



# CARL ORFF

## Carmina Burana (Excerts)

Arranged by Hermann Regner

Piano Duet

Carmina Burana  
Tanz / Dance

Carl Orff  
1895 - 1982  
Arr.: Hermann Regner

2/4 Pesante 3/4 2/4 4/4 Allegro (♩=132) 3/4

ff f

7 4/4 3/4 4/4 3/4 4/4

13 3/4 4/4 3/4 4/4

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

25 4/4 3/4 4/4 3/4 4/4

ff

Primo

# Carmina Burana

## Tanz / Dance

Carl Orff  
1895 - 1982  
Arr.: Hermann Regner

The musical score is written for piano and consists of five systems of music. The time signatures and dynamics are as follows:

- System 1:** Starts with a  $\frac{2}{4}$  time signature, marked **Pesante** and **ff**. It transitions to a  $\frac{3}{4}$  time signature, then back to  $\frac{2}{4}$ , and finally to  $\frac{4}{4}$  marked **Allegro** ( $\text{♩} = 132$ ) and **f**. The system ends with a  $\frac{3}{4}$  time signature.
- System 2:** Begins at measure 7 with a  $\frac{4}{4}$  time signature and **sim.** (sostenuto) marking. It continues with a  $\frac{3}{4}$  time signature, then back to  $\frac{4}{4}$ , and ends with a  $\frac{3}{4}$  time signature.
- System 3:** Begins at measure 13 with a  $\frac{3}{4}$  time signature. It features a **p** (piano) dynamic marking. The system includes a  $\frac{4}{4}$  time signature and ends with a  $\frac{3}{4}$  time signature.
- System 4:** Begins at measure 19 with a  $\frac{3}{4}$  time signature. It includes a  $\frac{2}{4}$  time signature and ends with a  $\frac{3}{4}$  time signature.
- System 5:** Begins at measure 25 with a  $\frac{4}{4}$  time signature and **ff** marking. It includes a  $\frac{3}{4}$  time signature, a  $\frac{4}{4}$  time signature with **sim.** marking, and ends with a  $\frac{3}{4}$  time signature.

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

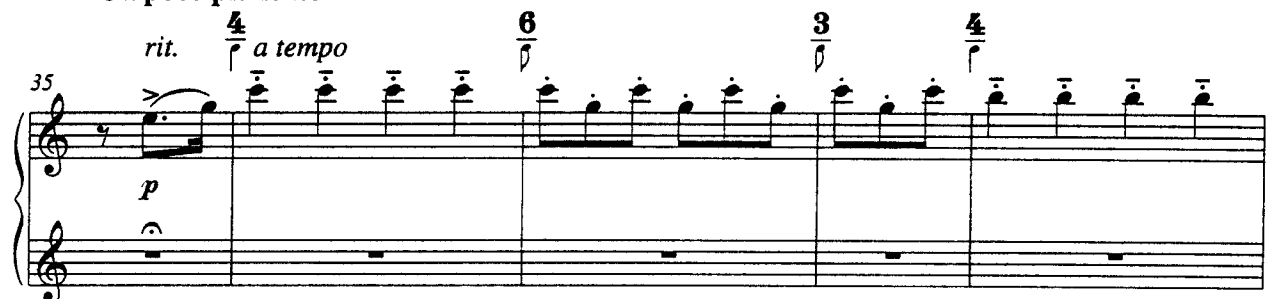
30  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$



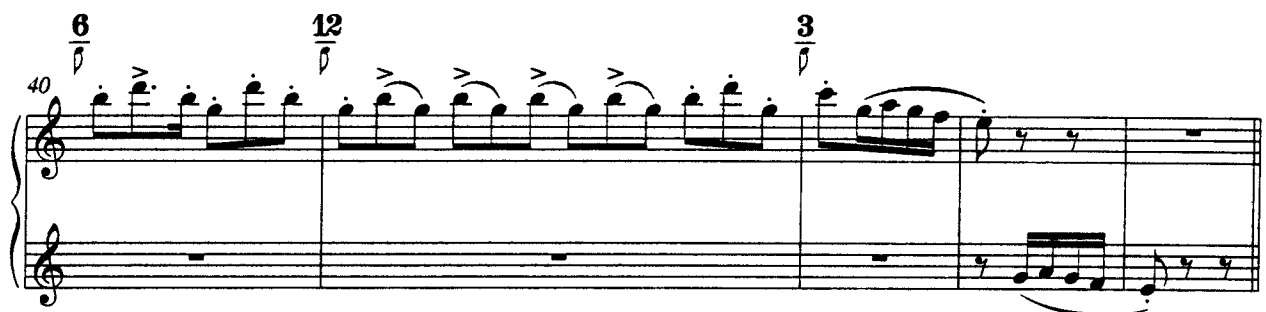
Un poco più lento

35 *rit.*  $\frac{4}{4}$  *a tempo*  $\frac{6}{8}$   $\frac{3}{4}$   $\frac{4}{4}$

