

Vashon Island Chorale, January–May 2016

Carmina Burana Score Markings

This document includes markings to add to your score, and also general comments about each movement.

- We will sing in a medieval Germanic Latin. This is *not* the same as modern Germanic Latin, especially as regards vowels. Nor is it the same as the standard Italianate Latin that most American choirs (including us) usually sing. In fact, in the vowels it is closer to Italianate than Germanic. This document includes some of the most crucial differences, which is to say that you can, for the most part, safely sing Italianate Latin, but with the changes indicated herein.
- Your scores include rehearsal numbers in large squares. As these are only periodically placed, and I will be conducting from the full score rather than your vocal score, please input measure numbers to facilitate rapid rehearsals. The measure numbers are given below.
- Markings are given in columns. The first column indicates the measure number. The second column indicates which part(s) the marking applies to. The third column is the marking itself.
- Orff does not use conventional time signatures (like 3/4 or 4/4). Instead, he writes a big indication at the top of the staff, such as 3 over a whole note. In most cases I will beat the rhythm of the bottom note. When I will do differently, I indicate below.
- Sometimes Orff asks for a *coro piccolo*, or a small choir extracted from the full choir. We will disobey Orff's directive. You will all sing everything.
- Always roll or flip the "r".
- Always divide as is written in your score, unless otherwise indicated below.

1. O Fortuna

Measure numbers: p.5 (the first page of music): m.1, 5 / p.6: m.10,15 / p.7: m.20, 25 / p.8: m.30, 35 / p.9: m.40, 45 / p.10: m.50, 55 / p.11: m.60, 64 / p.12: m.69, 74 / p.13: m.79, 84 / p.14: m.89, 93 / p.15: m.97

1	SATB	I will conduct in half notes, rather than the whole notes indicated.
1	SATB	Change "-na" to quarter note followed by quarter rest. There will be a slight pause before the next downbeat.
2	SATB	Change "-na" to quarter note followed by quarter rest. There will be a slight pause before the next downbeat.
3	SATB	Watch be carefully at the <i>poco stringendo</i> , which will speed up gradually.
4	SATB	Watch me for the cut-off of the fermata. Add a fermata to the closing barline.
5	SATB	Mark this as "Verse 1". Through the rest of this movement, whenever a half note is marked with both a staccato (•) <i>and</i> a tenuto (—), you will shorten it to a quarter note followed by a quarter rest. You may not find it necessary to write all of these rests in your score if the written tenuto suffices for you. Also, place the final consonant of each staccato note exactly on that rest. Use the syllabication that is written, unless I indicate otherwise. For example, for the word "semper", the first syllable is "sem-", with the "m" on the quarter rest we have added. The next syllable is "-per", beginning with the "p" and ending with the "r" on the new rest.

6	SATB	The syllable “cres-“ ends with an “s” sound. This “s” goes on the new rest we are adding to this note because it is both staccato and tenuto. The syllable “-cis” is pronounced “tsees”.
8	SATB	The syllable “-cres-“ ends with an “s” sound. The syllable “-cis” is pronounced “tsees”.
10–11	SATB	Note that “te-sta-“ are just tenuto, and are thus connected to the next syllable. However, the “-bi-“ is again marked staccato, so it becomes a quarter note followed by a quarter rest.
19	SATB	The syllable “-ci-“ is pronounced “tsee”.
21	SATB	The syllable “-ge-“ is pronounced with a hard “g” sound, as in “get”.
23	SATB	Change the syllabication of “potestatem” to “po – te – sta – tem”.
25	SATB	Remove the “s” from the syllable “dis-“
27	SATB	The syllable “-ci-“ is pronounced “tsee”.
29	SATB	Mark this as “Verse 2”. Remove the “m” of the syllable “im-“. Note a reminder that our dynamic is still pp .
31	SATB	Change the syllabication of “inanis” to “i – na – nis”.
42	SATB	Remove the “s” in the syllable “dis-“.
45	SATB	Change to syllabication to: “o-“, then “-bum-“.
49	SATB	The “ch” is pronounced as an ich-laut. We will review how this sounds in rehearsal. For those who want to learn some International Phonetic Alphabet, this is indicated as [ç].
50	SATB	This word will be pronounced “kwo – kweh”. If you are familiar with Germanic Latin, note that this is different than you would expect.
59	SATB	The syllable “sce-“ is pronounced “tseh”.
60	SATB	Take a quarter rest out of this note.
61	SATB	Mark this as “Verse 3”. Note that you are suddenly f . Also, the staccatos stop, so everything is strongly marked, but connected to the next note. That said, add a glottal stop between the two “s”s in “Sors _ sa-“.
65	SATB	Another ich-laut in “michi”.
77	SATB	Pronounce the “h” in “Hac”. From this point to the end of the movement, sopranos
78	SATB	Pronounce the “h” in “hora”.
85	SATB	Pronounce “qu” as “kw”.
90–92	SATB	Strongly mark the marcato articulation in your part.
92	SATB	Pronounce the “g” as a hard “g”, as in “geese”.
101	SATB	Add a <i>crescendo</i> in this final measure.

2. Fortune plango vulnera

Measure numbers: p.15, bottom system: m.1 / p.16: m.5, 9, 13 / p.17: m.16, 19 / p.18: m.22, 25, 30

Note that m.17–24 is an exact reproduction of m.9–16, but adding sopranos and altos, and as a different dynamic.

