

FOR THOSE WHO DO NOT have Web access

Carl Orff

CARMINA BURANA Choral Pronunciation Guide

produced for the

Dayton Philharmonic Chorus

by

Hank Dahlman, DMA

Department of Music

Wright State University

Dayton, OH 45435

Consultants:

Charles Larkowski, Ph.D

Department of Music

Wright State University

Allen Hye, Ph.D

Department of Modern Languages

Wright State University

Neal Gittleman, Music Director

Dayton Philharmonic Orchestra

Note about
this material

General
Comments

Latin

German

Note

This pronunciation guide was developed as a practical performance guide for a performance of Carl Orff's *Carmina Burana* by the Dayton Philharmonic Orchestra and Chorus, Neal Gittleman, Conductor, at Memorial Hall in Dayton, Ohio, in December, 1997. The performance included the Dayton Philharmonic Chorus, Hank Dahlman, Director, members of the Miami University (OH) Men's Glee Club, Clayton Parr, Director, and members of the Kettering (OH) Children's Chorus, Natalie DeHorn and Mary Lynn Bergsten, Directors.

As the choral preparation supervisor of this performance, I developed this guide in consultation with Mr. Gittleman and two of my colleagues at Wright State University. Dr. Charles Larkowski, Department of Music, assisted with general pronunciation rules of Medieval poetic Latin. Dr. Allen Hye, Department of Modern Languages, conducted research in and assisted with pronunciation of Middle High German. Final pronunciation decisions were decided in consultation with Mr. Gittleman, based on articulation and text clarity, hall acoustics, and other pragmatic performance requirements.

It should be noted that this guide makes no claim of final scholarly authority, but is rather is our best estimate of accurate pronunciation based on reliable sources, combined with our practical performance considerations.

My thanks to Mr. Gittleman, Drs. Larkowski and Hye, and the members and staff of the Dayton Philharmonic Chorus for their assistance with this project.

Hank Dahlman, DMA

<http://hypatia.wright.edu/Dept/mus/hd/HANKBIOPAGE.HTM>

Wright State University, Dayton, OH

March, 1998

March, 1998

Formatted for HTML and installed on ChoralNet by James D. Feiszli, DMA

Rapid City, SD - March, 1998

General Comments on Pronunciation

Carmina Burana has predominantly two languages:

- Medieval, scholastic/poetic Latin: closer to church Latin, not Italianate, but a little Germanic.
- Middle High German: similar to modern High German, with some notable differences.

[return to TOP](#)

Latin Pronunciation

Latin pronunciation rules for Carmina Burana:

- Vowels are the same 5 pure ones used in modern church Latin:
a = "ah" e = "eh" i = "ee" o = "aw" u = "oo"
- When "y" is used as a vowel in a Latin word, we will "Germanize" by making it a little like the umlaut "u" sound (ü), i.e., round lips like "oo", but say "ee" inside.
- Consonants present our biggest problem. Most are the same as in church Latin, which is closer to the poetic medieval than scholastic Latin. Notable consonant rules, exceptions, and examples in alphabetical order:

Consonant	American English Equivalent	Examples
c	normally "k"	mecum = meh-koom Hecubam = heh-koo-bahm (see note on 'h') calvata = kahl-vah-tah (see note on 'v') capillata = kah-pee-lah-tah Cupidinis = koo-pee-dee-nees amicus = ah -mee-koos
ce, ci, followed by vowel	ts	crescis = krehs-tsees aciem = ah-tsee-ehm glaciem = glah-tsee-ehm ocellis = aw-tseh-lees vertice = vehr-tee-tseh facies = fah-tsee-ehs principatur = prihn-tsee-pah-toor dulci = dool-tsee celebratur = tseh-leh-brah-toor cetus = tseh-toos reducit = reh-doo-tseet cedant = tseh-dahnt

