

STEREO

OR 319

CARMINA BURANA

from 13th Century Manuscripts



Capella Antiqua of Munich

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the musical heritage society inc.

# CARMINA BURANA

## 1. PROGRANIS 66104 = 6.6. 19

The song of a love who, through the wife of jealousy, has all the more desirably found his beloved.

*Peregrinae uultus effusa populi  
vixit delectatione pueri latitudo,  
nunc ut raudum quis detrectio  
sit propter evanescere ab hinc uero  
in hoc puerum  
in hoc amorem felicem resoluens  
benedictum puerum regnū,  
tulit uultus lumen ueritatis  
superbum puerum puerum credidit  
ut delectatione suetū dilatit  
sunt remota  
de spiritu honesto exinde vobis.*

*When the wicked spirit to thy heart  
they are surely pleased by the truth,  
steals directed against others  
wishes to detract from the standard.  
He who abandons not beauty  
through the happy eyes of the heart,  
I feel how high venom is wish,  
the creation of high delusion dignify me  
they meet at joy by their vicious purpose  
but duly increase my desire.  
That it is a remedy, and  
from hostile thorns I gather grace.*

## 2. DRIET 6106010 = 6.6. 19

A little Praise of light and merry tune.

*Uultus alacris  
natura pueri  
cum pueri cum laude,  
cum laude uocelli.  
sunt in pueri pueri  
nra et uocelli,  
vocelli cum uocelli  
spiritu et spiritu.  
Compositi in pueri  
uerbi uocelli  
quid tu facis, domini,  
cum facio tu facies.*

*At dawn the farmer's daughter  
goes out with her flock,  
she goes to spin,  
and a staff.  
In her flock are  
a sheep, an ox's calf,  
a belly goat, a napping goat,  
a bull and a heifer.  
She looks  
at the tested shepherd:  
What are you doing, sir?  
Come play with me.*

## 3. AVE PHILIPPI ALBEDO = 6.6. 21

One of the numerous songs of love and spring found in the Carmina Burana. Yet it is the dreadful side of love which appears here, namely the bringing of punishment and torment.

*a. Ave Philippi quoniam cibaria  
fuerit ad omnes meum  
resuas illudisti.  
b. Venustus Cybala fuit  
Borealis Boreas cum boreis  
ut Philo faveat.  
c. Aurora luxurians gratia  
resuas agrestis uox etiam  
vix modulante.  
d. Philomena queritur Terentia  
retinax, dum tenet  
mucro canula corporis.  
e. Jam Diues tria dantes  
rebus reuersus tentibus botum,  
f. Jam Diues iuxit, spous  
reversus, exurstis uox.  
g. Me spous subducit illa  
spiritu invigilansque rapit animam.  
h. Tali Cupidoque sursum pectus,  
ignis tremulus cordis uolens.  
i. Quod michi dono, expatio,  
quodque legatio, hoc exeo  
mente exeo.  
j. Quo michi erit, hunc tarei  
qui non obedi, hunc facto  
componi te sita.  
k. Fidelis, uox petrem  
ex te reveri per nos  
ipsi spiritu, hunc fugit,  
ipsi fuit, hunc uolvi  
plus resu delectio,  
plus fons in vestrum  
plus liberti libidinis,  
plus liberti dilectionis.  
l. O miserosa Diues decepta!  
o superba, venena serpente, fraude  
veneno dolosus triste.  
m. Danta ferunt in eum pueri,  
ipsi est omnis omnis subdit,  
plus licet mentis et fui.  
n. Hinc pulchri pueri abundant,  
longe mera flentis fontana.  
o. Hinc pulchri pueri in ore  
est, quis fuit amore.*

*b. Phoebe in golden sole  
illuminans the bosom  
and let his beams shine with racy glow.  
c. Cybala becomes lovelier, her face blossoms  
gentle gives her son  
the flower with Phoebe's fruit.  
d. Soft asphodel's gentleness  
brings song to the meadow where  
the melody of birds' voices resound.  
e. Nelly Philomena comes from Terentia  
while her sloping blonds  
into the song of the black bird.  
f. Already Venus' many roundels  
comes rushing into the song of both.  
g. Venus with jest, with boisterous mirth  
concretes the hearts of those who are best.  
h. She riles even me of sleep,  
forces me for here's sake to stay awake.  
i. I burn within me Cupid's golden arrows  
that burn my heart with their painful fire.  
j. That which is given me frightening me,  
that which is denied me  
I welcome utterly.  
k. She who corresponds to me I avoid,  
she who does not do my bidding I adore.  
l. I am truly  
o. faithful whether I perish,  
whether I am consumed by her.  
From the who desires me I flee,  
she who flees from me I desire.  
the more I push away which is granted me,  
the more I am driven to the forbidden;  
the more it is allowed which disfigures me,  
the more I delight in which is not allowed.  
p. Oh frightful decree of Venus!  
Q. dangerous secret weapons, terrible in their  
deception, and full of all kinds of malice.  
r. accustomed to striking in the fire of love's  
passion those whom this malice requires to  
heat love's bitterness full of envy and anger.  
s. Why is my fear so exceedingly great?  
why is my face so drenched in tears?  
t. Why this pallor upon my face?—  
for I have fallen prey to love's deception.*

## 4. HOMO QUO VIBAS = 6.6. 21

A short which reminds the priest to look towards God and ideal love. The short lines are characteristic, often consisting of only one word.