Tenors and basses may wish to write in a repeat sign at m.17, returning to m.9, but being aware of the changes. That will save you from turning two pages back at the end of p.18.

1	T	Tenors, sing with the basses in m.1–8.
1	TB	The parenthetical slur above the first two notes applies only to the second verse, when these notes are sung with only one syllable. The second note will still be staccato.
2–3	TB	Remove the slurs, and add staccato for every quarter note.
2	TB	Change the half note of “-ra” to a quarter note followed by a quarter rest. (This, and similar instructions below, apply to every verse even though I give only the first verse as an example.)
3	TB	In the first verse, the syllable “-cel-“ is pronounced as “tsel”. In the third verse, the syllable “-scen-“ is pronounced “tsen”.
4	TB	Change the half note “-lis” to a quarter note followed by quarter rest.

5	TB	In the first verse, “-chi” is pronounced with an <i>ich-laut</i> .
7	TB	In the first verse, pronounce the “h” in “-hit”. In the third verse, change the syllabication of “ex-al-” to “e – xal – ”.
8	TB	Change the half note “-lis” to a quarter note followed by quarter rest.
9	TB	In the first verse, “quod” is pronounced “kwod” In the second verse, “quic-quid” is pronounced “kwee – kweed”.
10	TB	Add a slur from the whole note “-tur” to the downbeat. Do not take a breath here. In the first verse, the syllable “-gi-” is pronounced with a hard “g”, as in “geese”. In the third verse, the syllable “-ce” is pronounced as “tseh”.
11	TB	In the first verse, remove the “l” from “-pil-”.
12	TB	Take a quarter rest out of the whole note “-ta”.
13	TB	In the second verse, remove the “m” from “sum-”.
14	TB	Add a slur from the whole note “-tur” to the downbeat. Do not take a breath here. In the second verse, remove the “r” from “cor-”. In the third verse, the syllable “-gi-” is pronounced with a hard “g”, as in “geese”.
15	TB	In the first verse, cross out the “c” in “Oc-”. The syllable “-sio” is pronounced “zio”, moving quickly through the “i” to an “o”.
16	TB	Take a quarter rest out of the whole note “-ta”. In the third verse, the syllable “-gi-” is pronounced with a hard “g”, as in “geese”.
17	SATB	In the first verse, “quod” is pronounced “kwod” In the second verse, “quic-quid” is pronounced “kwee – kweed”.
18	SATB	Add a slur from the whole note “-tur” to the downbeat. Do not take a breath here. In the first verse, the syllable “-gi-” is pronounced with a hard “g”, as in “geese”. In the third verse, the syllable “-ce” is pronounced as “tseh”.
19	SATB	In the first verse, remove the “l” from “-pil-”.
20	SATB	Take a quarter rest out of the whole note “-ta”.
21	SATB	In the second verse, remove the “m” from “sum-”.
22	TB	Add a slur from the whole note “-tur” to the downbeat. Do not take a breath here. In the second verse, remove the “r” from “cor-”. In the third verse, the syllable “-gi-” is pronounced with a hard “g”, as in “geese”.
23	TB	In the first verse, cross out the “c” in “Oc-”. The syllable “-sio” is pronounced “zio”, moving quickly through the “i” to an “o”.
24	TB	In the third verse, the syllable “-gi-” is pronounced with a hard “g”, as in “geese”.

3. Veris leta facies

Measure numbers: p.19: m.1, 6, 9 / p.20: m.12, 15 / p.21: m.20, 23 / p.22: m.26, 30 / p.23: m.32, 36 / p.24: m.39, 42 / p.25: m.46, 48

4	SATB	Mark this as “Verse 1”.
6	SATB	This marked to be sung by a <i>coro piccolo</i> , or a small choir that is a subset of the full choir. We will disobey Orff’s direction: you will all sing this movement.
6	AB	In “facies”, change “-es” to half note and quarter rest. The “-ci-” is pronounced “tsee”. Watch for the cut-off of the final fermata.
9	AB	In “acies”, change “-es” to half note and quarter rest. The “-ci-” is pronounced “tsee”. In the word “iam”, move quickly through the “ee” to sustain the “ah”. Watch for the cut-off of the final fermata.
13	ST	Change the word “Phebus” to “Flora”. The syllable “-ci-” is pronounced “tsee”.

