



Carmina Cantabrigiensiā

The Cambridge Songs

A work for choir and small string orchestra
based on the collection of medieval poems of the same name



INTRODUCTION

BACKGROUND INFORMATION

The *Carmina Cantabrigiensia*, also known as The Cambridge Songs, are a collection of 83 poems (canticles or *carmen* – songs) composed in Latin by various German-Rhineland authors between 968 and 1039, transcribed in the same period, probably in South Tyrol, and kept in part (*Carmina* 1 to 49) in the Cambridge manuscript from the first half of the 11th century. They bear witness to the extraordinary poetic flourishing in Latin under the Ottonians and in the medieval culture and with their joyfully individualistic and Goliardic tones they signal the first assertion of secular and earthly values.

As many other poems of the period, the *Carmina Cantabrigiensia* have been classified as a collection of goliardic poems. This classification could easily mislead if the term goliardic were interpreted according to its present usage: in the late middle ages the goliards were people of limited means and good intelligence who, as they could not afford to study and did not want to take the vows, roamed across Europe living by their wits or occasionally at the service of the rich.

Often they succeeded in being acknowledged at ecclesiastical institutions and were also able to gain the same level as students and teachers, thus acquiring some of their privileges and immunities.

Their behaviour, often rowdy and morally questionable, however, was not always well tolerated by the Church and when they sided with the university centres run by students (rather than by clerics), they drew the Church's anger upon themselves. There is knowledge of this type of character, also called *vagantes* clerics,² until the beginning of the 13th century. Their works extend across all genres and often certain parts or whole works were censored by the church authorities.

The *Carmina Cantabrigiensia* were also the subject of deletion and cuts so as to hide those parts of the text considered to be unseemly. Very few words remain of Carmen XLIX, recomposed in part in recent times. Songs 28 and 31 are identical. This means that on the 10 remaining sheets in Cambridge (numbered from 432 to 441) 47 songs numbered from 1 to 48 are considered.

Furthermore, there is a 49th song, extensively reduced (for reasons of censorship) but partially detectable on sheet 441. The *carmina* were long believed to have been limited to 49 until in 1992 others were discovered in Germany at the Stadt-und Universitätsbibliothek: 27 works penned by the same hand and 7 that use the same *Codex*. Today, therefore, the total number of *carmina* is 83. No music has been found for any of these but the evidence suggests that they were sung.

Below is a list of the *carmina* forming this musical work with an indication of the corresponding genre:

CARMEN	TITOLO	GENERE
I	De Epiphaniae	Religion
X	De Luscinia	Music
XIII	Carmen Christo Dictum	Religion
XIV	De Puero Niveo	Narrative
XV	Mendosa Cantilena	Narrative
XVI	Cantilena in Heinricum III Regem Coronatum	Political
XX	De Asino Alfradae	Narrative
XXI	Diapente et Diatesseron	Music
XXV	Versus ad Popponem	Political
XXVII	Invitatio Amicae	Art of love
XXX	De Proterii Filia	Music
XXXI	Hipsipile Archemorum Plorat	Mythological
XXXIII	Nenia de Mortuo Conrado II Imperatore	Commemorative
XXXV	Sacerdos et Lupus	Narrative
XXXVI	Ad Mariam	Religion
XXXVIII	Nisus Omnigeni	Political
XLI	Gratulatio Reginae a Morbo Recreatae	Political
XLII	De Iohanne Abbate	Narrative
XLIV	Resurrectio	Religion
XLVIII	Magister Puero	Art of love
XLIX	Veni Dilectissime	Art of love
LXXXIII	Eia Obseca	Religion

HISTORY

The setting for the *carmina* was the Holy Roman Empire of the 10th and 11th centuries, especially the area which today is made up of Germany, France and Italy. Many of the *carmina* concern the political situation and there are several references to the royal (subsequently imperial) family of Conrad II known as *The Salic*, that is, The Frank.

Conrad II of Franconia ascended the throne (acting as *Rex Romanorum*) on 8 September 1024.

The ecclesiastics offered the newly-elected Conrad the Kingdom of Italy and they sent him a missive inviting him to visit the peninsula. The head of this legation was Aribert, the archbishop of Milan, because he held the bishopric of a large city which numbered nearly three hundred thousand inhabitants (and had under it the dioceses of Pavia, Lodi, Cremona, Brescia, Mantova, Vercelli, Novara, Tortona, Casale, Asti, Mondovì, Acqui, Turin, Vigevano, Ivrea, Alba, Savona, Genoa, Ventimiglia and Albenga), because he was the head of the national diet and, as successor to Saint Ambrose, by tradition he had the right to confer the royal crown, and lastly because of his culture, his tenacity and his fighting character, which he had demonstrated more than once and which he would show with more strength in the following twenty years. Conrad accepted the Milanese archbishop's invitation and promised to go to Italy, but the expedition could not take place immediately due to the need to intervene in internal rebellions. However, once these were suppressed, having gathered a strong army in Augsburg, towards the end of winter 1026, Conrad journeyed to Italy through the Brenner Pass, passed through Verona and arrived in Milan without any difficulty on 23 March. Here he received the crown of King of Italy from the hand of Archbishop Aribert.

After having travelled around Italy for some time in order to put down various uprisings and restore order in certain cities, Conrad at last arrived in Rome in 1027. Here, on 26 March he received from the hand of Pope John XIX the crown of Emperor of the Holy Roman Empire.

On 6 September 1032 Rudolph III of Burgundy, King of Arles, died. Some years previously Rudolph had surrendered his kingdom of Burgundy to Conrad and regained custody of it but with the promise to transfer it, after his death, to the emperor or his son Henry.

Thus a Burgundian nobleman consequently brought Conrad the regalia. Not all Burgundians, however, were willing to accept the sovereignty of the German emperor. He was accepted by the Teutonic inhabitants of Upper Burgundy, whose main cities were Berne and Zurich, but opposed by those of Latin descent who inhabited Lower Burgundy and in the cities of Lyon, Vienne, Arles, Marseille, Geneva and Besançon. The latter chose a nephew of Rudolph's, Count Odo of Champagne as the recently deceased king's successor, thus giving rise to the fortune of a dynasty that was up until that moment unknown: the House of Savoy.

In 1039, whilst fighting the Saracens and Greeks in Italy, Conrad II's army was struck by a plague epidemic. When the soldiers were recalled to Germany, they brought the disease with them, which infected the Emperor too, who died leaving the throne to his son Henry III.

THE MUSIC

The *Carmina Cantabrigiensia* are believed to have been set to music but there is no trace of the original music. In this musical work only the poems are medieval, certainly not the music, which is present-day music and does not attempt in any way to come close to the historical period in which the *carmina* were written but only to their spirit, to the subject they describe and their content.

The aim of the musical work is to bring the subject matter to the present day rather than to create falsely medieval music.

The musical group is simple: a choir, made up of male and female voices, and a small chamber orchestra.

Some songs are for soloist singers, one is *a cappella* and one is with a solo instrument which forms a duet with a soloist singer. These choices were made with a view to interpret in a modern way song words which, though one thousand years old, still keep all their original charm.

The harmonization envisages a choir made up of about thirty voices and a string orchestra composed of four violins, two violas, two cellos and a double bass. As the choir voices grow, so too in proportion should the instruments grow.

The ideal environment for the performance is a large hall, with sufficient sound reverberation but without echo or rumble.

CARMINA CANTABRIGIENSIA

Music by Mario Giachino

INTRO (THE CAMBRIDGE SONGS)

An instrumental to introduce the listener to the musical genre, to present the orchestra and, in particular, to let the choir come onto the stage.

The theme is reprised in the last song, *Eia Obserca*, the carmen LXXXIII.

MUSICIANS	
	Orchestra: First violins Second violins Violas Cellos Double basses

Carmen I - DE EPIPHANIA

Religioso.

Epifania: canto natalizio e di gloria che, al tempo stesso, non perde occasione per ricordarci il peccato originale, la *colpa* dell'uomo, unendo così, con poche parole, gioia per l'evento e severità per le cause che l'hanno reso necessario, invito sia alla festa sia alla riflessione.