*Homo, quoniam spissas videt  
Ubi fidet adherat,  
in spe pueris, et in fide  
intus sicut, fuit lumen,  
tunc uite stupescit  
et ad scutellum  
durem ut redit, vita  
ut uocis  
de cordibus folium  
cavellis latum, lumen  
intra tota,  
ut sicut per hoc compate  
speciosas uolulas  
sicut, uolulas, aquilonia stolidus,  
nunca delicia detestata,  
opus considera,  
que si non feritis,  
demonebit,  
huc in via milita  
protege et patitur  
cognitio patitur, et de tempore  
ut in perpetuum gaudebitis.*

*Man, behold how you may obtain salvation!  
Faith in God you should lay on,  
be cheerful in hope and in faith  
you should glow inwardly.  
Universally you should chaste,  
should be like the turtle dove  
that turns its back to its shoulder.  
Thus setting an example through your word  
and your life, you should with glow of the  
mouth tear out the weeds from the hearts  
of the believing; bring the lily together with  
the rose so that you can admonish your  
neighbor pleasantly.  
You should be concerned about the  
virtuousness and spiritual elevation of all,  
should despise corrupting pleasures; do not  
forget (to do) good works, for if you do not  
do them, you will be damned.  
Do your service on this path of mercy and  
regard the reward of your heavenly homeland,  
thus will your heart  
rejoice in eternity.*

## 5. VITA PERDITA = 6.6. 21

Petrus van Blab (13)

In complicated verse and often obscure allusions, the poet, probably Petrus van Blab, sings of his resolution to sever himself from the sinful life of his youth.

*Vita perdita  
me legi  
subdidetam,  
minus hinc  
domi regi,  
quod exortum;  
red ad vita vegetum  
contingendum legi,  
quicquid ante peripetum  
bonitatis est.  
Hecum eximus  
dum quatuor  
discutere,  
falsum penitus  
a vita  
discutere,  
falso fallor opere,  
marcum si spato  
me virtutum metere,  
vita domi uita.  
Hoc cum duplicit  
peripetum  
Hinc,  
me addidici  
relictor  
a Venere,  
me fraudulam penete  
conuicione amplectus  
Delilah persequitur,  
ne fruenter rescat  
Pomen aliquo  
postulum  
non obstat,  
que ad labores  
errant  
non contulit.  
red scriptura consulti,  
vix intem morum,  
que prestat protulit  
psalma dominum.  
Hinc considero,  
quid Dine  
contigerit,  
hinc conferto  
rapine  
quis fecisti  
suo: vix exaserbit  
mentis corrupta sine,  
dum quam contracterit,  
maculam sentire.  
Practer meritum  
me nec*

*To the law of departed living  
I had intended  
myself  
as I frivolously  
lived  
what I had vowed,  
but toward the twilight of life  
I tended to commit  
the wrong that previously  
I had done immutably.  
While seeking to change  
the outcome of things,  
to separate  
the wrong completely  
from the right,  
I ran aground  
with my bad work  
If I hope to earn  
the victor's prize of virtue  
when I now vice,  
The two-fold road  
has indeed  
left me cold,  
Furthermore, neither have I  
grown accostumed to anything  
distant from Venus,  
nor have I crept presumptuously  
into the embrace of a married woman;  
nor after Delilah  
so that the race does not suffer wrong!  
My hunger was not taken away  
by the ban  
of the swine  
that did not demand  
the smooth deception  
of errors.  
But the scriptures advise  
that I enter upon the road of chasteness  
that offers abundantly  
the food of good gifts.  
When I think  
of what Diana  
experienced,  
consider  
what the outcome of the outrage  
was:  
then I know that in the end  
a depraved mind hardly escapes  
the filth of the sink [of corruption]  
with which it has long been spotted.  
Undeservedly  
I shall not fall*

non dedero,  
si ad vomitum  
quem feci,  
redicero,  
nec a verbo aspero  
liberum me feci,  
seruos si serviero  
vitium feci.  
Vie veteris  
immuto vestigia,  
ire Veneris refuso  
per deus:  
via manque regia  
carnitur in fato;  
si quis cedit alia,  
semper est in fato.  
Beli solium,  
Sionis astutiam,  
confert Tullium,  
Zenonis  
prudentiam:  
nil confite sentiam,  
his abutens boem,  
ni fugando fugiam  
Daldam Samsonis.  
Ergo veniam  
de rei  
materia  
ut inveniam  
de Dei clementia:  
hee et has similia  
quod peregi, rei  
sola parvus grata  
misericordia mea!

to death  
if to the scum  
that I threw out  
I should return;  
not from the woods of the tempests  
have I freed myself  
if still as usual  
I serve the bairn of vice.  
From the old path  
I turn my steps away;  
to walk upon Venus' roads of wrong  
I do refuse;  
for on the king's path  
one can walk in safety;  
he who walks on others  
is constantly in filth.  
Belus' throne  
and Sinoe's  
cunning,  
mention the cleverness  
of Tullius  
and Zenon: it is in vain that I feel,  
to use these things  
if I do not escape  
Samson's Delilah by driving her off.  
In order at last to find  
in the misery of this situation  
pardon  
through God's  
generosity:  
Because I have committed  
this and things similar to this,  
you who alone spares the guilty,  
mercy, have mercy on me.