14	ST	Pronounce “-ci-“ as “tsee”. Pronounce “-so-“ as “zoh”. Pronounce “que” as “kweh”. The breath mark will be quick, just a little out of tempo.
15	ST	Pronounce “ce-“ as “tseh”. Watch for the brief cut-off at the end of the measure.
16–19	ST	Stagger your breathing until the cut-off.
20	SATB	Mark this as “Verse 2”.
22	AB	Pronounce “-sus” as “zoos”. In the word “gremio”, take a quarter rest out of “-o”. Watch for the cut-off of the final fermata.
25	AB	Pronounce “-sum” as “zoom”. In the word “vario”, take a quarter rest out of “-o”. In the word “iam”, move quickly through the “ee” to sustain the “ah”.
28	ST	Pronounce “Zephyrus” thus: “dzeh-fü-roos”. Note that the “y” is like the German “ü”. Take a quarter rest out of the final “-o”.
29	ST	Take a quarter rest out of the final “-re”.
30	ST	Pronounce “cer-“ as “tseh(r)”. The breath mark will be quick, just a little out of tempo.
31	ST	Watch for the brief cut-off at the end of the measure.
32–35	ST	Stagger your breathing until the cut-off.
36	SATB	Mark this as “Verse 3”.
38	AB	Pronounce “Cytharizat” as “tsü – tah – ree – tsat”. In “cantico”, change “-co” to half note and quarter rest. Pronounce “-cis” as “tsees”. Watch for the cut-off of the final fermata.
41	AB	In “vario”, change “-o” to half note and quarter rest. In the word “iam”, move quickly through the “ee” to sustain the “ah”. Watch for the cut-off of the final fermata.
44	ST	Pronounce “ce-“ as “tseh”. Change “-um” to half note and quarter rest.
45	ST	Change “-na” to half note and quarter rest.
46	ST	Pronounce “cho-“ as “koh”. Pronounce “-gi-“ with a hard “g”, as in “geese”. The breath mark will be quick, just a little out of tempo. In the word “iam”, move quickly through the “ee” to sustain the “ah”.
47	ST	Pronounce “gaudia” thus: In “gau-“, sustain the “ah”, moving to the “u” at the very end. In “-dia”, move quickly through the “ee” to sustain the “ah”. Watch for the brief cut-off at the end of the measure.
48–51	ST	Stagger your breathing until the cut-off.
END	SATB	You will sit down after this movement. Turn immediately to #5, on p.28.

4. Omnia sol temperat — NO CHORUS

5. Ecce gratum

Measure numbers: p.28: m.1, 5 / p.29: m.10, 14 / p.30: m.20, 25 / p.31: m.30, 35 / p.32: m.41, 45 / p.33: m.50, 54 / p.34: m.60, 65 / p.35: m.70, 75 / p.36: m.81, 85 / p.37: m.90, 94 / p.38: m.100, 105 / p.39: m.110, 115

1	SATB	Watch me for the cue to stand.
1	T	Pronounce “Ecce” as “eh-tseh”. Place the grace note in “gra-“ right on the beat, i.e. on my cue. I will cue the breath mark.
2	SATB	In this movement, every note that is marked with a staccato, or a staccato with a marcato, will be very short. Those marked with a staccato and tenuto will be sustained somewhat but cut short.
2	TB	In the syllable “ec-“, remove the “c”. Pronounce “-ce” as “tseh”.
4	TB	Pronounce “-cit” as “tseet”.

5	TB	Take a quarter rest out of “-a”. This note is not staccato, but we will breathe.
6	SATB	In the syllable “ec-“, remove the “c”. Pronounce “-ce” as “tseh”.
8	SATB	Pronounce “-cit” as “tseet”.
9	SATB	Take a quarter rest out of “-a”. This note is not staccato, but we will breathe.
10	SATB	This phrase will be <i>molto legato</i> . In the indication above, the Italian word <i>sciolto</i> can mean “melted”, “loose”, “untied”, or even “dissolved”.
13	SATB	Take a quarter rest out of “-a”. Tenors and basses, watch carefully for the tempo change.
14	TB	Pronounce “ce-“ as “tseh”.
15	TB	Note that the first note is <i>not</i> marked staccato. Change “-a” to quarter note and quarter rest.
16	TB	Change the syllabication of “redit” to “re – dit”. Also in m.22, 26
17	TB	Pronounce “-ce-“ as “tseh”.
18	TB	Pronounce “Hy-“ as “hü”, with a German “ü”.
19	TB	Pronounce “-ti” as “tsee”. Change “-a” to quarter note and quarter rest.
20	SATB	Pronounce “ce-“ as “tseh”.
21	SATB	Note that the first note is <i>not</i> marked staccato. Change “-a” to quarter note and quarter rest.
22	SATB	Change the syllabication of “redit” to “re – dit”. Also in m.26 and 28 (for TB).
23	SATB	Pronounce “-ce-“ as “tseh”.
24	SATB	Pronounce “Hy-“ as “hü”, with a German “ü”.
25	SATB	Pronounce “-ti” as “tsee”. Change “-a” to quarter note and quarter rest.
27	SATB	Pronounce “-ce-“ as “tseh”.
29	SATB	Pronounce “-ce-“ as “tseh”.
30	SATB	Pronounce “Hy-“ as “hü”, with a German “ü”.
31	SATB	Pronounce “-ti” as “tsee”. Change “-a” to quarter note and quarter rest. Watch for the <i>poco ritardando</i> .
39	SATB	Accent the downbeat very briefly, then cut off immediately.
41	SATB	Mark this as “Verse 2”. This is slightly faster than the beginning was.
41	T	In the word “iam”, move quickly through the “ee” to sustain the “ah”. Pronounce “liquescit” as: “lee – kwehs – tseet”. The grace note of “-ques-” will be on the beat. Watch my brief cut-off at the barline.
42	TB	In the word “iam”, move quickly through the “ee” to sustain the “ah”. Pronounce “liquescit” as: “lee – kwehs – tseet”.
43	TB	Pronounce “-cres-cit” as “krehs – tseet”.
45	TB	Pronounce “ce-“ as “tseh”. Change “-ra” to quarter note and quarter rest.
46	SATB	In the word “iam”, move quickly through the “ee” to sustain the “ah”. Pronounce “liquescit” as: “lee – kwehs – tseet”.
47	SATB	Pronounce “-cres-cit” as “krehs – tseet”.
49	SATB	Pronounce “ce-“ as “tseh”. Change “-ra” to quarter note and quarter rest.
50	SATB	Again, this is <i>molto legato</i> , and “melted”. Pronounce “-git” with a hard “g”, as in “geese”.
51	SATB	In the word “iam”, move quickly through the “ee” to sustain the “ah”. Pronounce “-git” with a hard “g”, as in “geese”.
53	SATB	Take a quarter rest out of “-ra”. Tenors and basses, watch carefully for the new tempo.
54	TB	Remove the “l” from “il-“.
55	TB	Pronounce “-se” as “zeh”. Change “-ra” to quarter note and quarter rest.
57	TB	Pronounce “lascivit” as “lahs – stee – vit”.
58	TB	Change the syllabication of “Estatís” to “E – sta – tis”.
59	TB	Change “-ra” to quarter note and quarter rest.
60	SATB	Remove the “l” from “il-“.
61	SATB	Pronounce “-se” as “zeh”. Change “-ra” to quarter note and quarter rest.
63	SATB	Pronounce “lascivit” as “lahs – stee – vit”.
64	SATB	Change the syllabication of “Estatís” to “E – sta – tis”. Also in m.70.
65	SATB	Change “-ra” to quarter note and quarter rest.
67	SATB	Pronounce “lascivit” as “lahs – stee – vit”.

