

10. Were diu werlt alle min (Were all the world mine)

Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen 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.

IN TABERNA

11. Estuans interius (Burning Inside)

Estuans interius
ira vehementi
in amaritudine
loquor 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,

Burning inside
with violent anger,
bitterly
I speak to my heart:
created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.
If it is the way
of the wise man
to build
foundations on stone,

stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.
Mihi cordis gravitas
res videtur gravis;
iocis est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.
Via lata gradior
more iuventutis
implicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

the I am a fool, like
a flowing stream,
which in its course
never changes.

I am carried along
like a ship without a steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.
The heaviness of my heart
seems like a burden to me;
it is pleasant to joke
and sweeter than honeycomb;
whatever Venus commands
is a sweet duty,
she never dwells
in a lazy heart.
I travel the broad path
as is the way of youth,
I give myself to vice,
unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation,
my soul is dead,
so I shall look after the flesh.

12. Cignus ustus cantat (The Roast Swan)

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

(Male chorus)

Miser, miser!
modo niger
et ustus fortiter!

(Tenor)

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

(Male Chorus)

Miser, miser!
modo niger
et ustus fortiter!

(Tenor)

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

(Male Chorus)

Miser, miser!
modo niger
et ustus fortiter!

Once I lived on lakes,
once I looked beautiful
when I was a swan.

Misery me!
Now black
and roasting fiercely!

The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up.

Misery me!
Now black
and roasting fiercely!

Now I lie on a plate,
and cannot fly anymore,
I see bared teeth:

Misery me!
Now black
and roasting fiercely!

13. Ego sum abbas (I am the abbot)

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me out at the
tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will
call out:

(Baritone and Male Chorus)

Wafna, wafna!
quid fecisti sors turpassi
Nostre vite gaudia
abstulisti omnia!

Woe! Woe!
what have you done, vilest Fate?
the joys of my life
you have taken all away!

14. In taberna quando sumus (When we are in the tavern)

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,

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat.
What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.
Some gamble, some drink,

quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem

sed pro Baccho mittunt sortem:

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.
Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordantiis,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.
Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit 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 sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the name of
Bacchus.
First of all it is to the wine-merchant
the the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood,
Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.
The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,
The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.
Six hundred pennies would hardly
suffice, if everyone
drinks immoderately and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the
book of the righteous.

me fay planszer milies,
pectus habet glacies.
A remender
statim vivus fierem
per un baser.

makes me weep a thousand times,
your heart is of ice.
As a cure,
I would be revived
by a kiss.

17. Stetit puella (A girl stood)

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

A girl stood
in a red tunic;
if anyone touched it,
the tunic rustled.
Eia!
A girl stood
like a little rose:
her face was radiant
and her mouth in bloom.
Eia!

18. Circa mea pectora (In my heart)

(Baritone and Chorus)

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet,
Manda liet
min geselle
chumet niet.
Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Manda liet
Manda liet,
min geselle
chumet niet.
Vellet deus, vallet dii
quod mente proposui:
ut eius virginea
reserassem vincula.
Manda liet,
Manda liet,
min geselle
chumet niet.

In my heart
there are many sighs
for your beauty,
which wound me sorely. Ah!
Mandaliet,
mandaliet,
my lover
does not come.
Your eyes shine
like the rays of the sun,
like the flashing of lightning
which brightens the darkness. Ah!
Mandaliet,
mandaliet,
my lover
does not come.
May God grant, may the gods grant
what I have in mind:
that I may loose
the chains of her virginity. Ah!
Mandaliet,
mandaliet,
my lover
does not come.

19. Si puer cum puellula (If a boy with a girl)

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescente
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labii

If a boy with a girl
tarries in a little room,
happy is their coupling.
Love rises up,
and between them
prudery is driven away,
an ineffable game begins
in their limbs, arms and lips.

20. Veni, veni, venias (Come, come, O come)

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

Come, come, O come
Come, come, O come,
do not let me die,
hyrcra, hyrcra, nazaza,
trillirivos!
Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!
redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

21. In truitina (In the balance)

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

In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

III. COUR D'AMOURS

15. Amor volat undique (Cupid flies everywhere)

Amor volat undique,
captus est libidine.
Iuvenes, iuencule
coniunguntur merito.
(Soprano)

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

fit res amarissima.

Cupid flies everywhere
seized by desire.
Young men and women
are rightly coupled.

The girl without a lover
misses out on all pleasures,
she keeps the dark night
hidden
in the depth of her heart;

it is a most bitter fate.

16. Dies, nox et omnia (Day, night and everything)

Dies, nox et omnia
michi sunt contraria;
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.
O sodales, ludite,
vos qui scitis dicite
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honur.
Tua pulchra facies

Day, night and everything
is against me,
the chattering of maidens
makes me weep,
and often sigh,
and, most of all, scares me.
O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am,
great is my grief,
advise me at least,
by your honour.
Your beautiful face,

22. Tempus es iocundum (This is the joyful time)

Tempus es iocundum,
o virgines,
modo congaudete
vos iuvenes.
(Baritone)
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.
(Women)
Mea me confortat
promissio,
mea me deportat
(Soprano and boys)
Oh, oh, oh
totus floreo
iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.
(Men)
Tempore brumali
vir patiens,
animo vernali
lasciviens.
(Baritone)
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.
(Women)
Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
(Soprano and Boys)
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.
(Chorus)
Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.
(Baritone, Boys and Chorus)
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.

This is the joyful time,
O maidens,
rejoice with them,
young men!
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
I am heartened
by my promise,
I am downcast by my refusal
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
In the winter
man is patient,
the breath of spring
makes him lust.
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
My virginity
makes me frisky,
my simplicity
holds me back.
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
Come, my mistress,
with joy,
come, come, my pretty,
I am dying!
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!

nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.
Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.
Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.
Fate - monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is in vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.
Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everybody weep with me!

23. Dulcissime (Sweetest one)

Dulcissime,
totam tibi subdo me!
Blanziflor Et Helena

Sweetest one! Ah!
I give myself to you totally!

24. Ave formosissima (Hail, most beautiful one)

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

Hail, most beautiful one,
precious jewel,
Hail, pride among virgins,
glorious virgin,
Hail, light of the world,
Hail, rose of the world,
Blanchefleur and Helen,
noble Venus!

Fortuna Imperatrix Mundi

25. O Fortuna (O Fortune)

O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis

O Fortune,
like the moon
you are changeable,
ever waxing
and waning;
hateful life