## 6. NOMEN A SOLEMNIBUS — C.B. 52

Upon the celebration of the anniversary of the capture of Jerusalem. The monk at whom the angry attack is aimed in the first stanza is as little known as the author of the poem.

Nomen a solemibus trahit Solemnisacum;  
solemnizant igitur omnes pester monachura,  
qui sub vitia reseravat; Serracum;  
illam hinc excipimus quasi demoniacum;  
ipse solus lugest teus apud Eacum!

Festum agitur,  
et clamamus quas debemus laudes regi glorie,  
qui salvavit urbem David a paginis hodie?

Festum agitur,  
dies recolitur,  
in qua Dagon frangitur,  
et Amalec vincitur,  
natus Agar periret,  
Ierusalem eripitur  
et Christianis redditur;  
diem colamus igitur!

Hec urbe mobilissima prima regem habuit,  
in hac urbe maxima Dominus complacuit,  
in hac prope hominem crucifixi voluit,  
huc super apostolos Spiritus intonuit.

Urbs insignis, ad quam igitur venit annis singulis,  
quo monstratur, quod amator omnibus in seculis,  
honoranda, frequenta regibus et populis?

Festum agitur,  
Urbs sacra celitus, adamata supererit,  
leges tabernaculum, templum arche federis,  
hospitale pauperum et asylum miseri!  
non timebis aliquid, dum in ea manseris.

Tanta lucis claritate superatur sol et luna,  
taeta vice sanctitate omnes urbes hec urbs una,  
non elegit frustra Iacobus Gebuseus Areuna.

Festum agitur,

Jerusalem takes the name from religious rites  
(festivals);  
All are allowed to celebrate except the monk,  
Serracum.  
Who cut off his manhood,  
We exclude him here as one of the fanatics;  
He alone may grieve as the accused before Ecus!  
Let us rejoice and sing a song of victory,  
And shout praises which we owe to the king,  
Who today saved David's City from the heathens.

Let the feast be observed,  
The day celebrated,  
On which Dagon was beaten  
And Amalek conquered,  
Agar, the Son, driven out,  
Jerusalem liberated  
And Christendom restored;  
Thus let us honor the day!

This noblest city first beheld (held) the king;  
In this greatest city the Lord was exceedingly pleased,  
In it he wished to be crucified because of the will of men.  
Here the Holy Spirit thundered forth over the Apostles.

Exalted city, wherein the fire appears each year,  
Wherein that which is beloved to all ages  
manifests itself,  
That which is to be revered and attended by kings and peoples!

Let the feast be observed, etc.  
City blessed by Heaven, loved by the Celestials,  
Tabernacle of law, temple of the Ark of the Covenant,  
Host for the poor and sanctuary for the wretched!  
You will not be afraid as long as you remain in this city.  
Sun and moon are eclipsed by such bright splendor,  
This one city conquers all cities through such holiness;  
Not in vain has Gebuseus Areuna chosen this place for himself.

Let the feast be observed, etc.

In a succession of Biblical images with short, violent leaps, this song laments the fall of Jerusalem and makes a summons to the Crusade of Friedrich Barbarossa.

7. CRUCIFIGAT OMNES — C.B. 47

1. Crucifigat omnes  
Domini crux altera,  
nova Christi vulnera!  
arbor salutis  
pedis; sepulcrum  
gens eventus extera  
violentia; plena genit  
sola sedet civitas;  
agni fedis rapit hedos;  
pluris doles perditas  
sponsa Zion; immolatur  
Ananias; incuratur  
coros David; Bagellatur  
mundus.

2. O quam dignus luctus!  
exultat rex osseum,  
baculus fidei  
sustinet opprobrium  
genitrix infidelis;  
reddi pars gentium  
pars totalis; iam regalis  
in Iudea et Iudea  
elaborat tellus; pluris  
Moses fatigatur.  
homo, Dei misericordia!  
Alii, patrum nos tunc!  
in incerto certum quere,  
ducis ducum dona prouidet  
et luctare lucem vere lucis!

3. Quisquis es signatus  
Ego charactere,  
fides factus assero,  
rufientes concerte  
casulos leonum,  
misericors intueri  
corde triste diarium Christi!  
longes Cedar incola,  
surge, vide, ne de fide  
reprobantis frivoles!  
suda martyris in agone  
spite meritis et coronae!  
deserta Babylonie  
pugna  
pro celesti regione,  
aqua vita! te compone  
pugna!

## 8. FAS ET NEFAS — C.B. 19

Walther von Chatillon

A poor poet who calls himself "Codrus" after the mendicant poets of Jurnal: (Sal. 2, 203), recommends that attention be paid to an empire in considering merit in the distribution of its gifts; in doing so he deprives himself of obvious expectations by this not simple test.