69	SATB	Pronounce “lascivit” as “lahs – stee – vit”.
70	SATB	Watch for the <i>poco ritardando</i> .
71	SATB	Change “-ra” to quarter note and quarter rest.
79	SATB	Accent the downbeat very briefly, then cut off immediately.
81	SATB	Mark this as “Verse 3”. This is slightly faster even than Verse 2.
81	T	The grace note of “-an-” will be on the beat.
82	TB	Note that this time we are not staccato, just accented.
85	TB	Pronounce “-ce-” as “tseh”. Take a quarter rest out of “-nis”.
89	SATB	Pronounce “-ce-” as “tseh”. Take a quarter rest out of “-nis”.
90	SATB	Again, this is <i>molto legato</i> , melted.
92	SATB	Pronounce “Cu-” as “koo”.
94	TB	In the syllable “ius-”, remove the “s”.
95	TB	Pronounce “Cy-” as “tsü”, with a German “ü”. Connect from “-dis” to the next downbeat.
98	TB	In the syllable “es-”, remove the “s”.
99	TB	Change “-dis” to quarter note and quarter rest.
100	SATB	In the syllable “ius-”, remove the “s”.
101	SATB	Pronounce “Cy-” as “tsü”, with a German “ü”. Connect from “-dis” to the next downbeat.
104	SATB	In the syllable “es-”, remove the “s”.
105	SATB	Change “-dis” to quarter note and quarter rest.
110	SATB	Watch for the <i>poco ritardando</i> .
111	SATB	Change “-dis” to quarter note and quarter rest.
119	SATB	Accent the downbeat very briefly, then cut off immediately.
END	SATB	Watch me for the cue to sit.

6. Tanz — NO CHORUS

7. Floret silva

Measure numbers: p.43: m.1, 7 / p.44: m.14, 21 / p.45: m.30, 38 / p.46: m.48, 55 / p.47: m.61, 68, 76 / p.48: m.85, 91 / p.49: m.98, 104 / p.50: m.112, 119 / p.51: m.127, 135 / p.52: m.141, 146 / p.53: m.153, 160

1	SATB	Watch me for the cue to stand.
1	SATB	Mark this as “Verse 1”. Note the staccato on “-ret” here and the next two measures.
5	SATB	Add staccato to “-lis”.
9	SATB	Add staccato to “-lis”.
10	SATB	Suddenly <i>p</i> and <i>legato</i> .
11	SATB	Cut the “-bus” short by an eighth rest. Also in m.13 and m.15
12	SATB	Take a quarter rest at the end of the bar. Also in m.13
55	T	Note the <i>diminuendo</i> .
85	SATB	Mark this as “Verse 2”. Note the staccato on “-ret” here and the next two measures.
89	SATB	Add staccato to “-que”.
93	SATB	Add staccato to “-que”.
94	SATB	Note that the text shifts to German. Follow standard German diction rules, with exceptions I mark here. There is also a transliteration in the pronunciation guide I sent. Pronounce “mime” as “meem”.
95	SATB	Add staccato to “-len”. Also in m.97 and 99.
100	SATB	The vowel of “ist” is “ih”, not “ee”. Take a quarter rest at the end of the bar. Also in m.101.

103	SATB	Pronounce “wê” similar to “way”, without closing to the final diphthong. (This is a diction exception.)
107	B	After this measure, please turn to p.54 right away. You do not sing again until then.
139	T	Note the <i>diminuendo</i> .
142	T	After this measure, please turn the page right away.

8. Chramer, gip die varme mir

Measure numbers: p.54: m.1, 5, 9 / p.55: m.13, 18 / p.56: m.22, 27

12	ATB	The indication <i>a bocca chiusa</i> , i.e., “with closed mouth”, i.e., humming on “m”.
12	TB	Second tenors, sing the first bass part. All baritones sing the middle bass part.
23	T	Take a quarter rest.
END	SATB	Watch me for the cue to sit.

9a. Reie — NO CHORUS

9b. Swaz hi gat umbe

Measure numbers: p.58: m.1, 8, 14 / p.59: m.20, 27

1	SATB	Watch me for the cue to stand.
1+	SATB	For the pronunciation of these words, see the pronunciation guide document.
23	SATB	I will show you every eighth note.

