

SPANISH  
CHORAL BALLADS  
*Sacred and Secular  
Catalonian Folk Music*

*Edited by*  
KURT SCHINDLER

♦♦♦

The Ballad of Don Joán  
and Don Ramón

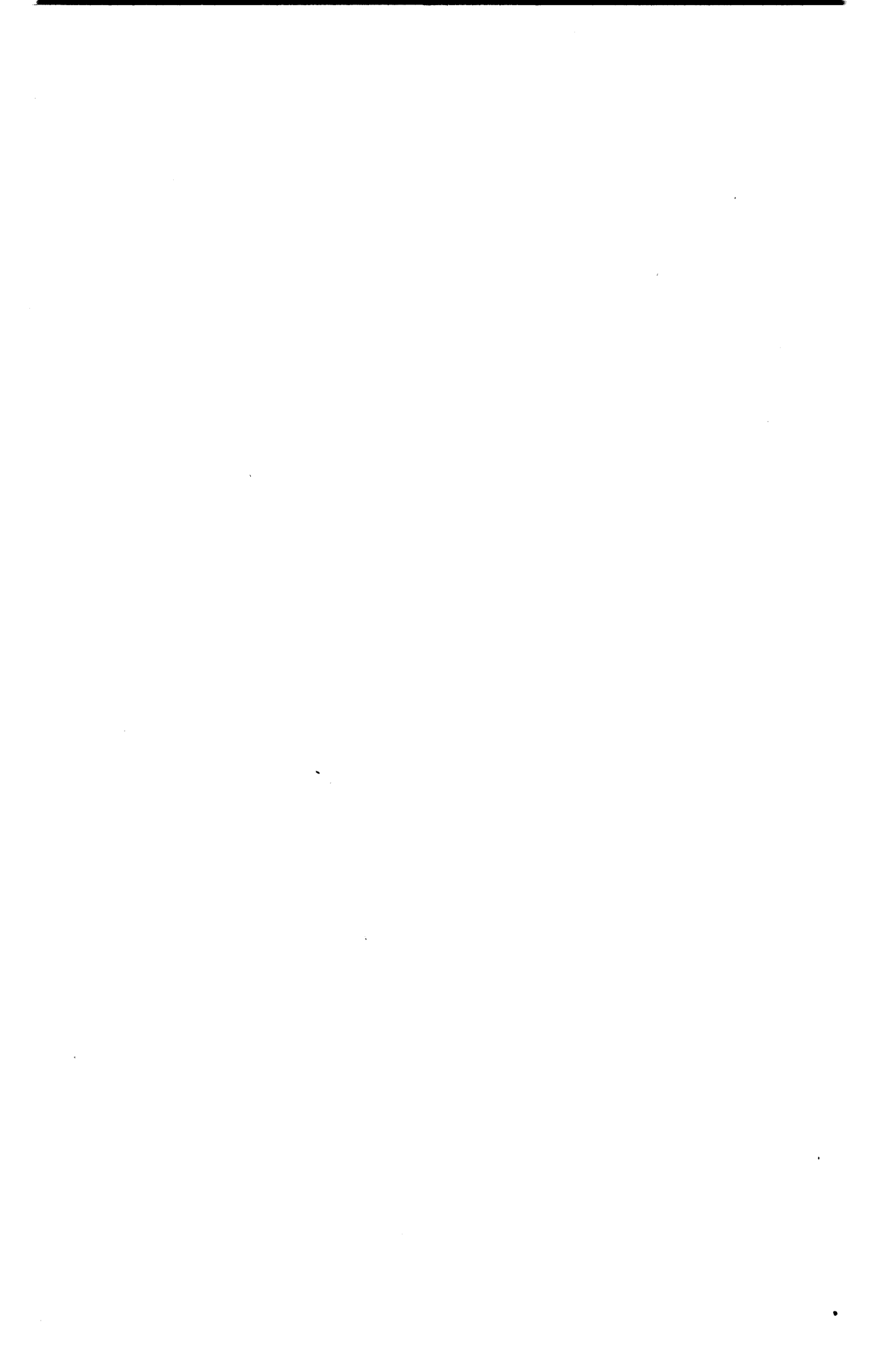
*(Romanç de Don Joán i Don Ramón)*

BASED UPON  
TWO FOLK-MELODIES FROM  
THE SPANISH ISLAND OF MALLORCA  
BY FELIP PEDRELL

No. 13,303  
SIX-PART CHORUS OF MIXED VOICES

20 cents

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# THE BALLAD OF DON JOÁN AND DON RAMÓN