This poem is attributed to Walther von Chatillon.

Fas et nefas ambulant pere passu pari;  
prodigus non sedet vitium avari;  
virtus temperancia quadam singulari debet medium  
ad utrumque vitium caute contemplari.  
Si legesse memorem ethicas Catonis,  
in qua scriptum legitur,  
"ambula cum bonis,"  
cum ad dandi gloriam  
animum disposas,  
super cetera  
primum hoc considera,  
quoniam sit dignus domini.  
Vulnus licet halari,  
verbo licet blanda  
ut equalis omnes;  
unum tamen mando,  
si vis recte gloriam  
prioriter dando,  
primum videtas  
granum inter paleas,  
eius deo et quando.  
Date enim ut conveniat  
non est a virtute,  
bonum est secundum quid,  
sed non absolute;  
digne dare poteris  
et mereri tunc  
famam munieris,  
si me prius novens  
inclusus et in case,

Right and wrong walk with almost equal step,  
the spendthrift makes the vice of avarice no good;  
Virtue must cautiously maintain the middle  
— between both vices with a unique restraint.  
If you remind yourself as you read Caton's ethics  
in which can be read:  
"Walk with the good;"  
if you prepare your mind  
with the honor of given fact,  
then before all  
consider this first:  
Who is worthy of the gift.  
Indeed with cheerful countenance,  
indeed with friendly word,  
be the same to all.  
Nevertheless I command one thing:  
if you wish to acquire the  
honor of true wisdom through giving,  
then you must first see  
the again in the cliff,  
to whom you give and when.  
To give unduly has  
nothing to do with virtue;  
it is a good deed only according to circumstances,  
but not in itself:  
You will not come to understand how to give fairly  
and to attain with certainty  
a good reputation for your gift  
if you do not first understand  
me inside and out.

Si prudenter trahunt  
pales emundas,  
Ivanus emis munere;  
sol cœvo, dum das,  
languit oleum  
mala non effundas,  
in te gloriant:  
cum sunt Codrus Codrus,  
omnibus habundas.

If you sensibly refuse the  
wheat from the chaff,  
You will attain a good name with your gift;  
Yet pay heed when you give  
that you do not pour out the  
oil wrongly out of generosity.  
In you I set my reputation;  
Whereas I am more Codrus than Codrus himself,  
You abound in everything.

## 9. LICET EGER — C.B. 8

Walther von Chatillon

Simeon, object of innumerable medieval satires and invectives, takes its name from the sorcerer, Simon. He wanted to buy from Peter the talent or gift, like that of the Holy Ghost, of healing miracles (Acts of the Apostles 8). An Old Testament prototype of a Simoniac is Gilead, the servant of the prophet Eliseus. Eliseus had healed the Syrian, Naaman, from leprosy in a miraculous way. Gilead took money in return for this miracle and thereby caught the leprosy of the Syrian (4 Kings 5). The author of the following song is not unknown for the passionate ardor of this bitter lamentation as presented here: it is Walther von Chatillon, one of the best known poets of medieval Latin.

Licit eger cum ego loqui  
et ignorare cum agnoscere  
fingere tamen vice collus,  
ut caput sacerdotis.  
Sicut, sedna filii!  
prendes ecclesie  
unitarii hodie  
Christum a remouere.  
Si privata degens vita  
vel servos vel levita  
nisi duci vult penitus,  
hac iuste via tria:  
gratia fit pacio  
Simeon aspergo,  
ea secundum dacio:  
sic fit Gilead.  
Iudeo onto clericalis  
in respectu facialis,  
spem Christi fit mercialis,  
generosa generalis;  
venient altaria  
tent eucharistia,  
cursu sit nugatoria  
gratia vesicularis.  
Dorum Dei non datur,  
nisi gratia conferatur;  
quod cui vendit vel mercatur,  
lepro Syri vulneratur.  
Quoniam sic ambo ambo,  
idolum servius,  
templo sancti Spiritus  
nos compaginatus.

Si quis tenet hunc tenorem  
fracta dicit se pastorem  
ne se regat ut rectorem,  
tenetur menses in ardorem.

hec est enim alia

magistrorum filia,

quam venalis curia

dicit in uxorem.

In diebus iuventutis  
tamen annos senectatis,  
ne leniana desuntur  
dum ea splendore cutis,

et dum querunt medium,

vergunt in contumaciam;

falsa enim virtus;

Ut iam loquar inaneum:  
necum clausa datur venum,  
monstratur corda sensum  
ne reficiant rotulus renum.

Senes et decrepiti

quam modo geniti

nectari illucit;

huiusmodi venenum.

Ergo nemo viril purus,  
capitato penis mucus,  
excentratus Epicurus  
est spectator mortuorum;  
prava sunt convivia;  
duro vel pecunia;  
cuncta fasti peritia;  
punctus fatus.

