**Carmina Burana – First Movement (O Fortuna) – Carl Orff**

Orff wrote this cantata in 1937.

Cantata = musical composition for chorus & orchestra (with or without solo voices).

A collection of twenty-five pieces inspired by a collection of medieval poems & songs found in a Bavarian monastery. They deal with themes such as spring, wine, love, death, women & fortune (we’re studying).

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| **Instrumentation**  **(full orchestra & choir)** | **Woodwind** – Piccolos, flutes, oboes, cor anglais, clarinets, bass clarinets, bassoons, double bassoons  **Brass** – horns, trumpets, trombones, tubas  **Percussion** – timpani, glockenspiel, celesta, cymbals, gong, bass drums, pianos x 2  **Strings** – violins, violas, cellos, double basses  **Choir** – SATB (Soprano, Alto, Tenor, Bass) |
| **Key/ Tonality** | **Lah mode** (old fashioned system of keys all based on tonic solfa) |
| **Time signature** | **3/1** (3 semibreves per bar) & **3/2** (3 minims per bar) |
| **Form** | Unitary **A A1 A2** (intro begins it) |
| **Speed/tempo** | * Intro – slow * Main section – fast (speed doubles)   (Accelerando – tempo speeds up in final verse) |
| **Texture** | Homophonic |
| **Dynamics** | * Intro – fortissimo (ff) * A & A1 – pianissimo (pp) * A2 – forte crescendo fortissimo (f < fff) |
| **Melodic Features** | * Intro – harmony * A – unison * A1 – voice in 3rds * A2 - voice in 8ves & 3rds * **Step movement** * **Melisma** – more than one notes on the syllable ‘om’ |
| **Rhythmic Features** | * Timpani (intro & A, A1) & Gong (A, A1 & A2) play accented rhythms * Mostly moves in **minims** * Lots of **minim rests** used * **Final note** = lasts 9 bars |