9c. Chume, chum, geselle min

Measure numbers: p.60: m.1, 8 / p.61: m.15, 22, 29 / p.62: m.37, 45

1+	ATB	I will show you every eighth note.
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9d. Swaz hie gat umbe

Measure numbers: p.62 (bottom system): m.1 / p.62: m.8, 14 / p.63: m.20, 27

1+	SATB	For the pronunciation of these words, see the pronunciation guide document.
23	SATB	I will show you every eighth note.

10. Were diu werlt alle min

Measure numbers: p.65: m.1, 5, 9, 14 / p.66: m.19, 24

1+	SATB	For the pronunciation of these words, see the pronunciation guide document.
9	SATB	Note that sopranos and altos share the top line. Mark which line is yours.

10	SATB	Change “min” to quarter note and quarter rest.
12	SATB	Change “Rin” to quarter note and quarter rest.
14	SATB	Change “-ben” to quarter note and quarter rest.
16	SATB	Change “-ben” to quarter note and quarter rest.
17	SATB	There will be a slight pause before this measure. Note the tempo is slightly slower.
18	SATB	Change “-lant” to eighth note and eighth rest.
19	SATB	Note that the sopranos and altos are now on separate lines. Mark which line is yours. Change “-lant” to eighth note and eighth rest. Be ready for the faster tempo on beat 4.
22	SATB	I will show you every eighth note. The tempo will slow. In the middle of your half note of “ar-“, I will cue the instruments on beat 4. You don’t change until the downbeat, however.
27	SATB	Pronounce “Hei!” as “Hey!”
END	SATB	Watch my cue to sit. Tenors and basses, turn to p.72. Sopranos and altos, turn to p.92.

11. Estuans interius — NO CHORUS

12. Olim lacus colueram — TENORS AND BASSES ONLY

Measure numbers: p.71: m.1, 5, 9 / p.72: m.111, 13, 15, 18

1	TB	Watch me for the cue to stand. You should already have turned to the next page, however.
15	TB	You sing only these three measures. Though the music repeats to the previous page, you should always be looking at this page.
15	TB	The squiggle above the notes indicates a turn. Accent the printed note, then briefly sing the note above it, then return to the printed note and sustain it. This is easier to emulate when I sing it in rehearsal than it is to explain in prose, so if this doesn’t make sense, don’t worry about it.
15	TB	Second tenors, I may ask you to sing the small notes, which merely double the baritone part. I’ll have to hear how the balance works in rehearsal.

13. Ego sum abbas — TENORS AND BASSES ONLY

Measure numbers: p.73: m.1, 2, 4a, 4b, 5 / p.74: m.11, 16

8	TB	Pronounce “Wafna” as “waff – nah”. Note that I must first cue the instruments on beat 3, <i>then</i> you on beat 4. Watch carefully.
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14. In taberna quando sumus — TENORS AND BASSES ONLY

Measure numbers: p.75: m.1, 4, 7 / p.76: m.10, 13, 17 / p.77: m.20, 23, 26 / p.78: m.29, 32, 35 / p.79: m.39, 43, 47 / p.80: m.51, 55, 58 / p.81: m.61, 64, 67 / p.82: m.70, 73, 77 / p.83: m.81, 85, 89

1	TB	This movement has a lot of words. If I had my druthers, you would each speak this text aloud twice, in rhythm, to yourself, every day. Alas, life might get in the way.
3	TB	The marking <i>eccitato</i> means more “agitated” than “excited”, or perhaps even better is “jittery”.
8	TB	Pronounce “-cer-“ as “tsehr”.
10	TB	We have been only staccato, but the final word “audiatur” is marcato.

