

11/28

SPANISH
CHORAL BALLADS
*Sacred and Secular
Catalonian Folk Music*

Edited by
KURT SCHINDLER

In the Monastery
of Montserrat

(La Mort del Escolá)

BY
ANTONI NICOLAU

No. 13,302

A CHORAL BALLAD FOR SIX-PART
CHORUS OF MIXED VOICES
WITH SOPRANO SOLO

16 cents

BOSTON: OLIVER DITSON COMPANY
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IN THE MONASTERY OF MONTSERRAT (LA MORT DEL ESCOLÁ)

*A Choral Ballad for Six-part Chorus
of Mixed Voices with Soprano Solo*

Rev. J. VERDAGUER

*English version by
Deems Taylor and Kurt Schindler*

ANTONI NICOLAU

Andante

SOPRANO *p*
In Mont-ser-rat is mourn-ing; Great sad-ness reigneth!

ALTO *pp*
Sal - ve,* sal - ve,

TENOR I

TENOR II *pp*
Sal - ve,* sal - ve,

BASS I *pp*
Sal - ve,* sal - - ve, sal - -

BASS II *p*
Ah, ah,

PIANO *Andante*
(For rehearsal only)
pp

* The Baritones, Second Tenors and Altos sing their reiterated "Salve" *pp*, with almost immovable half-opened lips, yet slightly emphasizing the sibilant "s" at the beginning of each "salve." (In the original Catalan the corresponding word is "Sa-e", which by its open vowel-sounds lends itself still better to the desired effect of droning, of echoing muttered sounds in vaulted halls. It is left to the judgment of the individual conductor, whether he prefers the more familiar "Salve Regina" or the more onomatopoeic "Sa-e" of the Catalan original.) K.S.

there,

sal - - ve, *p* sal - - ve,

In Mont-ser-rat is mourn - ing; Great sad-ness reign-eth

sal - - ve, sal - - ve,

ve, sal - - - ve, sal - - -

ah, ah,

This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics 'there,' and 'sal - - ve, p sal - - ve,'. The second staff is another vocal line with lyrics 'In Mont-ser-rat is mourn - ing; Great sad-ness reign-eth' and 'sal - - ve, sal - - ve,'. The third staff is a vocal line with lyrics 've, sal - - - ve, sal - - -' and 'ah, ah,'. The fourth staff is a piano accompaniment with a treble and bass clef, showing chords and melodic lines.

Where lies with-in his cof-fin A won-drouslad so fair.

sal - ve, sal - ve, sal -

there,

sal - ve, sal - ve, sal -

ve, sal - - - ve, sal - - - ve,

ah, ah, ah,

This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics 'Where lies with-in his cof-fin A won-drouslad so fair.' and 'sal - ve, sal - ve, sal -'. The second staff is another vocal line with lyrics 'there,' and 'sal - ve, sal - ve, sal -'. The third staff is a vocal line with lyrics 've, sal - - - ve, sal - - - ve,' and 'ah, ah, ah,'. The fourth staff is a piano accompaniment with a treble and bass clef, showing chords and melodic lines.

ve, sal - ve, sal - ve.

Where lies with-in his cof - fin A won-drous lad so fair.

ve, sal - ve, sal - ve.

sal - - - ve, sal - - - ve, sal -

ah, ah.

Un poco più lento

mf *f* *p* *un poco cresc.* *mf*

Here in Thy ha - ven, O Vir - gin, Thine own ap-point - ed place, - Lies

mf *f* *p*

Here in Thy ha - ven, O Vir - gin, Thine own ap-point - ed place, -

mf *f* *p*

Here in Thy ha - ven, O Vir - gin, Thine own ap-point - ed place, -

mf *f* *p*

Here in Thy ha - ven, O Vir - gin, Thine own ap-point - ed place, -

pp

ve.

Un poco più lento

mf *f* *p* *un poco cresc.* *mf*

molto legato

he who sang Thy glo - - - ry,

mf molto legato Lies he who sang Thy glo - ry, Il -

mf molto legato Lies he who sang Thy glo - - - ry, Il -

mf He sang Thy glo - ry, Il -

molto legato

dim. e rall.