Gratuletur omnis caro, Christo nato Domino,
qui pro culpa protoplast carnem nostram induit,
ut salvaret, quod plasmavit Dei sapientia.

*Let every creature of flesh give thanks, for Christ the lord is born
who, to pay for the sin of first created man, donned our flesh,
to save what the wisdom of God created.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Contraltos		Violas
	Tenors		Cellos
	Basses		Double basses

Carmen X - DE LUSCINIA

Music.

The lyrics are the exaltation of *Ars Musica*.

The choir, without the orchestra, creates the music by repeating and adding simple musical phrases always based on the same theme until obtaining nine distinct voices for the final *Gloria*.

Aurea personet lira clara modulamina!
Simplex corda sit extensa voce quindenaria;
primum sonum mese reddat lege ypodorica.

*May the golden lyre sound bright melodies; may a single string
be tightened over fifteen notes; may the middle tone
produce the first sound according to the hypodorian mode.*

Philomele demus laudes in voce organica,
dulce melos decantantes, sicut docet musica,
sine cuius arte vera nulla valent cantica.

*Let us give praise to the nightingale with well tuned voice,
singing out a sweet melody as music teaches,
without mastery of which there can be no true songs.*

Cum telluris vere novo producuntur germina
nemorosa circumcirca frondescunt et brachia,
flagrat odor quam suavis florida per gramina,

*When new buds are brought forth in spring from earth,
and on all sides in the grows boughs burst into leaf,
how sweet an odor wafts fragrantly amid the flowering herbs!*

Hilarescit philomela, dulcis vocis conscia,
et extendens modulando gutturi spiramina
reddit voces ad estivi temporis indicia.

*The nightingale is joyful, aware of her sweet voice,
and prolonging the breathings of her throat as she makes melody,
she gives forth notes to mark the summer season.*

Instat nocti et diei voce sub dulcisona,
soporatis dans quietem cantus per discrimina
nec non pulchra viatori laboris solatia.

*Night and day she presses on with sweet sounding voice,
giving peace to sleepers through intervals of song,
and to the wayfarer lovely relief from toil.*

Vocis eius pulchritudo, clarior quam cithara,
vincit omnes cantitando volucrum catervulas,
implens silvas atque cuncta modulis arbustula.

*The loveliness of her voice, more brilliant than the lyre,
in warbling outdoes all the little flocks of birds
filling the woods and all the thickets with melodies.*

Volitando scandit alta arborum cacumina,
gloriosa valde facta veris pro letitia,
ac festiva natis gliscit sibilare carmina.

*Fluttering she climbs to the high crests of trees,
made truly glorious for the joy of springtime,
and gaily swells up to twitter songs.*

Felix tempus, cui resultat talis consonantia!
Utinam per duodena mensium curricula
dulcis philomela daret sue vocis organa!

*Blessed the season for which such a symphony reechoes!
If only the sweet nightingale would offer the tones of her voice
throughout the course of all twelve months!*

O tu parva, numquam cessa canere, avicula!
Tuam decet symphoniam monocordi musica,
que tuas laudes frequentat voce diatonica.

*Oh you little birdlet, never cease to sing.
The music of a monochord suits your harmony:
it repeats your praises in diatonic song.*

Sonos tuos vox non valet imitari lirica,
quibus nescit consentire fistula clarisona,
mira quia modularis melorum tripudia.

*The sound of the lyre cannot imitate your sounds,
with which the bright sounding pipe cannot harmonize,
because you modulate such marvelous dances of melodies.*

Nolo, nolo, ut quiescas temporis ad otia,
sed ut letos des concentus tua, volo, ligula,
cuius laude memoreris in regum palatia.

*I don't want, I don't want you to rest in the leisure times.
Instead, I want to produce happy harmonies on your little tongue,
so that for the praise of it you will be remembered in the
palaces of kings.*

Cedit auceps ad frondosa resonans umbracula,
cedit cignus et suavis ipsius melodia,
cedit tibi timpanistra et sonora tibia.

*To you yields the birdcatcher, singing by leafy shades;
to you yields the swan and its sweet melody,
to you yield the drummer and sonorous flute.*

Quamvis enim videaris corpore premodica,
tamen te cuncti auscultant, nemo dat iuvamina,
nisi solus rex celestis, qui gubernat omnia.

*Although everyone can see that you have a tiny body,
still everyone listens to you. No one aids you,
if not the celestial king alone, who governs all things.*

Iam preclara tibi satis dedimus obsequia,
que in voce sunt iocunda et in verbis rithmica,
ad scolares et ad ludos digne congruentia.

*Now we have rendered you enough splendid services
which are pleasant in sound and rhythmic in wording,
worthily proper to young scholars and their pastimes.*

Tempus adest, ut solvatur nostra vox armonica,
ne fatigent plectrum lingue cantionum tedia
et pigrescat auris prompta fidium ad crusmata.

*The time is at hand to end our harmonic song,
lest the length of the song should tire the plectrum of the tongue,
lest the attentive ear should grow indifferent to the single
notes of the strings.*

Trinus Deus in personis, unus in essentia,
nos conservet et gubernet sua sub clementia,
et regnare nos concedat cum ipso in gloria.

*May God, threefold in persons, one in essence,
preserve us and govern us in mercy,
and grant that we reign with him in glory.*

Phonemes used:

<i>Di</i>	Di:
<i>Pom</i>	Pom
<i>Pa</i>	Pa:
<i>Cu</i>	Cu:

MUSICIANS	
Choir:	
First sopranos	
Second sopranos	
Mezzo-sopranos	
First contraltos	
Second contraltos	
Tenors	
Baritones	
First basses	
Second basses	

Carmen XIII - CARMEN CHRISTO DICTUM

Religion.

The resurrection and the judgement.

Following an explicit call for the protection of musicians (always watch over those who with their plectrum sweetly sing your praises), the song develops with a list of references to the old and new testaments, a typical example of an educational work whose aim is not so much praying but teaching and educating people. Following this is the judgement and *gloria* conclusion.

O pater optime,
sancto regnans pneumate,
cunctos plectro tibimet
laudes dulce canentes serva semper;

*Oh excellent father,
reigning with the holy ghost,
always protect all who, to the accompaniment
of the plectrum, sing your praises sweetly.*

Qui cruce latronem
exaudisti pendentem
atque spondens, lucidae
sedis amoenitatem ut acciperet;

*You who hearkened to the thief
hanging on the cross
and promised that he would be admitted
to the loveliness of bright heaven;*

Spolia mundi
qui maledicti
liberasti a poenis
atque ferocem
vinclo leonem
alligasti manibus,
ne sub fraude perderet,
quod plasmasti dextera,
Adam, Evam,
denique plebem
tuam locasti
horto lucido.

*you who freed
from the torments of the accursed one
the spoils of the world
and with your hands bound
the fierce lion
in chains,
so that he would not destroy through deceit
what your right hand formed,
you placed
Adam and Eve
and then your people
in a bright garden.*

Tertia die
resurrexisti
maiestatis tumulo,
teque iubente
corpora multa
surrexere baratro,
ut tua facta proderent
non credenti populo.
Ex hoc signo
trepidans valde
miser Pilatus
se planctu cruciat.

*On the third day
you arose again
from a tomb of majesty
and, at your bidding,
many bodies
arose from the abyss
so that they might reveal your deeds
to an unbelieving populace.
Taking great fright
at this miracle,
wretched Pilate
tortures himself with lamentation.*

Post hec mundum illuxisti,
duces gentis apposuiisti,
ascendisti, unde venisti,
dextera patris
o rex residens.

*After this you filled the world with light,
appointed leaders of the people,
ascended whence you came,
taking the seat, oh king,
at the right hand of the father.*

Pena malis ecce parata,
flamma picis indeficiens,
ac cernentes, mala tenentes
id sine fine post hec retinent.

*See, punishment is readied for the wicked,
an undying flame of pitch:
fanning it further, those who hold fast to evil
retain it afterward without end.*

Vitam mundi accipientes,
prelucentes in paradiso,
spe gaudentes, bona tenentes
semper in evum laudant Dominum.

