

CARMINA BURANA

Movement	Rehearsal no.	Text	Pronunciation guide
1	before 1	crescis	kres-tsees
	before 1	decrescis	deh-kres-tsees
	1	aciem	a-tsee-em
	2	egestatem	(hard g)
	2	glaciem	gla-tsee-em
	4	michi quoque	mee-CHee kvo-kveh
	5	sceleris	stseh-leh-rees
	6	michi	mee-CHee
	7	hac in hora	(h as in English)
2	8	tangite	(hard g)
	8	quod	kvod
	9	plangite	(hard g)
	10	ocellis	oh-tseh-lees
	10	quod	kvod
	10	michi	mee-CHee
	11	quod	kvod)
	11	legitur	(hard g)) <i>all</i>
	11	plerumque sequitur	pleh-room-kveh se-kvee-toor) <i>except *</i>
	11 (2 nd time)	quicquid	kvee-kveed) <i>repeated</i>
	10 (3 rd time)	descendo	deh-stsen-do * <i>8 bars</i>
11 (3 rd time)	vertice	ver-tee-tseh) <i>later</i>	
11 (3 rd time)	legimus	(hard g))	
11 (3 rd time)	Hecubam reginam	(h as in English) (hard g))	
3	14	facies	fa-tsee-ehz
	14	hiemalis acies	(h as in English) a-tsee-ehz
	14	principatur	preen-tsee-pah-toor
	14	dulcisonoque	dool-tsee-soh-noh-kveh
	15	celebratur	tse-le-bra-toor
	16	hoc	(h as in English)
	16	Zephyrus	dze-fü-roos
	16	certatim	tser-ta-teem
	17	cytharizat	tsü-ta-ree-dzat
	17	dulcis	dool-tsees
	17	cetus	tseh-toos
	18	virginum	(hard g)
5	23	ecce	ek-tseh) <i>again 4</i>
	23	reducit	reh-doo-tseet) <i>bars later</i>
	24	cedant	tseh-dant) <i>repeated</i>
	24	recedit	reh-tseh-deet) <i>several</i>
	25	Hyemis	hee-eh-mees) <i>times</i>
	27	liquescit	lee-kves-tseet) <i>again 4</i>
	27	decrescit	deh-kres-tseet) <i>bars later</i>
	27	cetera	tseh-teh-ra)
	28	fugit, sugit	(hard g)

	28	qui	kvee) <i>repeated</i>
	28	lascivit	las-tsee-veet) <i>several times</i>
	31	dulcedinis	dool-tseh-dee-nees	+ 4 bars later
	32	qui	kvee	
	32	Cypridis	tsü-pree-dees	+ 6 bars later
7	47	antiquus	an-tee-kvoos	+ 6 bars later
	49	equitavit	e-kvee-tah-veet	<i>several times</i>
	50	quis	kvees	
	53	undique	oon-dee-kveh	+ 4 bars later
12	90	niger	(hard g)	
14	93	quando	kvan-do	
	93	quid	kveed	
See	93	humus	(h as in English)	
note	93	quid	kveed	
at end	93	pincerna	peen-tsehr-na	
	94	hoc	(h as in English))
	94	queratur	kveh-rah-toor) <i>twice</i>
	94	quid loquar	kveed lo-kvar)
	94	quidam	kvee-dam	<i>several times</i>
	94	qui	kvee	
	94	his	(h as in English)	
	95	saccis	sak-tsees	
	95	hac	(h as in English)	
	96	hec	(h as in English)	
	96	quater	kvah-tehr	
	96	quinqües	kveen-kvee-ehz	
	97	decies	deh-tsee-ehz	
	97	undecies	oon-deh-tsee-ehz	
	97	duodecies	doo-oh-deh-tsee-ehz	
	97	tredecies	treh-deh-tsee-ehz	
	97	agentibus	(hard g)	
	97	quam	kvam	
	97	rege, lege	(hard g)	
	98	hera, herus	(h as in English)	
	98	ancilla	ahn-tsee-la	
	99	piger, niger	(hard g)	
	100	centum	tsen-toom	
	100	sexcente	sex-tsen-teh	
	100	quamvis	kvam-vees	
	101	gentes, egentés	(hard g)	
	101	qui	kvee	
15	103	undique	oon-dee-kveh	

18	118	circa	tseer-ka	
	118a	lucent	loo-tsent	
	118b	dii	dee	
	118b	quod	kvod	
19	120b	cellula	tsel-loo-la	<i>twice</i>
	122	suscrescente	soos-kres-tsen-teh	<i>twice</i>
	124	lacertis	la-tsehr-tees	
	125	cellula	tsel-loo-la	
20	127	facias	fa-tsee-as	<i>twice</i>
	127	hyrca	hür-ka	<i>twice</i>
	127	hyrce	hür-tseh	<i>twice</i>
	127	nazaza	na-dza-dza	<i>several times</i>
	128	facies	fa-tsee-ehz	
	128	acies	a-tsee-ehz	
	128	quam	kvam	
	128	species	spe-tsee-ehz	
22	132	virgines	(hard g)	
	133	quo	kvoh	<i>3 times</i>
				<i>and at the end of every verse</i>
	135	lasciviens	las-tsee-vee-enz	
	136	virginitas	(hard g)	
	136	simplicitas	seem-plee-tsee-tas	
	137	domicella	doh-mee-tsel-la	
	138	virginali	(hard g)	
24	139	gemma	(hard g)	
	139	virginum	(hard g)	
	140	Blanziflor	blan-tsi-flor	
	140	Helena	(h as in English)	
	140	generosa	(hard g)	
25		<i>As for movement 1</i>		

Note re movement 14: I can imagine the horror of tenors and basses confronted by this, given the speed of this movement. It should help to realise that *all* the changes arise from these rules:

qu = *kv* (and at this speed the difference is minimal);

h is as in English;

c before *e* or *i* becomes *ts*;

g is always hard.