Il - lu - mined by Thine own grace.

lu - mined by Thy grace.

lu - mined by Thy grace.

mf lu - mined by Thy grace, Thy grace.

He was il - lu - mined by Thy grace.

p By Thine own grace.

dim. e rall.

Tempo I

p

A-round his snow-white cof-fin

The broth-ers come to

pp

Sal - - ve,

sal - - ve,

pp

Sal - - ve,

sal - - ve,

pp

Sal - - - ve,

sal - - -

p

Ah,

ah,

Tempo I

pp

mourn.

sal - ve,

sal - ve,

sal -

A-round his snow-white cof - fin

The broth-ers come to mourn.

sal - ve,

sal - ve,

sal -

ve,

sal - - - ve,

sal - - - ve,

ah,

ah,

ah,

He seems a broken li - ly That from its stem is torn.

ve, sal - - ve, sal -

ve, sal - ve, sal - ve.

He seems a broken li - ly That from its stem is torn.

ve, sal - ve, sal - ve.

sal - - - ve, sal - - - ve, sal - ve.

ah, ah.

Un poco più mosso

mf Still with - in his fin - gers The vi - o - lin he holds. Its -

mf Still with - in his fin - gers The vi - o - lin he holds. Its

mf Still with - in his fin - gers The vi - o - lin he holds. Its

mf Still with - in his fin - gers The vi - o - lin he holds. Its

mf Still with - in his fin - gers The vi - o - lin he holds. Its

mf And still the vi - o - lin he holds.

Un poco più mosso

mf strings his left hand touch - es, His right the bow en - folds. Be -

mf strings his left hand touch - es, His right the bow en - folds. Be -

mf strings his left hand touch - es, His right the bow en - folds. Be -

mf strings his hand still touch - es, His right the bow en - folds. Be -

f His right the bow en - folds. Be -

f His right the bow en - folds. Be -

dim. e rit.

hold his young com - pan - ions That bear him to the tomb. _____

hold his young com - pan - ions That bear him to the tomb. _____

hold his young com - pan - ions That bear him to the tomb. _____

hold his young com - pan - ions That bear him to the tomb. _____

hold his young com - pan - ions That bear him to the tomb. _____ Lo! _____

hold his young com - pan - ions That bear him to the tomb. _____ Lo! _____

dim. e rit. *rit.*

Meno mosso

p Now there ris-es a chant-ing; Clear voi - ces pierce the gloom. Now the first chant is

p Now there ris-es a chant-ing; Clear voi - ces pierce the gloom. Hark! the first chant is

p Now there ris-es a chant-ing; Clear voi - ces pierce the gloom. Hark! the first chant is

p Now there ris-es a chant-ing; Clear voi - ces pierce the gloom. Hark! the first chant is

p now ris-es a chant-ing; Clear voi - ces pierce the gloom. Hark! the first chant is

p now ris-es a chant-ing; Clear voi - ces pierce the gloom. Hark! the first chant is

Meno mosso

(Effect of distance!)

subito pp

sur-ging Like an-gel voi-ces sweet From heav-en's gate de-scend-ing, Their

subito pp

sur-ging Like an-gel voi-ces sweet From heav-en's gate de-scend-ing, Their

subito pp

sur-ging Like an-gel voi-ces sweet From heav-en's gate de-scend-ing, Their

subito pp

sur-ging Like an-gel voi-ces sweet From heav-en's gate de-scend-ing, Their

subito pp

sur-ging Like an-gel voi-ces sweet From heav-en's gate de-scend-ing, Their

subito pp

sur-ging Like an-gel voi-ces sweet From heav-en's gate de-scend-ing, Their

ff (senza accel.)

broth-er's soul to greet. The se-cond verse is chant-ed, And all are weep-ing—

ff

broth-er's soul to greet. The se-cond verse is chant-ed, And

ff

broth-er's soul to greet. The se-cond verse is chant-ed, And

ff

broth-er's soul to greet. The se-cond verse is chant-ed,

ff

broth-er's soul to greet. The se-cond verse is chant-ed, And all are

ff

broth-er's soul to greet. The se-cond verse is chant-ed, And all are

ff (senza accel.)