*The pure, receiving life,
resplendent in paradise,
rejoicing in hope, and holding fast to good
praise the lord forever and ever.*

Regnanti gloria
Christo, laus per secula,
qui cordarum sonitu
pangitur Deus perhennis,
rector mundi.

*Glory be,
praise forever, to Christ as he reigns,
who is celebrated to the sound of strings,
as eternal God,
ruler of the world.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	First violins
	Mezzo-sopranos		Second violins
	Contraltos		Violas
	Tenors		Cellos
	Basses		Double basses

Carmen XIV - DE PUERO NIVEO

Narrative

A folk tale theme. The oldest known example of the theme of the *Snow Child*, a little story which became popular in European medieval literature. It is set in Swabia, which lies in the south east of Germany and in part of Switzerland, with a particular reference to Constance.

Advertite, omnes populi,
ridiculum et audite, quomodo
Suevum mulier et ipse illam
defraudaret.

*Listen, all you people,
to an amusing story and hear,
how a wife deceived a Swabian
and how he deceived her in turn.*

Constantiae civis Suevulus
trans equora gazam portans navibus
domi coniugem lascivam nimis relinquebat.

*A humble Swabian, citizen of Constance who was
transporting rich freight across the ocean in ships,
left at home an all-too-wanton wife.*

Vix remige triste secat mare,
ecce subito orta tempestate
furit pelagus, certant flamina,
tolluntur fluctus, post multaue exulem
vagum litore longinquo nothus
exponebat.

*Scarcely had he cleaved the sea with gloomy oars
when... look! A Storm arises and the sea rages,
the winds battle with one another,
the billows surge, and, after many days at sea,
the south wind deposits him, a wanderer,
on a distant shore.*

Nec interim domi vacat coniux;
mimi aderant, iuvenes secuntur,
quos et inmemor viri exulis
excepit gaudens atque nocte proxima
pregnans filium iniustum fudit
iusto die.

*In the meantime his wife is not idle at home; some
travelling players are in town, and young men gather
around, and, unmindful of her exiled husband,
she receives them joyfully.
Pregnant on the very next night, she bore an unrightful
son on the rightful day.*

Duobus volutis annis
exul dictus revertitur.
Occurrit infida coniux
secum trahens puerulum.
Datis osculis maritus illi
«De quo», inquit, «puerum istum habeas,
dic, aut extrema patieris.»

*After two years have passed,
the exile returns.
The unfaithful wife runs to meet him,
dragging with her a little boy.
After they have given kisses, the husband says to her,
"Tell me from whom you have this child,
or else you will suffer the extreme punishment!"*

At illa maritum timens
dolos versat in omnia.
«Mi», tandem, «mi coniux», inquit,
«una vice in Alpibus
nive sitiens extinxi sitim.
Inde ergo gravida istum puerum
damnosus foetu heu gignebam.

*But she, fearing her husband,
applies deceit.
"My..." at last she begins, "my husband..." she stammers,
"once, stricken with thirst in the Alps,
I quenched my thirst with snow.
So, pregnant from that, alas!
I gave birth to this ruinous son!"*

Nam langues amore tuo
consurrexi diliculo
perrexique pedes nuda per nives et
per frigora.
Atque maria rimabar mesta
si forte ventivola vela cernerem,
aut frontem navis conspicerem».

*Languishing with love for you
I arose at dawn and made my way
barefoot across the snows
and cold,
and searched the desolate seas to see
if I could find sails flying in the wind,
or catch sight of the prow of a ship...."*

Anni post hec quinque transierunt aut plus,
et mercator vagus instauravit remos:
ratim quassam reficit, vela alligat
et nivis natum duxit secum.

Transfretato mari producebat natum
et pro arrabone mercatori tradens
centum libras accipit atque vendito
infante dives revertitur.

Ingressusque domum ad uxorem ait:
«Consolare, coniux, consolare, cara:
natum tuum perdidisti, quem non ipsa tu
me magis quidem dilexisti.

Tempestate orta nos ventosus furor
in vadosas sirtes nimis fessos egit,
et nos omnes graviter torret sol, at il-
le nivis natus liquescebat.»

Sic perfidam Suevus coniugem deluserat;
sic fraus fraudem vicerat:
nam quem genuit nix,
recte hunc sol liquefecit.

*Five years or more passed after this,
and the merchant repairs his oars,
refits his shattered ship, fastens the sails,
and takes the snow-child with him.*

*Once he has traversed the sea,
he puts the child up for sale and, handing him over to
a trader for hard cash, receives one hundred pounds;
after selling the lad he returns a rich man.*

*And upon entering his home he says to his wife:
"Give solace, wife, give solace, dearest!
I lost you child, whom not even you yourself
loved more than I.*

*A storm arose and a raging wind drove us,
too tired to resist, onto sandy shoals;
and the sun scorched us all terribly,
and that child of yours....melted!"*

*Thus the treacherous Swabian tricked the wife,
thus fraud overcame fraud:
for the child whom the snow engendered
quite literally melted under the sun.*

MUSICIANS	
Baritone soloist	Orchestra: First violins Second violins Violas Cellos

Carmen XV - MENDOSA CANTILENA

Narrative

Another fable, also in this case in its oldest form known to date. *Mendosa cantilena* means “flawed ditty”. The writer is very probably the same as the previous *carmen* and the purpose is identical: *ridiculum*, that is, pure enjoyment as an end to itself. Finally the reference to the origin of the central character, Swabia, leads us to believe that the composer had a special relationship with this area.

Mendosam quam cantilenam ago,
puerulis commendatam dabo,
quo modulos per mendaces risum
auditoribus ingentem ferant.

*The lying ballad that I sing,
I will recommend to little boys
so that they may bring great laughter
to listeners through lying little measures of song.*

Liberalis et decora
cuidam regi erat nata,
quam sub lege huius modi
procis obponit querendam:

*To a certain king was born
a noble and comely daughter,
whom he offered to suitors to be wooed
under terms of this sort:*

Si quis mentiendi gnarus
usque ad eo instet fallendo,
dum cesaris ore fallax
predicatur, is ducat filiam.

*if anyone experienced in lying
should apply himself to deception
so well that he is called a deceiver by the emperor's own mouth,
that man may marry the daughter.*

Quo audito Suevus
nil moratus inquit:
«Raptis armis ego
dum venatum solus irem,
lepusculus inter feras
telo tactus occumbebat.
Mox effusis intestinis
caput avulsum cum cute cedo.

*Having heard this, a Swabian
began without delay,
"When I went alone to hunt
with the weapons I had picked up,
among the wild animals a little hare met his death
after having been struck by my spear.
Soon, after gutting it,
I severed the head, ripping it off along with the hide.*

Cumque cesum manu
levaretur caput,
lesa aure effunduntur
mellis modii centeni,
sotiaque auris tacta
totidem pisarum fudit.
Quibus intra pellem strictis,
lepus ipse dum secatur,
crepidine summae caude
kartam regiam latentem cepi,
que servum te firmat esse meum!»

*And as I was lifting the severed head
with my hand,
a hundred measures of honey
spilled out from the wounded ear;
and when I touched the other ear,
it spilled out just as many measures of peas.
I bound them inside the skin and,
while carving the hare itself,
I grasped a royal charter hidden
at the very base of the tail:
It confirms that you are my servant!"*

«Mentitur», clamat rex, «karta et tu!»
Sic rege deluso Suevus falsa
gener regius est arte factus.

*"The charter lies," the king shouts, "and so do you!"
Thus, having deluded the king, by a deceitful trick
the Swabian became the king's son in law.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Mezzo-sopranos		Violas
	Contraltos		Cellos
	Tenors		Double basses
	Baritones		
	Basses		

Carmen XVI - CANTILENA IN HEINRICUM III REGEM CORONATUM

Political

An ode to the coronation of Henry III as king of Burgundy (14 April 1028).

The coronation of Conrad II had occurred less than a year earlier and is sung in the third *carmen* (not included here), whereas later *carmen* XXXIII commemorates his death in 1039, when it was Henry III who became emperor.

O rex regum, qui solus in evum
regnas in celis, Heinricum nobis
serva in terris ab inimicis!