11	TB	The marking <i>con rumore</i> means “with noise”, i.e. “noisy”, or, I might say, “quasi screamendo.”
20	TB	Pronounce “saccis” as “sah – tsees”.
22	TB	Pronounce “Baccho” as “bah – koh”. In the syllable “mit-“, remove the “t”.
24	TB	Pronounce “Baccho” as “bah – koh”.
25	TB	The tempo is suddenly slightly slower.
29	TB	Now we return to the original tempo.
30	TB	Note the accent on “ter”.
31	TB	Note the accent on “qua-“. Pronounce “-stia-“ moving quickly through the “ee” to the “ah”. Think of it like “-styā”-.
32	TB	Note the accent on “quin-“. Note also the eighth notes in “-delibus de-“
37	TB	The tempo is suddenly slightly slower. In m.37–40, treat every quarter note that is marked with both staccato and tenuto as if it were shortened by a sixteenth rest, unless otherwise noted.
38	TB	Change “-sis” to eighth note and eighth rest.
40	TB	Change “-sis” to eighth note and eighth rest.
41	TB	Now we return to the original tempo. Pronounce “-cies” as “tsee-ehs”, moving quickly to the “eh”. Note in m.41–43, there is a strong accent on the last eighth note of each bar. These are the measures that are hardest to get correct, rhythmically. Practice them often, just speaking aloud to yourself.
44	TB	Pronounce “-gen-“ with a hard “g”, as in “get”.
46	TB	Pronounce “-ge” with a hard “g”, as in “get”. Also in m.48.
55	TB	Here begins the real fun. Again, for us to succeed in this section it will be crucial that you speak the text aloud often. You should each choose which pair of eighth notes you will leave out in order to breathe.
58	TB	Pronounce “-cil-“ as “tsee”. Also remove its final “l”.
60	TB	Pronounce “ni-ger” as “nee – ghehr”, with a hard “g” (as in “get) and a tall “eh” vowel in the second syllable.
63	TB	Note that the <i>crescendo</i> does not begin until now, and it takes only four bars to get from <i>p</i> to <i>f</i> .
64	TB	Pronounce “ignotus” as “eeg – noh – toos”.
66	TB	Pronounce “-sul” as “zool”.
67	TB	Note that now the accents are every two beats, rather than just every downbeat.
70	TB	After you have sung “bibit” many times, suddenly you must sing “bibunt” twice. Write in a reminder at the end of the previous page. Note that the last four notes <i>all</i> are accented.
71	TB	The tempo changes quite a lot over these next four bars. We’ll rehearse them a lot. Remember to watch me carefully here.
71	TB	Pronounce “sex-cen-“ as “sehks – tsehn”.
74	TB	The indication <i>sfrenato</i> means “frenzied” or “unrestrained”. But don’t give everything quite yet.
76	TB	Breathe after “-ta”.
78	TB	Breathe after “-ta”.
80	TB	Pronounce “gen-“ with a hard “g”, as in “get”. Breathe after “-tes”.
82	TB	Pronounce “gen-“ with a hard “g”, as in “get”. Breathe after “-tes”.
83	TB	The indication <i>selvaggio</i> means “savage”. Give more, but one smidgen less than everything you have.
85	TB	Pronounce “ius-“ moving quickly through the “ee” to the “oo”. Note that the word is “iustis”, <i>not</i> “iustus”.
86	TB	Note there is a fermata on the barline. Watch me.
87	TB	The indication <i>scatenato</i> means “unchained”. <i>NOW</i> you give it all you have... but still beautifully.
95	TB	The indication <i>urlante</i> means “yelling” or “howling” or “ululating”. The sound should be rich, deep, well supported, not necessarily on pitch... what Whitman called a “barbaric yawp”.
END	TB	Watch me to cue you to sit. Turn immediately to p.92.

15. Amor volat undique — NO CHORUS

16. Dies, nox et omnia — NO CHORUS**17. Stetit puella** — NO CHORUS**18. Circa mea pectora**

Measure numbers: p.92: m.1, 5 / p.93: m.8, 12 / p.94: m.15, 18 / p.95: 21

1	SATB	Watch me for the cue to stand.
8	TB	Start the crescendo on the downbeat. It arrives to <i>f</i> at the end of m.9. In Verse 1, pronounce “Cir-“ as “tseer”. In Verse 2, pronounce “-cent” as “tsent”. Note that Verse 3 is slightly faster than the first two verses.
9	TB	Change “-ra” to half note and quarter rest.
10	TB	Start at <i>mp</i> , then the crescendo begins on the downbeat. It arrives to <i>f</i> at the end of m.11.
11	TB	Change “-a” to half note and quarter rest.
16	TB	Connect after both statement of “liet”.
17	TB	Change “niet” to eighth note and eighth rest.
19	SA	Change “niet” to eighth note and eighth rest.

19. Si puer cum puellula — TENORS AND BASSES ONLY

Measure numbers: p.95 (second system): m.1, 7, 13 / p.96: m.19, 26, 33, 40, 46, 52

1	TB	Orff indicates elsewhere that this movement is for six soloists. However, I’d like to try it with all of us. If the other TB-only movements take more time, then in early March I’ll hold auditions for a group of six or twelve to sing this movement.
3	B	Remove the breath mark.
5	B	Remove the breath mark. Sustain “-la” to the downbeat.
9	T	Change “-lix” to eighth note and eighth rest.
10	T	Change “-iunc-” to eighth note and sixteenth rest. Pronounce “-iunc-“ moving quickly to the “oo”. Pronounce “-ti-“ as “tsee”.
12	B	Note that in m.1, there was a fermata on the “Si”. But here we move right in time.
14	B	Remove the breath mark.
16	B	Sustain “-la” to the downbeat.
20	T	Change “-lix” to eighth note and eighth rest.
21	T	Change “-iunc-” to eighth note and sixteenth rest. Pronounce “-iunc-“ moving quickly to the “oo”. Pronounce “-ti-“ as “tsee”.
24	B	Pronounce “suscescente” as “soos – krehs – tzen – teh”.
26	B	The Baritone soloist (Andy Krikawa) sings m.26–29. You will enter at “Amore” in m.29
30	B	Pronounce “suscescente” as “soos – krehs – tzen – teh”.
32	B	Andy sings “pariter e medio”. You enter at “avulso” in m.35
37	B	Note the <i>pp</i> on the repetition of “avulso”.
39	B	Andy sings from “fit ludus” through m.43. You enter at “fit” in m.43

46	B	Pronounce “-cer-“ as “tsehr”.
47	B	Connect “-is” to the high “si”. Note the fermata (marked <i>lunga</i> , “long”) on “si”.
51	B	Sustain “-la” to the downbeat.
55	T	Change “-lix” to eighth note and eighth rest.
56	T	This time, do <i>not</i> shorten “-iunc-“. Pronounce “-iunc-“ moving quickly to the “oo”. Pronounce “-ti-“ as “tsee”.