Though myself sick among the sick,  
unknown among the unknown,  
still I would serve as whatnoe  
and take upon myself the rôle of priest.  
Weep, daughters of Zion;  
the prelates of our church  
today follow  
Christ only from a distance.  
If one without an office,  
be he priest or deacon,  
would acquire what he wishes,  
then let him enter upon this well-liked path:  
He will conclude a pact in advance  
—Simon is the official middleman—  
then follows the conferring act,  
and the man becomes a Simoniac.  
Ruined lies the office of the clergy  
in the eyes of the laymen;  
Christ's bride can now be bought,  
the noblewoman turns prostitute.  
The altars are sold,  
Christ's body is sold;  
since one has been ridiculed,  
grace can be bought.  
God's gift cannot be given  
unless given freely.  
Whoever trades in or sells them  
will be gnawed away by the Syria's leprosy.  
He who is so filled with greed  
and in the service of vain idols,  
he will nevermore attain  
the temple of the Holy Spirit.  
He who sings this tune  
cries in vain he is a shepherd,  
who as spiritual guide does not guide himself  
because he has been swallowed by the fire of  
passion.  
This is namely the other vampire,  
with whom the mercenary curia  
has been wed.  
In the days of their youth  
they fear the time of old age,  
that when they lose their teeth  
the substance of their skin—their fine life—will  
leave them. And while they seek the middle,  
they sink into the opposite:  
vice, namely, is deceiving  
in the cloak of virtue.  
To put it basely:  
holy oil is brought to the market,  
the heart of the old pretends to be young,  
and the last of the joints remains unbended.  
And the stooped senile ones  
slurp like new-born babes  
from the poison of the forbidden nectar.

Thus no one still lives in purity,  
and chastity's wall falls,  
Epicure is pleased;  
that one must die is forgotten;  
revelry is most welcome;  
with the help of gold or money  
all doors open wide  
to the future petulance.

"The heavens only, not conviction, can change those who sail over the sea." A verse of Horace which reflects upon the fact that journeys unfortunately do not change men. The medieval poet, in conjunction with Stephen Langton, Archbishop of Canterbury (d. 1228) is careful to bring it up to honored reflections beneath any reservation. Here he turns around the verse to mean a commendation of perseverance.

1. Celum, non animam  
enras se habitas,  
firmans id optimum,  
good continis firmatis  
vocet — cum anima  
tamen judicio;  
nam si terpissim  
voti consilio  
vis sceleris impensis  
facto nefario,  
debet haec penitus  
facta premissa.

2. Non erat stabili  
gradus, qui tecum  
per eius labores  
domus, que tecum  
hunc tu considera,  
quid agi ceases,  
dam res est libera;  
sic haec, ne lacessi;  
prius delibera,  
quod factum suberas,  
ne dic poscera  
sero peccares.

3. Facti dimidium  
habet, qui cepit,  
ceptum negavit  
si non consentit,  
non successit dedicas  
circus principis,  
sedum sollicitus  
pro sua gloria;  
nam rerum exulta  
libertate industria,  
subit intritum  
precipi incuria.

4. Carnal militem  
hunc, non premium;  
dat hoc anticipata  
metam, is brachium;  
nisi quod erubuit,  
decora stabilitas;  
iterum quod meritum,  
inducta levitas;  
nam palma annuit  
mentis integritas,  
quam dari respect  
vaga mobilis.

5. Musa cum Proteo  
figuram levitas,  
assumit idea,  
formas latoguttas;  
vulnus coquettas  
conservans intonsa,  
alpha principia  
et o morisimum  
flectens fit media,  
dura formam opum,  
rotunda in vacua  
celum, non animum.

The poet of these songs pledges himself to rouscement of the service of Venus. The demi-god Hercules serves him as a warning example: he, whose no master could frighen, lost honor and love because the traps of a woman.

Olim sudor Herculis  
moestus late coquens  
peses orbis subversus  
claris longe titulis  
erubuit;  
sed tandem delectus  
fama prius celebris  
coxis clausa senectis,  
lores illecebris  
Alcide captivis.

Autor fuisse meritor  
deficit,  
securus tempus perditur  
non plora,  
sed miser  
defluere  
cum Veneri  
laboret.

Sweat poured from Hercules  
When there were masters to be killed  
And all the land was filled with pest;  
Much glory from his victories  
There came to him:  
But what was fame to him?  
A flower once plucked faded,  
A spark is lost in night;  
In Iole's arm he found delight,  
A captive of her charms.

Love dims the worth  
of fame.  
Can lovers blame  
time lost?  
To sink to rest  
On Venus' breast  
They use their best  
endeavor.

12 DIC. CHRISTI VENTAS — CL. 131

## Philipp der Kender (?)

This and the following poem are, once again, dice and contained within the same. The author is probably Philip the Chancellor of the Bishop of Paris (d. 1255), a noted theologian and accomplished poet.

Die Chinesen  
die Amerikaner  
die Russen  
die Deutschen?