*O king of kings, who rule alone in heaven
forever, protect Henry for us
from enemies on earth!*

Quem voluisti tibi benedici
et coronari ad Aquasgrani
manu Piligrimi presulis archi:
O rex regum...

*Whom you wished to be blessed
and crowned for you at Aachen
by Archbishop Pilgrim's hand,
O king of kings...*

Quem Romani atque fidi Franci,
clerus et populus Christo dicatus
post Cuonradum adoptant domnum:
O rex regum...

*Whom the Romans and faithful Franks,
the clergy and people dedicated to Christ
adopt as overlord after Conrad:
O king of kings...*

Dic, Italia, dic, pia Gallia
cum Germania Deo devota:
«Vivat Cuonradus atque Heinricus!»
O rex regum...

*Say, Italy, say, devout Gaul,
together with Germany devoted to God
"Long live Conrad and Henry!"
O king of kings...*

Agni ut sponsa pace quieta
servari suo valeat sponso,
Deo eterno vivo et vero!
O rex regum...

*That he may be able to keep
the bride of the lamb quietly in peace for her bridegroom,
the eternal, living, and true God!
O king of kings...*

Gaudent omnes Christi fideles,
senes et iuvenes, matres, infantes:
regnat Cuonradus atque Heinricus.
O rex regum...

*All of Christ's faithful rejoice,
old and young, mothers and children:
Conrad and Henry reign.
O king of kings...*

Die, qua surrexit, qui mundum redemit,
regni monarchiam accepit sanctam
pius Cuonradus: gaudebat mundus.
O rex regum...

*On the day on which he who redeemed the world arose,
pious Conrad received the holy monarchy
of the realm: let the world rejoice.
O king of kings...*

Post unius anni recursus
accepit sanctam regni coronam
puer Heinricus, Christo electus,
O rex regum...

*Only one year later
the boy Henry, Christ's elect,
received the sacred crown of the realm,
O king of kings...*

Die predicto a Piligrimo,
archiepiscopo sibi devotissimo,
gaudente clero simul et populo.
O rex regum...

*on the day appointed by Pilgrim,
an archbishop most devoted to him,
as the clergy together with the people rejoiced.
O king of kings...*

Doleat antiquus gentis inimicus
sanctas ecclesias pacificatas
vivo Cuonrado atque Heinrico.
O rex regum...

*May the old foe of our folk grieve
at the sacred churches made peaceful
while Conrad and Henry are alive.
O king of kings...*

Mater Christi cum civibus celi
 cunctisque sanctis, rectores orbis
 iuva Cuonradum atque Heinricum
O rex regum...

Ut ecclesiarum causas sanctarum
 et pupillorum ac viduarum
 valeant iusto tractare iudicio.
O rex regum...

Laus creatori, angelorum regi,
 cuius imperium manet in evum
 per infinita seculorum secula.
O rex regum...

*Mother of Christ, with the citizens of heaven
 and all the saints, rulers of the world
 aid Conrad and Henry,
 O king of kings...*

*That they may be able to handle with just judgement
 the affairs of holy churches
 and of orphans and widows.
 O king of kings...*

*Praise be to the creator, the king of angels,
 whose the power endures forever
 through endless ages of ages.
 O king of kings...*

MUSICIANS	
Choir: Sopranos Mezzo-sopranos Contraltos Tenors Baritones Basses	Orchestra: First violins Second violins Violas Cellos Double basses

Carmen XX - DE ASINO ALFRADAE

Narrative

A little story set in a community of nuns. Sister Alfrad loses a pregnant she-ass to a wolf. Her sisters Adela and Fritherun comfort her with the forecast that God will provide her with another she-ass.

The musical development follows the progress of the story beginning and ending in a peaceful way but in the central part emphasizing the tragedy and the agitation of the events.

Est unus locus Homburh dictus,
in quo pascebat asinam Alfrad,
viribus fortem atque fidelem.

*There is a place called Homburg
where Alfrad would pasture her she-ass,
great in strength and loyal.*

Que dum in amplum exiret campum,
vidit currentem lupum voracem,
caput abscondit, caudam ostendit.

*As the she-ass went out into a spacious field,
she saw a ravenous wolf running.
She hid her head, showed her tail.*

Lupus accurrit, caudam momordit;
asina bina levavit crura
fecitque longum cum lupo bellum.

*The wolf run up, bit her tail;
the she-ass raised two legs
and waged a long war with the wolf.*

Cum defecisse vires sensisset,
protulit grandem plangendo vocem
vocansque suam moritur domnam.

*When she felt that her strength had failed,
she uttered a loud sound of lamentation
and called to her mistress as she died.*

Audiens grandem asine vocem
Alfrad cucurrit: «Sorores,» dixit,
«cito venite, me adiuvate!

*Hearing the great sound of the she-ass,
Alfrad ran. "Sisters," she said,
"Come quickly, help me!*

Asinam caram misi ad erbam;
illius magnum audio planctum;
spero, cum sevo ut pugnet lupo.»

*I sent my dear ass to pasture;
I hear her loud lament;
I hope that she is fighting off the savage wolf."*

Clamor sororum venit in claustrum,
turbe virorum ac mulierum
assunt, cruentum ut captent lupum.

*The outcry of the sisters reaches the cloister.
Crowds of men and women
are present, to capture the bloodthirsty wolf.*

Adela namque, soror Alfrade,
Rikilam querit, Agatham invenit,
ibant, ut fortem sternerent hostem.

*For Adela, Alfrad's sister,
looks for Rikila and finds Agatha.
They went to lay low the bold enemy.*

At ille ruptis asine costis
sanguinis undam carnemque totam
simul voravit, silvam intravit.

*But once he had torn open the ass's ribs
and devoured a torrent of blood
and all the flesh, he entered the forest.*

Illud videntes cuncte sorores
crines scindebant, pectus tundebant,
flentes insontem asine mortem.

*Seeing that, all the sisters
tore their hair and beat their breasts,
mourning the innocent death of the she-ass.*

Denique parvum portabat pullum;
illum plorabat maxime Alfrad,
sperans exinde prolem crevisse.

*To come to the point, she was pregnant with a little foal.
Alfrad most of all bewailed it,
for she had hoped a breed would grow from it.*

Adela mitis, Fritherun dulcis
venerunt ambe, ut Alverade
cor confirmarent atque sanarent:

*Gentle Adela and sweet Fritherun
both came to comfort
and restore Alfrad's heart:*

«Delinque mestas, soror, querelas!
Lupus amarum non curat fletum:
Dominus aliam dabit tibi asinam.»

*"Leave off sad complaints, sister!
The wolf pays no attention to bitter weeping.
The lord will give you another ass."*

MUSICIANS	
Bass soloist Tenor soloist Contralto soloist Soprano soloist Choir: Sopranos Mezzo-sopranos Contraltos Tenors Baritones Basses	Orchestra: First violins Second violins Violas Cellos Double basses

Carmen XXI - DIAPENTE ET DIATESSERON

Music

This work was common between the X and the XVI centuries, also in treatises on musical theory. It served an illustrative and educational purpose regarding the concept of *link and proportion* between the intervals under consideration.

Reference is made to the fourth, the fifth and the octave also in Carmen XII, which recounts that one day while walking near a forge, Pythagoras realized that the hammers striking in different ways gave rise to different sounds which together concealed a hidden force made up of tones and thus created music. In order to give a rule he defined three intervals: the fourth, the fifth and the octave “*which create a perfect harmony in the relationship between one and four*”.

Diapente et diatesseron simphonia et intensa et remissa
pariter consonantia diapason modulatione consona reddunt.

*A fifth and a fourth, a concord both high- and low-pitched,
together a consonance, produce an entire octave in harmonious modulation.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	First violins
	Mezzo-sopranos		Second violins
	Contraltos		Violas
	Tenors		Cellos
	Baritones		Double basses
	Basses		

Carmen XXV - VERSUS AD POPPONEM

Political

Composition in honour of the archbishop Poppo von Babenberg (1016-1046).

The poem engages the event from the point of view of the church, meaning the building itself, which sings its love song as the bride of the new archbishop on the occasion of what it considers to be its marriage.