		cedant = tseh-dahnt recedit = reh-tseh-deet liquescit = lee-kwehs-tseet cetera = tseh-teh-rah lascivit = lahs-tsee-veet dulcedinis = dool-tseh-dee-nees pincerna = peen-tsehr-nah ancilla = ahn-tsee-lah centum = tsehn-toom sexcente = sehks-tsehn-teh circa = tseer-kah lucent = loo-tseht cellula = tseh-loo-lah coniunctio = kawn-yoon-tsee-aw suscescente = soos-kreh-tsehn-teh lacertis = lah-tsehr-tees facias = fah-tsee-ahs species - speh-tsee-ehs patiens = pah-tsee-ehns simplicitas = seem-plee-tsee-tahs domicella = daw-mee-tseh-lah
cc	ts	ecce = eh-tseh saccis = sah-tsees
ch	hard, almost guttural, like Modern German "ich" or the h in huge	michi = mee-chee chorus = chaw-roos Baccho = bah-chaw
cy	tsü	Cytharizat = tsü-tah-ree-dzaht Cypridis = tsü-pree-dees
g	hard, as in get, not j as in jet	egestatem = eh-geh-stah-tehm angaria = ahn-gah-ree-ah plangite = plahn-gee-teh plango = plahn-gaw legitur = leh-gee-toor reginam = reh-gee-nahm virginum -veer-gee-noom fugit = foo-geet sugit = soo-geet niger = nee-gehr agatur = ah-gah-toor rege = reh-ge lege = leh-geh piger = pee-gehr vagus = vah-goos magus = mah-goos gentes = gehn-tehs virgines = veer-gee-nehs virginali = veer-gee-nah-lee gemma = geh-mah

		generosa = geh-neh-raw-zah
h (initial)	slightly pronounced not silent, as in modern Latin	Hecubam = heh-koo-bam hiemalis = hee-eh-mah-lees Hyemis = hü-eh-mees hinc = heenk humus = hoo-moos hoc =hawk hac = hahk hec = hehk hera = heh-rah herus = heh-roos hyrca = hür-kah Helena = heh-leh-nah
i before another vowel	y	iam = yahm gaudia -gah-oo-dya (if dia is on one note) iustis = yoo-stees Io - yaw iocundum = yaw-koon-doom iuvenes = yoo-veh-nehs
qu	kw, like in English	quis-quid = kwees-kweed antiquus = ahn-tee-kwoos
single s between vowels	z	fusus = foo-zoos risum = ree-zoom misera =mee-zeh-rah presul = preh-zool Rosa = raw-zah formosissima = faw-mawr-zee-see-mah pretiosa = preh-tsee-aw-zah gloriosa = glaw-ree-aw-zah generosa = geh-neh-raw-zah
ending single s	s	nobilis = naw-bee-lees
ss between vowels	s	promissio = praw-mee-see-aw formosissima = faw-mawr-zee-see-mah
sc followed by vowel	ts	sceleris = tseh-leh-rees
th	t	Cytharizat = tsü-tah-ree-dzaht
ti between vowels	tsee	sevitia = seh-vee-tsee-ah septies = sehp-tsee-ehs militibus = mee-lee-tsee-boos octies = awk-tsee-ehs decies = deh-tsee-ehs

		decies = deh-tsee-ehs penitentibus = peh-nee-tehn-tsee-boos agentibus -ah-gehn-tsee-boos pretiosa = preh-tsee-aw-zah
v	v (not w like scholastic Latin)	volubilis = vaw-loo-bee-lees vana = vah-nah veluta = veh-loo-tah virtutis = veer-too-tees verum = veh-room vertice = vehr-tee-tseh calvata = kahl-vah-tah veni = veh-nee ave = ah-veh Venus = veh-noos
w (initial)	is borrowed from the old German so sing as English w (see German pronunciation section)	Wafna = wahf-nah
x	s	sexies = seh-tsee-ehs
z (initial)	dz	Zephyrus = dzeh-fü-roos nazaza = nah-dzah-dzah Blanziflor = blahn-dzee-flawr

[return to TOP](#)