*p*

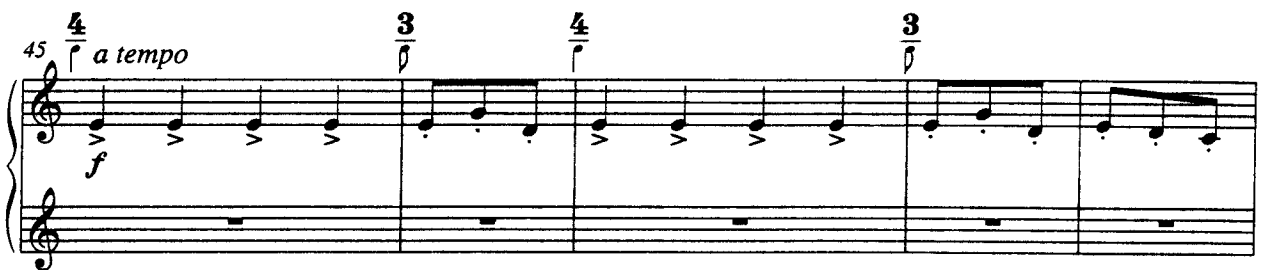


40  $\frac{6}{8}$   $\frac{12}{8}$   $\frac{3}{4}$

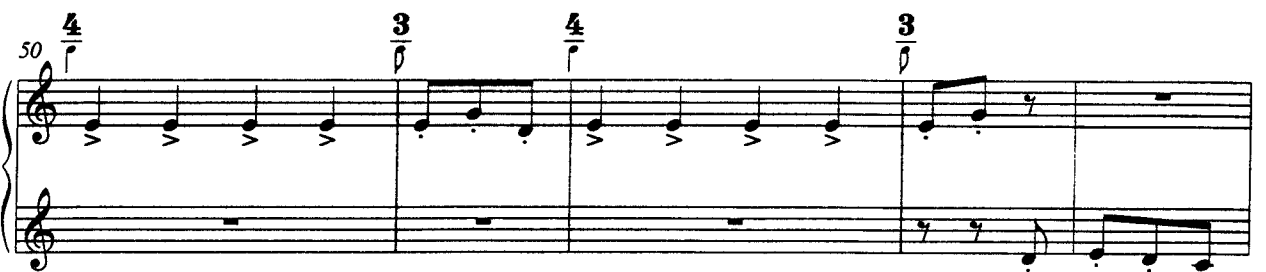


45  $\frac{4}{4}$  *a tempo*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*f*



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



Secondo

55  $\frac{3}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   
*f* *sim.*

60  $\frac{2}{8}$   $\frac{4}{8}$   $\frac{2}{8}$   $\frac{3}{8}$

65  $\frac{4}{8}$  Più mosso  $\frac{3}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   
*ff* *sim.*

70  $\frac{4}{8}$   $\frac{3}{8}$   $\frac{4}{8}$   $\frac{3}{8}$

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

The musical score is written for piano and consists of five systems of music. The first system (measures 55-59) features a treble clef with a key signature of one flat (B-flat). It includes time signature changes from 3/8 to 4/8 and back to 3/8. The melody is marked with accents and a forte (f) dynamic. The second system (measures 60-64) continues the melody with a 2/8 time signature. The third system (measures 65-69) is marked 'Più mosso' and 'ff' (fortissimo), with a 4/8 time signature and a 'sim.' (simile) marking. The fourth system (measures 70-73) continues the 'Più mosso' section. The fifth system (measures 74-78) begins with a 'poco rit.' (poco ritardando) marking, followed by a return to 'a tempo' and a final 'ff' marking. The bass line in the third system features a steady eighth-note accompaniment.