Various names are mentioned: the church of Trier was originally dedicated to Saint Peter, a dedication, however, that Poppo redefined in honour of Saint Maternus. Simeon, who, too, was raised to sainthood, was a companion of Poppo's on his journey to the Holy Land, between 1020 and 1030. The others, Eucharius, Valerius, Agricius, Maximinus, Paulinus and Nicetius, were bishops of the Trier church before Poppo.

Sponso sponsa karissimo
se ipsam in coniugio,
ambosque diu vivere,
post celi culmen capere.

*The bride to her dearest betrothed,
that he take her in marriage,
that both live long, and that they
afterward attain heaven's summit:*

Ne spernas, quod sim fragilis,
sum tamen satis habilis:
rugosam si me videas,
ut puellam me teneas.

*"Do not spurn me because I am frail,
for I am nonetheless fit
for you to consider me a girl,
even if you see that I am wrinkled.*

Veni, veni, karissime!
Quod fusca sum, non despice,
dilapsa vel lateribus;
assurgam tuis viribus.

*Come, come, dearest! Do not despise
me because I am dark;
Though my bricks have tumbled,
I will rise again through your might.*

Hinc Petrus te huc invitat
et Eucharius vocitat,
Valerius te exigit,
Maternus «veni!» concutit.

*Hence Peter summons you here
and Eucharius calls you,
Valerius demands you,
Maternus thunders 'Come!'.*

Cum Maximini precibus
se coniungit Agricius
orans, ut felix venias
et me fractam restituas.

*Agricius joins in
with the prayers of Maximinus,
praying that you, blessed, come,
and restore me, broken.*

Me quidem si restituis
turritamque reddideris,
Paulini adiutorium
habebis et Nicecium.

*If indeed you restore me
and make me turreted again,
you will have the aid of Paulinus
and Nicecius.*

Hi et complures alii
iubent me iam restitui;
Simeon tuus maxime
mandat murum iam ponere.

*These and many others
bid me now be restored;
now your Simeon especially
commands that you erect a wall.*

O quam felix tu fueras,
quod hunc virum adduxeras,
qui me fuscam illuminat
et me fractam resolidat.

*O how blessed you were,
that you brought this man,
who illuminates me in my darkness
and mends me in my brokenness.*

Quam libens hic te suscipit,
quam sanum esse precipit,
felicem omni tempore,
quod semper constet stabile!

*How willing he supports you,
who him directs to be healthy,
blessed for all time,
that he may be settled ever stably!*

Vestrum amborum meritis
iterum ero Treveris
turrita in lateribus
et firma cunctis partibus.

Ad hoc te Deus premuniat
et semper te custodiat
cum corpore ac anima
in sempiterna secula.

Amen.

*Thanks to the merits of you both
I will again be Trier,
turreted in bricks
and firm in all parts.*

*To this end may God bolster you
and ever guard you,
in body and soul,
for ever and ever".*

Amen.

MUSICIANS	
Mezzo-soprano soloist	Orchestra: Violin soloist Viola soloist pizzicato Violoncello soloist pizzicato

Carmen XXVII - INVITATIO AMICAE

Art of love

The theme of this work, which is one of the best known *carmina* in the collection, is the art of love. Over time the text, which is considered to be one of the oldest love poems of the middle ages, was stripped of the parts probably held to be questionable or unseemly.

Some parts of the censored text were retrieved from other transcriptions of the same composition kept in Paris (*Bibliothèque nationale de France*) and Vienna (*Österreichische Nationalbibliothek*).

Iam dulcis amica venito,
quam sicut cor meum diligo;
intra in cubiculum meum
ornamentis cunctis *ornatum*.

*Come now, sweet friend,
whom I love as my own heart!
Come into my little room
that's laden with all that's exquisite.*

Ibi sunt sedilia strata
atque velis domus parata,
floresque in domo sparguntur
herbeque fragrantis miscentur.

*There the couches are covered,
the house is ready with curtains,
flowers are scattered within,
and fragrant grasses among them.*

Est ibi mensa apposita
universis cibis honesta,
ibi clarum vinum habundat
et quicquid te, cara, delectat.

*The table's been brought near,
an abundance of bright wine,
and whatever delights you,
dear one.*

Ibi sonant dulces symphonie
inflantur et altius tibiae,
ibi puer et docta puella
canunt tibi cantica pulchra.

*There sound the notes of sweet harmonies,
even higher the flutes are blown
there a boy and a well-schooled girl
are devising fair songs for you.*

Hic cum plectro citharam tangit,
illa melos cum lira pangit,
portantque ministri pateras
pigmentatis poculis plenas.

*He touches his cithara with a plectrum,
she fashions her song to the lyre,
and trays are brought by the servants
with hot-spiced goblets of wine.*

«Ego fui sola in silva
et dilexi loca secreta
fugique frequentius turbam
atque [evitavi] plebis catervam.

*"I was alone in the forest
and I loved secret places;
often I fled from the uproar
and I avoided the crowds.*

...

...

Iam nix glaciesque liquescit,
folium et herba virescit,
philomela iam cantat in alto,
ardet amor cordis in antro.

*Now snow and ice are melting,
leaves and grass growing green,
the nightingale sings high above
love burns in the cave of the heart.*

Karissima, noli tardare;
studeamus nos nunc amare,
sine te non potero vivere:
iam decet amorem perficere.

*Dearest one, do not delay now;
let's bend our minds to loving!
Without you I can't go on living
now we must love to the limit.*

Non me iuvat tantum convivium
quantum predulce colloquium,
nec rerum tantarum ubertas
ut clara familiaritas.»

*The feasting does not concern me
as much as our sweet conversation,
such abundance of things does not matter
as much as love's intimacy.*

Quid iuvat differre, electa,
que sunt tamen post facienda!
Fac cita, quod eris factura,
in me non est aliqua mora.

Iam nunc veni, soror electa
ac omnibus ostende te dilecta,
lux mee clara pupille
parsque maior anime mee.

*What use to postpone it, my chosen one,
it's got to happen soon anyway.
You'll do it, so come, do it quickly
on my side, there's no delay!*

*So come now, my chosen beloved,
dear to me than all women,
radiant light of my eyes
and greater part of my soul!*

MUSICIANS	
Tenor soloist Contralto soloist Choir: Sopranos Mezzo-sopranos Contraltos Tenors Basses	Orchestra: First violins Second violins Violas Cellos

Carmen XXX - DE PROTERII FILIA

Didascalico-musicale

A nursery rhyme or tongue-twister to the rhythm of the letter C. It is a musical exercise assigned here only to the female voices accompanied by the orchestra.

Caute cane, cantor care;
 clare conspirent cannule,
 compte corde crepent concinnantiam.
 Carpe callem commodam,
 convalles construe;
 caput, calcem, cor coniunge,
 calles callens corporales.
 Cane corda, cane cordis,
 cane cannulis creatorem.

*Sing circumspectly, sweet singer;
 let the windpipes puff together brightly,
 let the strings make a harmony resound elegantly.
 Take an easy path;
 bridge the valleys.
 Join together head, heel, and heart,
 skilled in the paths of the body.
 Make melody with one string, make melody with more,
 make melody to the creator with your windpipes.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Mezzo-sopranos		Violas
	Contraltos		Cellos
			Double basses

Carmen XXXI - HIPSIPILE ARCHEMORUM PLORAT

Mythological

The lament of Hypsipyle for Archemorus.

Archemorus was raised by the nursemaid Hypsipyle. The woman consulted an oracle over the child's destiny and was told never to place him on the ground before he could walk. During the war of the Seven against Thebes, as the heroes were passing, one of them asked her for directions and Hypsipyle absent-mindedly lay the child near a celery plant in order to reply.

A snake was hiding near the plant and it killed Archemorus.

Though only the nursemaid, Hypsipyle shows in the words of the poem the love and devotion for Archemorus of a mother, thus enhancing the sensation of pain that the poem transmits.

Five soloists engage this theme, the pain being too great to be expressed by a single voice.

O mihi deserte natorum dulcis imago,
Archemore, o rerum et patrie solamen adempte
servitii que decus, qui te, mea gaudia, sontes
extinxere dei, modo quem digressa reliqui
lascivum et prono vexantem gramina cursu?