20. Veni, veni, venias

Measure numbers: p.97: m.1, 5 / p.98: m.9, 13 / p.99: m.19 / p.100: m.23 / p.101: m.27 / p.102: m.102 / p.103: m.35

1	SATB	Though this is marked to begin with “Coro II”, we will all sing this beginning.
5	TB	The crescendo goes to f . Sustain “-as” to the downbeat.
8	TB	The crescendo goes to f . Sustain “-as” to the downbeat.
12	TB	The crescendo goes to f . Sustain “-as” to the downbeat.
13	TB	Pronounce “hyrce” as “hur – tseh”. Note that the sopranos and altos have different text.
15	SATB	Pronounce “nazaza” as “nah – dzah – dzah”.
18	SATB	The crescendo arrives to ff .
19	SATB	Note that the choir divides into two choirs: SSATTB and SSATTB. We will sing this section at the first rehearsal. If you have a preference of which choir you would like to sing, let your section leader know immediately after that rehearsal. In order to preserve a suitable balance between the two choirs, we may not be able to accommodate everyone’s preferences, but we will try. To that end, everyone should input the markings for both choirs. After the first rehearsal you will be assigned to a choir for this movement.
19	Ch.1	Immediately the dynamic is down to mf . Pronounce “Pulchra” as “pool – kra”.
20	Ch.1	Pronounce “-ci-“ as “tsee”. Change “-es” to quarter note and quarter rest.
20	Ch.2	Pronounce “nazaza” as “nah – dzah – dzah”. This continues through the end of the movement.
22	Ch.1	Pronounce “-ci-“ as “tsee”. Change “-es” to quarter note and quarter rest.
24	Ch.1	Change “-es” to quarter note and quarter rest.
26	Ch.1	Pronounce “-ci-“ as “tsee”. Change “-es” to quarter note and quarter rest.
28	Ch.1	Change “-or” to quarter note and quarter rest.
30	Ch.1	Change “-or” to quarter note and quarter rest.
32	Ch.1	Change “-or” to quarter note and quarter rest.
33	Ch.1	Change “-per” to eighth note and eighth rest.
END	SATB	Watch me for the cue to sit. Turn the page immediately.

21. In trutina — NO CHORUS

22. Tempus est iocundum

Measure numbers: p.105: m.1, 5 / p.106: m.9, 13 / p.107: m.17, 21 / p.108: m.25, 29 / p.109: m.33, 37 / p.110: m.41, 44 / p.111: m.48, 52 / p.112: m.56, 60 / p.113: m.64 / p.114: m.68

1	SATB	Watch me for the cue to stand. Find your pitch from the end of the preceding movement. Mark this as “Verse 1”.
1	SATB	Pronounce “io-“ moving quickly through the “ee” to the “oh”. Change “-dum” to eighth note and eighth rest.

2	SATB	Change “-dum” to eighth note and eighth rest.
3	SATB	Change the first three statements of “o” to eighth note and eighth rest.
4	SATB	Pronounce “-gi-” with a hard “g”, as in “geese”. This happens twice in this bar. Change the final “-nes” to eighth note and eighth rest.
5	SATB	Change “-te” to eighth note and eighth rest.
6	SATB	Change “-te” to eighth note and eighth rest.
7	SATB	Change the first three statements of “vos” to eighth note and eighth rest.
8	SATB	Pronounce “iu-” moving quickly through the “ee” to the “oo”. Change the final “-nes” to eighth note and eighth rest.
13	SATB	Note that there are <i>five</i> beats in this bar.
14	T	Tenors only, remove your extraneous accent on the second note.
14	SATB	Add staccato to all three statements of “-o”. They will in effect become eighth note and eighth rest.
15	SATB	Mark this as “Verse 2”.
29	SATB	Mark this as “Verse 3”.
29	TB	Change “-li” to eighth note and eighth rest. Also m.30.
32	TB	Pronounce “-ti-” as “tsee”, both times. Change the final “-ens” to eighth note and eighth rest.
33	TB	Change “-li” to eighth note and eighth rest. Also m.34.
35	TB	Pronounce “lasciviens” as “las – tsee – vee – ehns”.
36	TB	Change the final “-ens” to eighth note and eighth rest.
41	TB	Note that there are <i>five</i> beats in this bar.
42	TB	Change the final “-o” to eighth note and eighth rest.
43	SATB	Mark this as “Verse 4”.
57	SATB	Mark this as “Verse 5”. Pronounce “-cel-” as “tseh”. Change “-la” to eighth note and eighth rest.
58	SATB	Pronounce “-cel-” as “tseh”. Change “-la” to eighth note and eighth rest.
60	SATB	In the syllable “gau-”, sustain the “ah” vowel, closing to the “oo” only briefly at the end. Change the final “-o” to eighth note and eighth rest.
61	SATB	Pronounce “pulchra” as “pool – krah”. Change “-ra” to eighth note and eighth rest.
62	SATB	Pronounce “pulchra” as “pool – krah”. Change “-ra” to eighth note and eighth rest.
63	SATB	In the word “iam”, move quickly through the “ee” to sustain the “ah”.
64	SATB	Note that suddenly we go from two systems per page to one. Mark which line is yours. Sopranos have the third line down, altos the fourth, tenors the fifth, and basses the sixth (right above the piano). Change the final “-o” to eighth note and eighth rest.
65	SATB	Take an eighth rest out of the final “oh”.
66	SATB	Take an eighth rest out of “-o”.
67	SATB	Pronounce “-gi-” with a hard “g”, as in “geese”.
68	SATB	Take an eighth rest out of “-o”.
69	SATB	Note there is an <i>accelerando</i> .
70	SATB	Put a staccato on the final “-o”.
END	SATB	You will remain standing even though you do not sing the next movement, which is very short.