The hydra, when it lost a head,  
Made new ones grow.  
There was an ugly beast to master,  
Yet could not make a sign of dread  
Appeal in him.  
Yet a mere girl conquered him!  
In Venus' power behold him lie,  
The man by whom gods were measured,  
Who held the sky above his head  
The Atlas wearily  
Love dines the world . . .  
Cares for all his silly brood  
And bickering friends was done to death;  
Through Necessity with spite,  
The hero quelled him;  
Geryon's looked ominous,  
And Hades' writhing Centaur,  
Three-headed brach, her masters  
Never repelled him:  
At last a simple maiden held him  
A prisoner of her smile  
Love dines the world . . .  
Else these mortal brutes will keep  
The man who failed to heedless sleep  
The guardian of the golden shore,  
Hesperides;  
Who can from Achilles' brow  
The bairn of plenty, Fortune's cow;  
Who tamed the lion and the boar,  
Great Hercules!  
Even yet the savage scoundrels he sees  
Scared with their master's gaze  
Love dines the world . . .  
Once in a morning must be fought  
Lyon Amor, road at noon;  
He failed the mighty for who sought  
New strength by falling to the ground.  
Means to prevent those falls he found;  
But he over the who thus overcame  
The wretched bairn a lighter form,  
Was created and bounded well  
When down he fell —  
A mighty son, he, of Jove —  
To fate's embrace  
Love dines the world . . .  
Such glories decorated road his brow,  
So doth his beauty in every look,  
And yet a damsel overcame  
And bound him for in either hand;  
She gives the kisses he demands,  
And in the play of lips and hands  
He uses the ring his passion asks;  
So drunk with pleasure as with wine  
He lies sleeping  
Oblivious of his high renown  
And careless of his tasks  
Love dines the world . . .  
Smugger than Heracles in L  
For I shall say  
Is come with Venus to command  
And to this end  
I am sent.  
Since in this species of misery  
Strength is in avoidance  
More lightly is the bridle sped  
Thus Venus may be overthrown,  
By flight discredited  
Love dines the world . . .  
Her sweet looks hold me no more,  
Her poison doth  
Swings wide, the bird has down  
As for the rest  
While I'm intent  
On different studies,  
O my Lyric, fare well;  
And now this woe with me  
To keep our love a friend  
Free from all suspicion

Speak, Christ's ready,  
speak, our ready,  
speak, our Christ,  
where do we now dwell?

12

qui est Vale Visus?  
qui est deus Phœnix?  
qui est deus Cæs Nœt?  
qui est deus eum Thœt?  
qui est frœlla scipio  
cum Mayre plement?  
qui est dœmna Sœmilia  
cum Belli fulminatio?  
  
Iniquitas Cœtus:  
"Quia quis dicit?  
quis tunc sollicitus?  
non sunt quia mœtus,  
qui in terra nec in aqua,  
qui in terra nec in atmospha,  
qui in terra vel casula,  
qui in terra nec in bellis;  
et idem cum veritate  
plena cum sententia  
cum cœptis Levi transversis  
cum cœptis transversis."  
  
O rex prophœtia,  
o Nœtus, propœtus  
colpus David  
pœnas tuas habens!  
dicit Nœtus: "Non dœmna"  
"Agree" David plenaria dœmna  
cum sit Christi regni vocis,  
etiam Christum Christus vocis  
ut te vobis hypostatis  
qui calvo calvo?  
qui Christus non redditis,  
ut Christus servatis!

Bella fulminatio  
sunt indecens mortes,  
non expellere  
separare separare  
Vetus cœptus  
discutere  
et vobis  
Inclusi propositi;  
non a mortuis  
ad Cœstus, nec eum  
quod cœptus erat,  
cum omnia cœptus  
  
Si quis est secundus,  
vobis non cœptus;  
vobis non secundus,  
ut hinc est cœptus?  
vobis non tertius  
tertius;  
vobis non  
secundus  
ut plurimus hinc —  
vobis non secundus  
a cœstis tertius,  
vobis non secundus  
vobis non tertius.  
  
Proximorum  
Cœstus secundus  
in hoc una plus,  
in aliis minus  
cum omni Opibis  
Plurimo tamen  
Tertius;  
non ideo percuti,  
vobis non secundus  
si hinc ad hinc,  
abi Proximus  
vobis nolle calces.  
  
Inquit, dum ore  
Dœmen, frœm, libato;  
sed cum debuit  
vobis dum se calces;  
vobis vel pœnitentia,  
vel cœptus,  
vobis Tertius  
fatuus pœnit,  
sed hinc non aliis,  
quos amplius dœmna;  
vobis secundus,  
aliis Cœstus dum vobis!

Is it in the Valley of Vision?  
Or on Zion's hill?  
Or on high with Nero?  
Or in a cave with Thor?  
Or in a house of bullock  
with the brawling Moses?  
Or in the palace of Ammon  
where the pope's bell tolls for me?

*Crying answer*

"O mankind, why do you trouble?  
Why do you disown me?"

"I am not where you ~~suspect~~ that I am,  
nor am I in the East, nor in the South,  
nor in the middle place nor in the center,  
nor dressed in rich clothes nor in monk's garb,  
nor in war nor in a papal bell;

I am walking from Jordan,

I am weeping with the weeping sun  
which bewails love as he passes by,  
and my body is after a bath."

O prophetic voice,  
O Nation, of all  
David's ~~successors~~ come  
is obvious!

Nebuchadnezzar, "I will not cry out,"  
"And I," says David, "will not repeat."  
Since Christ's judgment has been set,  
Christ will be witness against Christ.