*O Archemorus, sweet to me in my abandonment as
an image of my children, O solace of my
circumstances and lost homeland, and glory of my
servitude: Which guilty gods have slain you, my joy,
who were playing and trampling the grass as you
crawled when I left you and set out not long ago?*

Heu ubi siderei vultus?

Alas, where is your starry-eyed face?

Ubi verba ligatis imperfecta sonis risusque et
murmura soli intellecta mihi?

*Where are your words, half-formed with tongue-
tied sounds, your laughs, and your murmurings
understood by me alone?*

Quotiens tibi Lemnon et Argos sueta loqui et longa
somnum suadere querella!

*How often I was accustomed to speak to you of
Lemnos and the Argo, and to lull you to sleep with
my long plaint!*

MUSICIANS	
2 Sopranos soloist 2 Mezzo-sopranos soloist 1 Contralto soloist	Orchestra: First violins Second violins Violas Cellos Double basses

Carmen XXXIII - NENIA DE MORTUO CONRADO II IMPERATORE

Commemorative

Cantilena lamentationum (not to be confused with the *requiem*) in memory of the death of Conrad II in Utrecht on 4 June 1039.

Qui habet vocem serenam, hanc proferat cantilenam
de anno lamentabili et damno ineffabili,
pro quo dolet omnis homo forinsecus et in domo.
Suspirat populus domnum vigilando et per somnum:

«Rex Deus, vivos tuere et defunctis miserere.»

Anno quoque millesimo nono atque trigesimo
a Christi nativitate nobilitas ruit late:
ruit cesar caput mundi et cum illo plures summi,
occubuit imperator Kuonradus, legis amator.

«Rex Deus, vivos tuere...»

Eodem vero tempore occasus fuit glorie:
ruit stella matutina Chunelinda regina.
Heu quam crudelis annus! Corruerat Herimannus,
filius imperatricis, dux timendus inimicis,
ruit Kuono, dux Francorum, et magna pars seniorum.

«Rex Deus, vivos tuere...»

Imperatoris gloria sit nobis in memoria,
et recenti mentione vivat vir indolis bone;
vivat dominator probus frequenti carmine novus,
preclara fama post mortem vite prestet hunc
consortem.

«Rex Deus, vivos tuere...»

*Whoever has a clear voice, may he bring this song
about the lamentable year and indescribable loss,
for which everyone grieves publicly and privately.
When awake and asleep, the people sigh for their lord:*

*"King God, protect the living
and take pity upon the deceased."*

*In the thousand and thirty-ninth year
since the birth of Christ, nobles perished far and wide;
the emperor, head of the world, perished, and
with him many of the highest rank.
Emperor Conrad, friend of righteousness, fell dead.
"King God, protect the living..."*

*Truly, at the same time glory suffered a downfall:
the morning star, Queen Gunnhild, perished.
Alas, how cruel a year: Hermann fell,
son of the Empress, a duke to be feared by his enemies.
Conrad, duke of the Franks, fell, and a great
part of the noblemen.*

"King God, protect the living..."

*May the glory of the Emperor be present in our memories,
and may that man of good character live on
forever in commemoration;
may the righteous ruler live anew in repeated song,
may his shining reputation keep him after death
a partner of life.*

"King God, protect the living..."

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Contraltos		Violas
	Tenors		Cellos
	Basses		Double basses

Carmen XXXV - SACERDOS ET LUPUS

Narrative

The poem would appear to be a mere satire on the customs of the priesthood but, since it starts with penitential and liturgical references that indicate a thorough knowledge of sacred scripture, it could be thought of as a sort of self-criticism, or a criticism made by exponents of the priesthood of their peers. The male voices alone engage this theme with a simple two-voice tit-for-tat while the most dramatic part of the story, characterised by the growing discord, is entrusted to ten soloists, representing the word of mouth with which the story is permeated.

Quibus ludus est animo
et iocularis cantio,
hoc advertant ridiculum;
est verum, non ficticium.

Sacerdos iam ruricola
aetate sub decrepita
vivebat amans pecudis,
hic enim mos est rusticis.

Ad cuius tale studium
omne patebat commodum,
nisi foret tam proxima
luporum altrix silvula.

Hi minuentes numerum
per eius summam generum
dant impares ex paribus
et pares ex imparibus.

Qui dolens sui fieri
detrimentum peculii,
quia diffidit viribus,
vindictam querit artibus.

Fossam cavat non modicam,
intus ponens agniculam,
et ne pateret hostibus,
superne tegit frondibus.

Humano datum commodo
nil maius est ingenio!
Lupus, dum nocte circuit,
spe prede captus incidit.

Accurrit mane presbiter,
gaudet vicisse taliter;
intus protento baculo
lupi minatur oculo.

«Iam», inquit, «fera pessima,
tibi rependam debita.
Aut hic frangetur baculus,
aut hic crepabit oculus».

Hoc dicto simul impulit,
verbo sed factum defuit,
nam lupus servans oculum
morsu retentat baculum.

*Let those who have play
and facetious song in their hearts
hearken to this amusing story.
It is truth, not fiction.*

*A country priest,
already in his declining years,
was fond of sheep; for this
is the custom among countryfolk.*

*Every expedient to this liking
of his was available, except that
a little forest, breeding ground
of wolves, lay quite nearby.*

*Wolves diminish the number and,
destroying the principle of kind,
produce odd numbers from even
and even from odd.*

*The priest, lamenting that his flock
was being diminished, sought
revenge through craft, because
he had no faith in his strength.*

*He digs a very large ditch, places a
little lamb within, and, so that
it would not be visible to enemies,
covers it with branches.*

*Human beings have been granted
no greater advantage than cunning.
A wolf, prowling by night, falls in
taken captive by its hope of prey.*

*In the morning the priest runs up and
rejoices to have triumphed thus.
He threatens the eye of the wolf
within by holding out a rod.*

*"Now", he said, "worst of beasts,
I will pay back what is owed you:
either this staff will be broken
or that eye will burst".*

*Having said this, he attacked at once,
but the deed failed to match the words;
for the wolf, preserving its eye,
grips the staff in its teeth.*

At ille miser vetulus,
dum sese trahit firmius,
ripa cedente corruit
et lupo comes extitit.

Hinc stat lupo, hinc presbiter,
timent, sed dispariliter,
nam, ut fidenter arbitror,
lupo stabat securior.

Sacerdos secum mussitat
septemque psalmos ruminat,
sed revolvit frequentius
«Miserere mei, Deus!».

«Hoc» inquit «infortunii
dant mihi vota populi,
quorum neglexi animas,
quorum comedi decimas.»

Pro defunctorum merito
cantat «Placebo Domino»,
et pro votis viventium
totum cantat psalterium.

Post completum psalterium
commune prestat commodum
sacerdotis timiditas
atque lupi calliditas.

Nam cum acclinis presbiter
perfiniret «Pater noster»
atque clamaret Domino
«Sed libera nos a malo»,

Hic dorso eius insilit
et saltu liber effugit,
et cuius arte captus est,
illo pro scala usus est.

Ast ille letus nimium
cantat «Laudate Dominum»
ac promittit pro populo
se oraturum amodo.

Hinc a vicinia queritur
et inventus extrahitur,
sed nunquam post devotius
oravit nec fidelius.

*But that wretched old man,
as it dragged him more firmly,
fell in when the bank gave way,
and ended up the wolf's companion.*

*Here stands the wolf, there the priest;
they fear but unequally,
for, as I judge in good faith,
the wolf stood in a safer position.*

*The priest mutters to himself
and mouths the seven penitential psalms,
but repeats particularly often
"Have mercy on me, God".*

*"This bit of misfortune comes to me",
he said, "through the prayers of people,
whose souls I have neglected,
whose offerings I have eaten."*

*For the benefit of the deceased
he chants "I will be pleasing to the lord",
and for the prayers of the living
he chants the whole psalter.*

*After the psalter was finished,
the priest's fear
and the wolf's guile
provide a common advantage.*

*For when the bowing priest
was finishing the "Paternoster"
and was crying to the lord,
"But deliver us from evil",*

*the wolf leaps upon his back
and with a bound runs off scot-free;
and it used as a ladder the man
by whose craft it had been caught.*

*At this the priest chants in great joy,
"Praise ye the lord!"
and promised that from then on
he would pray for the people.*

*Then he is looked for by neighbours
and, when found, extricated;
but never afterward did he pray
more devoutly or faithfully.*

MUSICIANS			
	5 Tenors soloist 5 Basses soloist	Orchestra:	First violins Second violins Violas Cellos Double basses
Choir:	Tenors Basses		

Carmen XXXVI - AD MARIAM

Religion

A prayer to Mary.