23. Dulcissime — NO CHORUS

24. Ave formosissima

Measure numbers: p.115 (second system): m.1 / p.116: m.4, 8 / p.117: m.11, 14

1	SATB	We will most likely adjust the divisi during rehearsal. Second sopranos, be prepared to move to the first alto part. Likewise, second tenors should be prepared to move to the baritone part.
2	SATB	Pronounce “-sis-si-” as “zee – see”.
2	SATB	The middle of this bar has an indication <i>c.p.</i> This means <i>colla parte</i> , or to follow along with whatever another part has. Note that the instruments have a lot of other stuff going on while you sustain this chord. Just watch me for the cut-off. Breathe often! This happens several times in this movement.
3	SATB	Pronounce “gem-” with a hard “g”, as in “get”. Pronounce “-ti-” as “tsee”.
4	SATB	Pronounce “-sa” as “zah”.
6	SATB	Pronounce “-gi-” with a hard “g”, as in “geese”.
8	SATB	Pronounce “-sa” as “zah”.
12	SATB	Pronounce “-sa” as “zah”.
13	SATB	Pronounce “-zi-” as “dzee”. Change “-na” to quarter note and quarter rest.
14	SATB	Pronounce “-zi-” as “dzee”. Change “-na” to quarter note and quarter rest.
15	SATB	For the final two measures, divide as normal (SS / AA / TT / BB).
16	SATB	Pronounce “ge-” with a hard “g”, as in “get”. Pronounce “-sa” as “zah”. Memorize the last “generosa” and turn the page during it. Be ready to move immediately to the final movement, without a break between them.

25. O Fortuna

Measure numbers: p.118: m.1, 5 / p.119: m.10, 15 / p.120: m.20, 25 / p.121: m.30, 35 / p.122: m.40, 45 / p.123: m.50, 55 / p.124: m.60, 64 / p.125: m.68, 72 / p.126: m.76, 80 / p.127: m.84, 88 / p.128: m.93, 97

1	SATB	I will conduct in half notes, rather than the whole notes indicated.
1	SATB	Change “-na” to quarter note followed by quarter rest. There will be a slight pause before the next downbeat.
2	SATB	Change “-na” to quarter note followed by quarter rest. There will be a slight pause before the next downbeat.
3	SATB	Watch be carefully at the <i>poco stringendo</i> , which will speed up gradually.
4	SATB	Watch me for the cut-off of the fermata. Add a fermata to the closing barline.
5	SATB	Mark this as “Verse 1”. Through the rest of this movement, whenever a half note is marked with both a staccato (•) and a tenuto (—), you will shorten it to a quarter note followed by a quarter rest. You may not find it necessary to write all of these rests in your score if the written tenuto suffices for you. Also, place the final consonant of each staccato note exactly on that rest. Use the syllabication that is written, unless I indicate otherwise. For example, for the word “semper”, the first syllable is “sem-”, with the “m” on the quarter rest we have added. The next syllable is “-per”, beginning with the “p” and ending with the “r” on the new rest.
6	SATB	The syllable “cres-” ends with an “s” sound. This “s” goes on the new rest we are adding to this note because it is both staccato and tenuto. The syllable “-cis” is pronounced “tsees”.
8	SATB	The syllable “-cres-” ends with an “s” sound. The syllable “-cis” is pronounced “tsees”.
10–11	SATB	Note that “te-sta-” are just tenuto, and are thus connected to the next syllable. However, the “-bi-” is again marked staccato, so it becomes a quarter note followed by a quarter rest.
19	SATB	The syllable “-ci-” is pronounced “tsee”.
21	SATB	The syllable “-ge-” is pronounced with a hard “g” sound, as in “get”.

23	SATB	Change the syllabication of “potestatem” to “po – te – sta – tem”.
25	SATB	Remove the “s” from the syllable “dis-”
27	SATB	The syllable “-ci-” is pronounced “tsee”.
29	SATB	Mark this as “Verse 2”. Remove the “m” of the syllable “im-”. Note a reminder that our dynamic is still pp .
31	SATB	Change the syllabication of “inanis” to “i – na – nis”.
42	SATB	Remove the “s” in the syllable “dis-”.
45	SATB	Change to syllabication to: “o-”, then “-bum-”.
49	SATB	The “ch” is pronounced as an ich-laut. We will review how this sounds in rehearsal. For those who want to learn some International Phonetic Alphabet, this is indicated as [ç].
50	SATB	This word will be pronounced “kwo – kweh”. If you are familiar with Germanic Latin, note that this is different than you would expect.
59	SATB	The syllable “sce-” is pronounced “tseh”.
60	SATB	Take a quarter rest out of this note.
61	SATB	Mark this as “Verse 3”. Note that you are suddenly f . Also, the staccatos stop, so everything is strongly marked, but connected to the next note. That said, add a glottal stop between the two “s”s in “Sors _ sa-”.
65	SATB	Another ich-laut in “michi”.
77	SATB	Pronounce the “h” in “Hac”. From this point to the end of the movement, sopranos
78	SATB	Pronounce the “h” in “hora”.
85	SATB	Pronounce “qu” as “kw”.
90–92	SATB	Strongly mark the marcato articulation in your part.
92	SATB	Pronounce the “g” as a hard “g”, as in “geese”.
101	SATB	Add a <i>crescendo</i> in this final measure.