## Primo

55

60

65

**4 Più mosso**

**ff**

**3**

**4 sim.**

**3**

*sim.*

70

74

*poco rit.*

*a tempo*

8

Secondo

Floret silva

3 (♩ = 170) 2 3

7 2 3 3 2 p

15 4/4 mp p 3 2 p

21 3 3

28 2 cullando (♩ = 66) 3 2 poco più mosso pp

35 2 come prima 3 2 poco più mosso pp

The musical score is written for piano and is in G major. It consists of six systems of music. The first system (measures 1-6) begins with a tempo marking of 170 and a 3/4 measure. The second system (measures 7-14) includes a piano (p) dynamic. The third system (measures 15-20) includes mezzo-piano (mp) and piano (p) dynamics. The fourth system (measures 21-27) features a 3/4 measure. The fifth system (measures 28-34) starts with a tempo of 66 (cullando) and includes a piano (pp) dynamic. The sixth system (measures 35-41) includes a piano (pp) dynamic and a tempo change to 'poco più mosso'.



## Primo

## Floret silva

Musical score for "Floret silva" by Primo, measures 1 through 36. The score is written for piano in G major (one sharp) and 2/4 time. The tempo is marked as  $\text{♩} = 176$ . The score is divided into systems of two staves each.

Measures 1-6: First system. Measure 1 has a 3/4 time signature and a forte (*f*) dynamic. Measures 2-6 continue with various rhythmic patterns and dynamics.

Measures 7-14: Second system. Measure 7 has a piano (*p*) dynamic. Measures 8-14 continue with various rhythmic patterns and dynamics.

Measures 15-20: Third system. Measure 15 has a mezzo-piano (*mp*) dynamic. Measures 16-20 continue with various rhythmic patterns and dynamics.

Measures 21-27: Fourth system. Measure 21 has an *espr.* (espressivo) marking. Measures 22-27 continue with various rhythmic patterns and dynamics.

Measures 28-34: Fifth system. Measure 28 has a piano (*p*) dynamic and a tempo marking of  $\text{♩} = 66$ . Measures 29-34 continue with various rhythmic patterns and dynamics.

Measures 35-36: Sixth system. Measure 35 has a piano (*pp*) dynamic. Measures 36 continues with various rhythmic patterns and dynamics.

Secondo

44  $\frac{3}{4}$  (♩. = 84)

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

61 *rit.*

69

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

4 *ff* *f* *p* *pp* *ppp* *mp* *p* *ppp* 1 4 1

The image displays a musical score for a piano piece titled 'Secondo'. The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The tempo is marked as (♩. = 84). The score is divided into five systems, each starting with a measure number: 44, 53, 61, 69, and 75. The first system (measures 44-52) features a 3/4 time signature and dynamics of ff, f, and p. The second system (measures 53-60) includes triplets and dynamics of pp and ppp. The third system (measures 61-68) has a ritardando (rit.) marking and dynamics of mp and p. The fourth system (measures 69-74) starts with pp and features a series of eighth-note patterns. The fifth system (measures 75-82) includes triplets, a 2/4 time signature, and dynamics of ppp, 1, 4, and 1. The score concludes with a double bar line and repeat signs.

## Primo

44  $\frac{3}{4}$  (♩. = 84)

53  $\frac{3}{4}$

59  $\frac{3}{4}$  *dolcissimo*

65 *rit.*  $\frac{3}{4}$   $\frac{3}{4}$

78  $\frac{2}{4}$   $\frac{3}{4}$  *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

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

**4**  
**Quasi andante** (♩=132 - 144)

*fp*

5

9

12 **2** (♩= 60) *poco rit.*  
*pp*

16 **4** **Tempo I** **3** **4** **2** (♩= 60) *poco rit.*  
3 1 6

D.C. (3 Strophen)

## Primo

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

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

**2** *p*

**7**

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

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

**23**  $\frac{2}{4}$  ( $\text{♩} = 60$ ) *p* *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 redden 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!

Reie (Reigen) / Round Dance

Andante poco esitante (♩ = 60 - 66)

1 2 3 5 2 3

6 7 2 rit. a tempo 3 5

11 2 3 7 2 rit. 4 a tempo più andante

16 8 4

20 8 4 2

mp

pp

ppp

(8b)

(8b)

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

Andante poco costante (3/4)

mp

pp

mp

ppp

8

4

2

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

**$\frac{3}{4}$  Allegro molto** ( $\text{♩} = 76$ )

*ff*

9

16

**2 rit.**

**3 a tempo**

23

29

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!

Chume, chum geselle min / Come, come my mistress

3 (♩. = 40)

*mf*

*pp*

7

13

*pp*

19

8

Da capo „Swaz hie gat umbe”

## Primo

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

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.*

Were diu werlt alle min / Were all the World mine

**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

**4/4 Allegro molto** (♩=138)

4

8

13

*p*

*ff*

*poco ritenuto*

*sempre marcato*

*a tempo*

8

*stent.*

*a tempo*

19

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.*