Templum Christi, virgo casta,
felix mater, o Maria,
cuius clausa ventris porta
nove vite ianua,
patris sanctique spiritus gratia,
petimus, valida
prece nos expia
ab omni macula
facinorosa.

Tu, regina celi summa,
castitatis tenes sceptrum,
angelorum satis digna
congaudet frequentia,
quibus nos, exoramus, socia.
Tibi gloriam,
qui vivis cum patre
spirituque sancto
per eterna secula.

*Temple of Christ, chaste virgin,
blessed mother, O Mary,
the shut entrance of whose womb
was the gateway to a new life,
by the grace of the father and holy ghost,
we entreat: by your efficacious
prayer cleanse us
of all sinful
blemishes.*

*You, supreme queen of heaven,
hold the sceptre of chastity;
a most worthy multitude
of angels rejoices with you;
join us to them, we beseech you.
Glory to you,
who live with the father
and holy ghost
forever and ever.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Mezzo-sopranos		Violas
	Contraltos		Cellos
	Tenors		Double basses
	Basses		

Carmen XXXVIII - NISUS OMNIGENI

Music

A sequence of phrases without an apparent sense of completion.

Probably it was metric experimentation or *salutatio* improvisation for the election of a bishop or the assumption of an ecclesiastic office, or, lastly, a cryptic Easter *carmen*.

Salve, vite norma preclare, flos sinagoge,
ave pie, diu optate tue olive.
Nisibus omnigenis gratulor modulando camenis.

*Hail, standard of glorious life, flower of the synagogue;
greetings, pious one, long desired for your olive-tree.
With efforts of all kinds I give thanks by singing in verse.*

Chere, forma poli serena, sol atque luna,
vale, hora certe iocunda reddens cristalla.
Presulis eximii valeas virtute sepulchri.

*Salutations, serene beauty of heaven, sun and moon;
welcome, most pleasant hour, restoring the crystals.
May you prevail by virtue of the tomb of the excellent prelate.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Mezzo-sopranos		Violas
	Contraltos		Cellos
	Tenors		Double basses
	Basses		

Carmen XLI - GRATULATIO REGINAE A MORBO RECREATAE

Political

A song of eulogy for the healing of a queen. It is difficult to date, localize and set.

It might be a song sung by the ladies of the court or maids or even a cloistered community.

The recurrence of the -a rhyme suggests that the composition of the poem took place in a French context.

Gaudet polus, ridet tellus, iocundantur omnia,
angelorum sacra canunt in excelsis agmina,
quorum psallit imitatrix in terris ecclesia,
mundus plaudit et resultat letus de te, regina.

*Heaven rejoices, earth laughs, everything takes delight,
the sacred hosts of angels sing on high;
the church, imitating them on earth, sings psalms;
the world applauds and resounds, happy for you, queen.*

Ac haut minus gratulatur pulchra vernarum turma,
que, sub tuis alis fulta, digna tali domina,
incolomis gubernatrix quod tu, morbo soluta
et virtutum flore compta, restauraris in aula.

*No means less joy is taken by the beautiful throng of
maid servants, which is sheltered beneath your wings,
worthy of such a mistress,
that you, a healthy governess, released from illness, and
adorned with the flower of virtues, are restored in the hall.*

Ne mireris; Deus iussit solvi morbi vincula
nexus mortis et ligari, ne fuisset damnosa
tue vite optate, que nobis opus servata.

*Wonder not: God bade the shackles of disease be loosened
and the knots of death be tied fast, so that death not harm your life,
for which we have prayed and which must be saved for us.*

Te reginam nostram maris esse favet factura,
astra celi, flores humi, te cuncta creatura,
cuncti boni larga culminis es que tam aperta
mater dulcis, et que cunctis secli huius in scena
blandimentis, non terrore sistis permitissima

*Creature of the sea, stars of heaven, flowers of the soil:
all creation takes delight that you are our queen.
You are generous with all heaven's goodness, so open-hearted
and sweet a mother, and ever gentle to all upon the stage
of this world with kindness, not with terror.*

Monachorum ensis extas, clericorum domina,
consolamen viduarum, virginum constantia,
laicorum blandimenta, clipeus et galea.
Quare posco, quo te crebra conservet per secula
Deus, qui non nulla semper scandit super sidera

*You stand out as the sword of monks, lady of clerics,
solace of widows, constancy of maidens,
kindness, shield, and helm of laymen.
For these reasons I entreat God, who ever rises
above all constellations, that he preserve you for the ages.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	First violins
	Mezzo-sopranos		Second violins
	Contraltos		Violas
	Tenors		Cellos
	Baritones		Double basses
	Basses		

Carmen XLII - DE IOHANNE ABBATE

Narrative

This *carmen* is part of the large number of songs whose aim was to train ecclesiastics (*exemplum*, as cited in the first verse).

Characterized as a *ridiculum* with an illustrative function, it summarizes its main aim immediately: moral teaching.

The story of the hermit John the Little and his wish to be similar to the angels derives from the previous Latin collection, *Vitae Patrum*, of legendary stories of the saints, created in the VI century, a text which the author of the *carmen* follows quite closely.

In gestis patrum veterum
quoddam legi ridiculum,
exemplo tamen habile,
quod vobis dico rithmice.

*In records of the ancient dead
This quite amusing tale I read,
and as a lesson underlies it,
I've tried in rhyme to advertise it.*

Iohannes abba parvulus
statura, non virtutibus,
ita maiori socio,
quicum erat in heremo,

*The Abbot John in size was small,
with no virtues;
To the brother of much greater age,
who shared with him the hermitage,*

«Volo» dicebat «vivere
secure sicut angelus,
nec veste nec cibo frui,
qui laboretur manibus.»

*One day he said: "I would I were,
care-free as all the angels are,
relieved of food and clothing and
all that is won by toil of hand".*

Respondit maior: «Moneo,
ne sis incepti properus,
frater, quod tibi postmodum
sit non cepisse sacius.»

*His brother answered: "Nay be wise,
before you dare that enterprise,
or you may find it was better
if you didn't start."*

At minor: «Qui non dimicat,
non cadit neque superat!»
ait et nudus heremum
interiorem penetrat.

*"Yet he never ventures in,
may never lose but will no twin,"
was his reply. With empty hands
he strode across the desert sands,*

Septem dies gramineo
vix ibi durat pabulo;
octava fames imperat,
ut ad sodalem redeat.

*And seven days he had for fare
The grasses sparsely growing there.
Upon the eighth day hunger's grip
Sent him to the old companionship.*

Qui sero clausa ianua
tutus sedet in cellula,
cum minor voce debili
«Frater» appellat «aperi!

*Within his cell the brother sat,
the door was shut, the hour was late,
when to him came a feeble cry:
"My brother, open. It is John.*

Iohannes opis indigus
notis assistit foribus;
ne spernat tua pietas,
quem redigit necessitas.»

*At the old place in need I lie;
of your good mercy
do not shun;
the victim of necessity".*

Respondit ille deintus:
«Iohannes factus angelus
miratur celi cardines,
ultra non curat homines.»

*From inside came the answer: "John
is gone to be an angel. On
the door of Heaven he can gaze.
He cares no more for mortal ways".*

Iohannes foris excubat
 malamque noctem tolerat
 et preter voluntariam
 hanc agit penitentiam.

Facto mane recipitur
 satisque verbis uritur,
 sed intentus ad crustula
 fert patienter omnia.

Refocillatus Domino
 grates agit ac socio,
 dehinc rastellum brachiis
 temptat movere languidis.