What are you hypocrites,

who diminish the great?

These things which are Christ's, give him,  
so that you may serve Christ."

**MANTE — CH. 131a**

*Answer (?)*

With the papal bell tolling in  
the morning before the judges,  
with the executioners surrounding,  
and waiting to execute the sentence,  
Truth is ~~overcome~~,  
~~overruled~~ now,

and sold,

and justice ~~overcomes~~ herself;

I can go to and fro back again  
to the Cross, nor is anything needed  
and he is satisfied  
of his ~~success~~ still.

If you seek happiness,

you must amend your good life in vain;  
do not wear the appearance of virtue  
but you offend the judgment!

Upon your knowledge in vain

will you rely;

you will decay

for many reasons —

finally, when you have weighed for  
will be heavier every day unless

unless you carry the load

with a hand of equal weight.

The pope's dominions

are ~~better~~ than Godless

You will weep in vain hence

even if you were

Ophelia ~~herself~~,

when Pluto received

the god of Thunder,

You cannot, then, make your plan

unless a silver banner

stands at the gate

when Pluto

finds his thousand ~~desires~~.

Jupiter, while he pleads with Death,

lives in vain;

but he deludes her

when he disfigures himself with gold;

nothing is more precious than gold;

nothing is more pleasing

or does God himself

speak more eloquently.

But there where it burns most

it burns most bitterly;

nothing is more fitting

Conscience burns it while it is hot!

## CARMINA BURANA from 13th Century Manuscripts

Side 1:

1. Procurans odium (C.B. 12, Florence Ms.)  
men's voices
2. Exiit diluculo (C.B. 90, Las Huelgas Ms.)  
a. instrumental b. voices, flute, 2 fiddles
3. Axe Phebus Aureo (C.B. 71, Erfurt Ms.)  
men's voices
4. Homoquo vigeas vide (C.B. 22, Wolfenbüttel Ms.)  
2-part chorus, instruments; 3 instruments and voice  
men's voices, 2 fiddles, recorder and krummhorn
5. Vite Perdite (C.B. 31, Florence Ms., Petrus von Blois)  
men's voices, cister
6. Nomen a solemnibus (C.B. 52, Paris Ms.)  
solo voice, chorus, flute, fidel, krummhorn, tambourine, kettle drum, bells, cister
7. Crucifigat omnes (C.B. 47, Florence Ms.)  
chorus

Veronika Thurmair, fidel  
Elisabeth Ruhland, soprano, fidel  
Christa Keglmaier, soprano

Capella Antiqua Munich

Maria Bichler, soprano  
Norbert Regul, tenor  
Konrad Ruhland, tenor

Side 2:

8. Fas et nefas ambulant (C.B. 19, Florence Ms., Walther von Chatillon)  
men's voices, 3 fiddles, recorder, cister and kettle drum
9. Licet eger cum egrotis (C.B. 8, Evreux Ms., Walther von Chatillon)  
men's voices, recorder, fidel, krummhorn
10. Celum non animum (C.B. 15, Florence Ms., Stephan Langton [?])  
chorus
11. Olim sudor Herculis (C.B. 63, Florence Ms.)  
men's voices, chorus, flute, fidel, krummhorn, cister
12. Die Christi veritas (C.B. 131, Florence Ms., Philipp der Kanzler)  
men's voices, recorder, alto pommer, 3 fiddles, tambourine
13. Bulla Fulminante (C.B. 131 a, Wolfenbüttel, Ms. Philipp der Kanzler)  
men's voices, 3 fiddles, tambourine, cister, recorder, alto pommer, kettle drum

Hans Walch, tenor, recorder  
Ernst Obermayer, bass, fidel  
Helmut Gerger, cister

KONRAD RUHLAND, Director

Xaver Ohnesorg, flute

Hans Bichler, tenor, percussion  
Leopold Fendt, tenor, krummhorn  
Elfried Metten, tenor

One of the most important sources of secular Latin lyrics of the Middle Ages is the Buranus Codex, Clm 4660 (Codex latinus monacensis), today found in the Bavarian State Library in Munich. Its contents, often erroneously generalized as "Goliardic song," are today known as the *Carmina Burana*. Before its removal to the Royal Court and Central Library during the secularization of Bavarian Monasteries in 1803, the manuscript was the property of the Benedictbeuren Monastery. For that reason, its first editor, Johannes Andreas Schmeller, referred to it as "Songs from Benedictbeuren."

The manuscript is an extensive one, written in the latter half of the 13th century, probably in South Germany. As the flowering of secular Latin poetry was at its height during the 11th and 12th centuries, the manuscript represents not the work of one man and his close contemporaries, but more probably an anthology compiled by some aristocratic cleric for his own amusement.

Over 200 pieces of greatly differing character make up the contents of the manuscript. It has been ascertained that, through misbinding, the original order of the pieces was disrupted. The careful plan grouped the songs into four separate categories: moral and satirical songs; love songs; drinking songs, game songs, and real Goliardic poetry (no music preserved); and sacred plays. The inclusion of music in neumatic notation had apparently been planned for the entire manuscript, or much of it, but was only completed for a small portion, being non-existent or incomplete elsewhere.