* Notice to Choral Conductors: This passage lies too high for the average Second Sopranos to allow the purity of intonation, which is essential here; it is therefore advisable, that the Second Sopranos after the words "The second verse" should join the Contraltos for the following five measures and rejoin the First Sopranos only at the phrase: "O Virgin, fount of mercy." K. S.

(All Sopranos)
espress.

sore, And all are weep - ing - sore: "O Vir-gin, fount of
all are weep - ing sore:
all are weep - ing - sore, And all now
And all are weep - ing sore: "O Vir -
weep - ing - sore: "Oh, Fount of
weep - ing - sore: "Oh, Fount of
meno *f*

good-ness, Thy mer-cy we im - plore! Take
"Oh, take him to Thy
weep and im - plore: "Thou ho - ly Vir - gin bless - ed, Oh, take him to Thy
- gin of mer - cy, Oh, take him to Thy
good - ness, Take him un - to Thy
good - ness, Take him un - to Thy

dolcissimo e rit.

him who al-ways praised _____ Thee, And give him
 breast, Who here on earth has praised _____ Thee, And give him
 breast, Who here on earth has praised _____ Thee, And give him
 breast, Who here on earth has praised _____ Thee, And give him
 breast, Who here on earth has praised _____ Thee, And give him
 breast, Who here on earth has praised _____ Thee, And give him
 breast, Who here on earth has praised _____ Thee, And give him

dolcissimo e rit. *p*

Tempo I (ma un poco meno mosso)

rest!" *mp* Now grief has hush'd their chant-ing: A voice re-sounds on
pp Sal - ve, sal - ve, sal - ve, sal - ve,
 rest!" *pp* Eh eh eh eh
 rest!" *pp* Sal - ve, sal - ve, sal - ve, sal - ve,
 rest!" *pp* Eh eh eh eh
 rest!" *p* (more accentuated than at the beginning) Ah, ah,

Tempo I (ma un poco meno mosso)

pp

high, sal - ve, sal - ve, sal - ve, sal - ve, —
 eh eh eh eh

mp
 A - mid the choirs of An - gels That seem to fill the
 — sal - ve, — sal - ve, — sal - ve, — sal - ve, —
 eh eh eh eh
 ah, ah,

p
 A bird un-folds its pin-ions; Its flight to heav'n it
 — sal - ve, — sal - ve, — sal - ve, — sal - - ve, —
 eh eh eh eh

sky.
 — sal - ve, — sal - ve, — sal - ve, — sal - - ve, —
 eh eh eh eh
 ah, ah,

wings.....

sal - ve, sal - - ve, sal - ve, sal - - ve,

eh eh eh eh

p

What mu-sic sounds from yon - der That floats from mystic

sal - ve, sal - - ve, sal - ve, sal - - ve,

eh eh eh eh

ah, ah,

(One voice, preferably boy-soprano, located in the distance and if possible, higher than the choir)

Ah! Ah!

SOLO

sal - ve.

eh.

strings?

sal - ve.

eh.

(un poco sfz)

pp

ah.

rall. e dim.

(all other Sopranos) Re - qui - es - cat in pa - ce. Ah!

pp (a few high Tenors) Re - qui - es - cat in pa - ce. Ah!

(the others) Re - qui - es - cat in pa - ce. Ah!

(a few Baritones) Re - qui - es - cat in pa - ce. Ah!

(all others) Re - qui - es - cat in pa - ce. Ah!

rall. e dim.

p Ah! Ah! Ah!

pp Ah! Ah! Ah!

p Ah! Ah! Ah!

pp Ah! Ah! Ah!

p Ah! Ah! Ah!

pp Ah! Ah! Ah!

p Ah! Ah! Ah!

pp Ah! Ah! Ah!

p Ah! Ah! Ah!

pp Ah! Ah! Ah!

Sacred and Secular Music of Spain and Catalonia for Chorus

Edited by Kurt Schindler

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