CARMINA BURANA

Text

Movement 7 (from 6 bars after 53)

... nah mime gesellen ist mir wê.
Gruonet der walt allenthalben,
wâ ist min geselle also lange?
Der ist geriten hinnen.
O wî, wer sol mich minnen?

Movement 8

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!

Minnet, tugentliche man,
minnecliche frouwen!
Minne tuot iu hoch gemuot
unde lat iuch in hohen eren schouwen.

Seht mich an ...

Wol dir, Werlt, daz du bist also freudenriche!

Ich will dir sin undertan
durch din liebe immer sicherliche.

Seht mich an ...

Movement 9

Swaz hie gat umbe
Daz sint allez megede,
die wellent an man
alle disen sumer gan!
Ah! Sla!

Chume, chum, geselle min,
ih enbite harte din.
Suzer rosenvarwer munt,
Chum uñ mache mich gesunt.

Swaz hie gat umbe ...

Pronunciation guide

... naCH meem gezellen ist meer weh.
Groo-oh-net der walt ah-lent-hal-ben,
wah ist meen gezelleh alzeh langeh?
Der ist geritten hinnen.
O wee, wer zol miCH minnen?

Krah-mer, gip dee-eh far-weh meer,
dee-eh meen wengel röh-teh,
damit iCH dee-eh yoongen man
ahn eer dank der minnen-lee-eh-beh nö-teh.

SeCHt miCH an, yoongen man!
laat miCH ü ge-fallen!

Minnet, too-gent-lee-CHeh man,
Minneh-kleeCHeh froh-oo-en!
Minneh too-ot ü hoCH gemoo-ot
Oon-deh laat üCH in hoCHen eh-ren shoh-oo-en.

SeCHt miCH an ...

Wol deer, wehrlt, dass doo bist also froy-den-reeCHeh!

ICH will deer zeen oonder-tahn
doorCH deen lee-eh-beh immer siCHer-lee-CHeh.

SeCHt miCH an ...

Swass hee-eh gaht oom-beh
dass zint ahl-es meh-geh-deh
dee-eh wellent ahn man
all-eh deezen zoomer gahn!
Ah! Sla!

Koo-meh, koom, gezelleh meen,
iCH en-bitte hahr-teh deen.
Zoosser roh-zen-far-wer moont,
Koom oont maCHeh miCH gezoont.

Swass hee-eh gaht oom-beh ...

Movement 10

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. Hei!

Weh-reh dü wehrlt all-eh meen
fon dem mehr oonts an den Reen,
dess wolt iCH miCH dahr-ben,
dass dü küneh-gin fon Eng-eh-lant
leh-geh an mee-nen armen. Hey!

Movement 13, after solo

Wafna!

Wahf-nah!

Movement 18, after first 4 bars of chorus

Manda liet, manda liet,
min geselle chumet niet.

Mahn-dah lee-eh, mahn-dah lee-eh,
Meen gezelleh koomet nee-eh.

THE PRONUNCIATION OF MEDIEVAL GERMAN

Two obvious questions:

1. Isn't the pronunciation the same as for modern German? *No, medieval German pronunciation is about as far from modern German as Chaucerian English is from modern.*
2. How do we know how it was pronounced anyway? *We don't, for certain, but study over many decades of the development of spelling and rhyme, and of the sound shifts known to have taken place, gives philologists reasonable certainty.*

Middle High German ('medieval German' – MHG) was spoken from around 1200 to 1500 AD. The Carmina Burana were written down in about 1230, probably in Carinthia, Austria.

The *main* differences between MHG and New High German (modern German – NHG) are as follows:

Vowels:

MHG *iu* is not a diphthong, but a long *ü*.

MHG *ie* is a diphthong, unlike NHG, pronounced roughly as 'ee-er', with the 'ee' as in NHG, not English.

MHG *oe* is like NHG long *ö*.

MHG *æ* is like NHG long *ä*.

Consonants:

MHG *w* is as in English, not NHG.

MHG *ch* is the NHG hard 'ach' sound, as in Scots 'loch', never the NHG soft 'ich' sound; MHG *h* in the middle or at the end of a word is pronounced in the same way (e.g. *seht*).

At the beginning of a word (e.g. *chramer*, *chünegin*), MHG *ch* is pronounced *k*. MHG *z* may be as in NHG (= *ts*) or may represent a different letter (*z* with a small hook beneath it), pronounced as *ss*. Only the context shows which applies.

Pronunciation guide

In the pronunciation guide, I have tried to represent the sounds as far as possible with English equivalents, with the addition of the following:

CH as a reminder of the hard 'ach' sound;
ü and ö for the corresponding NHG sounds.