Since neumatic notation, being without a staff or time-values, was actually little more than a mnemonic device to remind a singer of the melodic outline of a tune he already knew, it is not possible to derive melodies from the manuscript. Attempts to do so run the risk of creating something new, making one's own innovations not only likely, but necessary.

Only through parallel tradition in other manuscripts containing more easily decipherable square notation for many of the same poems of the Burana Codex has this problem been solved, for the square notation indicates exact pitch levels. Whether these certainly genuine melodies are in accord with the neumes of the *Carmina Burana* cannot be surely determined, yet we must admit that many of the square notation melodies deviate only slightly in outline from the neumatic melodies. A similar situation occurs in Gregorian literature. It is certain that Gregorian melodies in square notation hardly represent a very different type of music from that which is found in the earlier neumatic manuscripts. Questions of local tradition or dialect rarely occur in such correlations.

It was unfortunately customary in such manuscripts that the

poets be unnamed. However, through correlation of identical poems in other manuscripts, scholars have identified works by such poets as Walther de Chatillon, Petrus de Blois, Philipp der Kanzler and others.

Since the outstandingly learned publication — not yet completed — of the Burana Codex by Alfons Hilka and Otto Schumann (Part I in 1930, Part II in 1941), a growing interest has been revived in the work. Not to be forgotten in Carl Orff's *Carmina Burana*, only remotely based on the original, but which has become almost universally known and has had no small role in the revival of the original.

Our transcriptions from the *Carmina Burana* employs the original texts from the aforementioned sources, facsimiles of the sources being used in the actual performances recorded here. The textual revision was undertaken with the aid of the noted scholarly edition mentioned above, especially significant in regard to word order and verse numbers. Some musical sources give only one verse of a poem with the notation, but usually refer to other verses in different sources, such as the Burana Codex, where they are complete. Text and music, therefore, often come from separate sources. Our performing versions include colorful instrumentation added to the voice parts. At times, the instruments double the voices, at other times they accompany a solo singer in works for several parts. (Other manuscripts provide polyphonic versions of many monophonic pieces in the Burana Codex, such as the *Exiit diluculo*. Some of the Burana poems have no music at all such as the *Procurans odium*.) The metric progress of a verse line we have accentuated with the rhythm and percussion instruments, a factor which always presents certain problems in secular music. We have presented the formal structure of each poem as clearly as possible in performance. This was done through alternating vocal-instrumental combinations of verses or sequences, as in *Axe Phebus aureo*; through choral presentation of refrains, as in *Nomen a solemnibus*; or use of a solo voice where the contents of a poem seem to require it, as in *Vite perdite* or *Exiit diluculo*.

KONRAD RUHLAND

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The Capella Antiqua of Munich was formed in 1956. Its members, who were then students, today are scattered all over southern Germany, due to the calling of their various professions. Their continued existence as an active performing ensemble has been made possible only through great personal sacrifice. Of fifteen members, five women and ten men, only three are strictly instrumentalists, the others being primarily singers. This mixture results in an unequal proportion of female to male voices, but one

which is particularly suited to much early music. In addition, nearly everyone plays one or more early instruments which are employed as circumstance requires. Although the members, with the exception of their leader, are amateurs, the group performs music from one of the most difficult periods to interpret, the 13th through 15th centuries. Performances are usually done either from photo-copies of original manuscripts, or from hand copied transcriptions which add only legibility, but do not alter the character of the original notation. One should of course keep in mind that the use of exact facsimiles of original manuscripts and historical instruments in no way offer a guarantee of historical accuracy in performances, and the Capella makes no claim of absolute authenticity in their performances. They base their work on several factors: supposition of the best possible study of the original manuscripts, the musical phrases, and the multi-faceted question of practical performance.

Each August during student week at the Benedictine Monastery at Niederaltaich, there is occasion to solve these common problems. In the Convent setting, the Capella Antiqua has the rare opportunity of performing early sacred music properly integrated into the Liturgy of the Mass and the Office services.

(Translated from the German by Helen Carter)

\* \* \*

## Instruments:

2 fiddles, Max Krauss, Landshut  
fidel, Ferdinand Jaura, Munich  
Renaissance recorder, Joachim Peter, Berlin  
krummhorn, Günter Körber, Berlin  
Renaissance flute, Joachim Peter, Berlin  
cister, Anon, ca. 1800  
kettle drum, ca. 1700  
cymbals, 16th cent.  
tambourine  
bells

## Sources:

Florence, Bibl. Laur. Pluteus 29, I  
Wolfenbüttel 1099 (W 2)  
Abtei Lyre, Evreux 2  
Paris, Bibl. Nat. Lat. 3719  
Erfurt, Statbibl. Ampl.  
Munich Clm. 5539  
Las Huelgas Codex  
Edited for performance by  
Konrad Ruhland

Cover Illustration:  
Influences of the Planet Venus (ca. 1475)

Stereo records may be played on modern mono equipment.  
It is advisable to wipe record with antistatic dust cloth before playing.

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Side 2: 2:15 - 4:16 - 3:13 - 6:55 - 4:00 - 2:10 / 22:51

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