German Pronunciation

- Vowels: Are actually a bit more like modern English. Also, they tend to be phonetic, that is, if two vowels appear together, pronounce them separately (or quickly elide if on the same note).
- Consonants: Are also much like modern English, so some modern German things don't apply. For instance, "s" is pronounced like modern English "s", and so is "w". However, some consonants are done like in modern German: "v" = "f", "j" = "y", and "ch" endings in words like "ich" and "mich".
- Pronunciation: Because the MHG text is so much shorter than the Latin in CB, a word-by-word pronunciation guide follows: This refrain is in German

Movement	Text	American English Equivalent
----------	------	-----------------------------

<p>7. Floret silva nobilis (The woods are burgeoning) <i>(Note: the first segment of this movement is in Latin. The German text starts 6 measures after rehearsal 53.)</i></p>	<p>nah min gesellen ist mir we Gruonet der walt allenthalben, wa ist min geselle also lange Der ist geriten hinnen o wi, wer sol mich minnen?</p>	<p>nach meen geh-seh-lehn ihst meer weh (almost 'we') groo-oh-neht dayr wahlt ah-lehnt-hahl-behn wah ihst meen geh-seh-leh ahl-seh lahn-geh dayr ihst geh-ree-tehn hih-nehn aw wee wehr sawl mich mih-nehn</p>
<p>8. Chramer, gip die varwe mir (Shopkeeper, give me colour)</p>	<p>Chramer, gip die varwe mir, die min wengel roete, damit ich die jungen man an ir dank der minnenliebe noete.</p> <p>Seht mich an, jungen man! lat mich iu gevallen!</p> <p>Minnet, tugentliche man, minnecliche frouwen!</p> <p>minne tuot iu hoch gemout unde lat iuch in hohen eren schouwen</p> <p>Wol dir, Werlt, daz du bist also freudenriche! ich will dir sin undertan durch din liebe immer sicherliche.</p>	<p>krah-mehr gihp dee fahr-weh meer dee meen wen-gehl roh-eh-teh (the o sounds a little Swedish) dah-miht ich dee yoon-gehn mahn ahn ihr dahnk dayr mih-nehn-lee-beh noh-eh-teh (Swedish o)</p> <p>sayt mich ahn yoon-gehn mahn laht mich yoo geh-fah-lehn</p> <p>mih-neht tuh-gehnt-lee-sheh (slightly guttural) mahn mih-nehk-lee-sheh froh-oo-wehn (elide to second vowel quickly) mih-neh too-oht yoo hoch geh-moh-oht oon (as in foot)-deh laht yooch ihn hoh-ehn eh-rehn shoh-oo-wehn</p> <p>wohl deer wehrlt dahs doo bihst ahl-soh froy-dehn-ree-sheh ich wihl deer sihn oon-dehr-tahn doorch deen lee-beh ih-mehr see-cher-lee-sheh</p>
<p>9. Reie (Round dance)</p>	<p>Swaz hie gat umbe, daz sint alles megede die wellent an man alle disen sumer gan!</p> <p>Chume, chum, geselle min ih enbite harte din Suzer rosenvarwer munt chum un mache mich gesund</p>	<p>swahs hee-eh gaht oom-beh dahs sihnt ah-lehs meh-geh-deh dee weh-lehnt ahn mahn ah-leh dee-sehn suh-mehr gahn</p> <p>kuh-meh kuhm geh-seh-leh meen ich ehn-bee-teh hahr-teh deen soo-sehr roh-sehn-farh-wehr munt koom oon mah-che mich geh-suhnt</p>

10. Were diu werlt alle min (Were all the world mine)	Were diu werlt alle min von deme mere unze an den Rin des wolt ih mih darben daz diu chunegin von Engellant lege an minen armen	weh-reh dyoo wehrlt ah-leh meen fawn deem meh-reh oon-seh-an dayn reen dehs wohlt ich mich dahr-ben dahs dyoo koe-nih-gehn fohn ehn-geh-lant leh-geh ahn mee-nehn ahr-mehn
18. Circa mea pectora (In my heart) <i>The first four bars of the chorus are in Latin.</i>	Manda liet min geselle chumet niet	mahn-dah lee-eh meen geh-seh-leh koo-meht nee-eh

Copyright © Hank Dahlman & ChoralNet, 1998