Castigatus angustia
 de levitate nimia,
 cum angelus non potuit,
 vir bonus esse didicit.

*John on the ground made shift to lie,
 and passed a night of misery,
 unto the penance of his station
 adding to this supererogation.*

*Next day admission to the cell
 he got, and got it hot as well.
 He bore all meekly for his mind
 To everything but crust was blind.*

*Only too grateful, as he said,
 to have a roof above his head.
 His arms might ache but never now
 They ached too much to swing the hoe.*

*For chastened by privation's stress
 He lost his former fickleness.
 Angel he could not to be, but he,
 Had learned a better man to be.*

MUSICIANS	
Tenor soloist	Orchestra: Violins Violas Cellos Double basses

Carmen XLIV - RESURRECTIO

Religion

A processional ode to the resurrection.

The first three verses derive from liturgical sources from Nevers and Sens in Burgundy as opening strophes of a processional hymn, to which the author adds the phrases from the dialogue between Jesus and Cleopas below (Luke 24: 17-23).

Hec est clara dies, clararum clara dierum,
hec est sancta dies, sanctarum sancta dierum;
nobile nobilium rutilans diadema dierum.

*This is a radiant day, most radiant of radiant days.
This is a holy day, holiest of holy days,
noble sparkling diadem of noble days.*

«Quid est hoc, tam dure quod in vestro manet
pectore, amarumque ducitis animum?»

*"What is it that remains so distressingly in your heart,
and why do you have a bitter soul?"*

«De Iesu nobis est dure, manet in nos mors eius,
et ipsa mors est incognita.»

*"We are distressed about Jesus, his death abides in us, and
death itself is unrecognized."*

«Nostre quedam abiere,
sepulturam invisere.
Celi cives illum vivum
dicunt iam regnare. »

*"Some of our women went off,
they visited the burial site.
The citizen of heaven report
that he is alive and now reigns."*

Salve festa dies, salve resurrectio sancta,
salve semper, ave, lux hodierna, vale.

*Hail, festive day, hail holy resurrection,
Hail always, greetings, light of this day, welcome!*

The Gospel of Luke, chapter 24:

- 17 And he said to them, «What is this conversation which you are holding with each other as you walk?» And they stood still, looking sad.
- 18 Then one of them, named Cle'opas, answered him, «Are you the only visitor to Jerusalem who does not know the things that have happened there in these days?»
- 19 And he said to them, «What things?» And they said to him, «Concerning Jesus of Nazareth, who was a prophet mighty in deed and word before God and all the people,
- 20 and how our chief priests and rulers delivered him up to be condemned to death, and crucified him.
- 21 But we had hoped that he was the one to redeem Israel. Yes, and besides all this, it is now the third day since this happened.
- 22 Moreover, some women of our company amazed us. They were at the tomb early in the morning
- 23 and did not find his body; and they came back saying that they had even seen a vision of angels, who said that he was alive.

MUSICIANS	
Choir: Sopranos Mezzo-sopranos Contraltos Tenors Basses	Violin soloist Orchestra: First violins Second violins Violas Cellos Double basses

Carmen XLVIII - MAGISTER PUERO

Arte amatoria

An erotic composition (strangely spared from censorship) very probably referring to the homosexual love of a teacher for his favourite pupil and written for his death or, perhaps because he was seduced by a rival in love.

The reference to the Adige (if correctly translated) could indicate a product of the Verona (Italy) school.

The theme is entrusted to the voice of a solo bass who performs a duet with a viola while the chorus of female voices takes the harmony.

O admirabile Veneris idolum,
cuius materie nihil est frivolum,
archos te protegat, qui stellas et polum
fecit et maria condidit et solum.
Furis ingenio non sentias dolum,
Cloto te diligit, que baiolat colum.

«Salvato puerum» non per ipotesim,
sed firmo pectore deprecor Lachesim,
sororem Atropos, ne curet heresim.
Neptunum comitem habeas et Tetim,
cum vectus fueris per fluvium Tesim.
Quo fugis, amabo, cum te dilexerim?
Miser quid faciam, cum te non viderim?

Dura materies ex matris ossibus
creavit homines iactis lapidibus,
ex quibus unus est iste puerulus,
qui lacrimabiles non curat gemitus.
Cum tristis fuero, gaudebit emulus.
Ut cerva rugio, cum fugit hinnulus.

*O marvellous idol of Venus,
in whose substance there is no defect:
may the prime-mover, who created the stars and heavens
and who founded the seas and land, protect you.
May you not suffer deception through the craft of a thief.
May Clotho, who carries the distaff, cherish you.*

*"Keep the boy safe!" not by supposition,
but with resolute heart I entreat Lachesis,
sister of Atropos, that she not consider pulling off the thread.
May you have Neptune and Thetis as companions
when you are borne over the river Adige.
Why do you take flight - please tell - even though I love you?
What shall I do, wretch, since I cannot see you?*

*Hard substance from the bones of Mother Earth
created humankind when the stones were cast.
Of these this dear boy is one,
who does not heed tearful moans.
While I am sad, my rival will rejoice:
I cry out like a hind when a fawn takes flight.*

MUSICIANS		
	Bass soloist	Orchestra:
Choir:	Sopranos Mezzo-sopranos Contraltos	Viola soloist

Carmen XLIX - VENI DILECTISSIME

Arte amatoria

A text which was almost totally removed, given the almost certain presence of explicit sexual references and an absence of a plot. It is not even considered in the summary table of Goliard's Song Book of Cambridge in 1915, which stops at XLVIII.

Veni dilectissime et a et o
gratam me invisere, et a et o et a et o
in languore pereo et a et o
venerem desidero et a et o et a et o.

*Come, dearest love (with ah! and oh!)
to visit me I will please you (with ah! and oh! and ah! and oh!).
I am dying with desire (with ah! and oh!).
How I long for love! (with ah! and oh! and ah! and oh!).*

...

...

Si cum clave veneris et a et o,
mox intrare poteris et a et o et a et o.

*If you come with the key (with ah! and oh!)
you will soon be able to enter (with ah! and oh! and ah! and oh!).*

MUSICIANS	
Choir: Tenor soloist Sopranos Mezzo-sopranos Contraltos Tenors Basses	Orchestra: First violins Second violins Violas Cellos Double basses

Carmen LXXXIII - EIA OBSECRA

Religioso

A prayer to Mary in the form of a responsorial psalm, that she might intercede.

It is not part of the poems conserved in Cambridge but of the 34 that were purloined and are today kept in the Stadt-und Universitätsbibliothek in Frankfurt.

The piece envisages that a reader and the audience reproduce the responsorial psalm with the words (in Italian) of the *carmen* only in the lines followed by “please, intercede”, and that during the reading, having thus created a climate of prayer, the orchestra begins quietly with the introduction and then grows until it replaces the soprano soloist's voice for the reader's voice and the chorus of the audience.

Virgo, Dei genitrix pro criminibus nostri, ut post cursum fragilis vite possimus vivere,	eia obsecra, eia obsecra, obsecra.	<i>Virgin, mother of God, for our sins, that after the course of this frail life we may be able to live</i>	<i>please, intercede, please, intercede, intercede.</i>
Et Iesus, filius tuus, adsit nostris precibus ut post ...	eia obsecra, eia obsecra,	<i>And Jesus, your son that he may heed our prayers, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Fave nostris cantibus, quo canatur pulchrius, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>Be well disposed to our songs, that the singing may be more beautiful, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Tuum decet unicum, sublimari filium, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>It befits your only begotten son, to be extolled, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Qui redemit populum, per crucis patibulum, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>He who redeemed his people, through the gallows of the cross, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Salve, virgo virginum, Nobis fer auxilium, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>Hail, virgin of virgins, bring aids to us, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Scilicet sidereum, adipisci gaudium, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>That is to say, to attain, the joy of the stars, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Ut cum sanctis adstare, mereamur coram te, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>So that we may be entitled, to stand with the saints before you, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>

MUSICIANS	
Soprano soloist	
Choir: Sopranos Contraltos Tenors Basses	Orchestra: First violins Second violins Violas Cellos Double basses

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