(*Romanç de Don Joán i Don Ramón*)

THE two enemy brothers, Don Joán and Don Ramón, come home from a hunt. In a fratricidal fight Don Joán falls, while Don Ramón returns, himself and his horse covered with wounds. From his anguished mother, who comes to meet him, he tries to conceal the truth, pretending that a bad surgeon, whom he consulted for his leechcraft, inflicted the wounds on him; but on her reiterated questionings and imprecations he gradually tells the gruesome tale, knowing that he and his horse are bleeding to death. And he asks his mother to bury him in the vale of Sta. Eulalia and to put a sword straight across his tombstone, so that all passers-by might know and pity the poor mother, who lost her two sons—while hunting!

## *Catalan Original Text*

Don Joán i Don Ramón  
venian de la caçada.  
Don Joán cau del cavall  
i Don Ramón hi colcava.

Sa mare qui'l veu venir  
per un camp que verdejava  
colhint violes i flors  
per curar les seues nafres:

"D'hont veniu, mon fíy Ramón?  
d'hont veniu, colors mudades?"  
"Ma mare! Sagnat me som,  
la saynia m'han errada."

"Oh malhaja! tal barber,  
qui tal saynia ens ha dada!"  
"Ma mare, no flastomeu!  
que's la darrera vegada.

Entre jo i el meu cavall  
portam vint i nou llançades;  
el cavall ne porta nou  
i jo totes les que falten.

Mon cavall morira anit  
i jo a la de matinada;  
el cavall l'enterrareu  
al millor lloc del estable;

I m'enterrareu a mi  
en el vas de Santa Eulalia,  
i demunt hei posareu  
una espasa entrevessada;

I tothom qui passarà,  
dirà: 'Ai, la pobre mare!  
Tots dos fíyets que ha tingut,  
se son morts a la caçada.'"

## *Literal Translation*

Don Joán and Don Ramón  
rode home from the chase.  
Don Joán fell from his horse,  
but Don Ramón galloped on.

His mother who saw him come  
through a verdant field  
culling herbs and flowers  
to cure his wounds, said to him:

"Wherefrom dost thou come, my son Ramón,  
and why art thou looking so ghastly pale?"  
"My mother! I have been sorely bled,  
The loss of blood has made me so weak."

"Oh! curst be the surgeon  
who gave thee such evil bleeding!"  
"My mother, do not blaspheme!  
for this is the last you will see of me.

Between me and my horse  
we bear no less than twenty-nine wounds;  
nine bears my horse,  
the other twenty bear I.

My horse will die to-night  
and I early in the morning;  
I pray thee, bury my horse  
in the best place in the stable;

But myself thou shalt bury  
in the vale of Santa Eulalia,  
and over my grave straight across  
thou'lt lay a sword;

And all the passers-by shall say:  
'Oh! the poor mother!  
The only two sons which she had,  
have found their death while hunting!'"

Felip Pedrell is one of the foremost composers of modern Spain, but as yet little known outside of his own country. He has written several operas and has contributed largely to the choral repertory of the Orfeó Catalá. When this Barcelona chorus visited London and Paris in the spring of 1914, his "Ballad of Don Joán and Don Ramón" was acclaimed as one of their most remarkable offerings. In fact, it contains some remarkable technical innovations: the tramping of horses, as illustrated by the divided syncopated basses; the uncanny anxiety as pictured by the device of having one-half of the inner voices humming, the other half quickly muttering their words; the clever use of dynamic contrasts and of rich, sombre harmonies are notable accessories in creating the dramatic, intense atmosphere of the ballad.

For his melodic material Pedrell went to the song-treasures of the island of Mallorca (opposite Barcelona, in the Mediterranean Sea; famous as the one-time abode of Chopin and George Sand). On this island the old folksongs of Catalonia have been preserved in great purity. The words of the ballad are of more modern origin.—K. S.



# THE BALLAD OF DON JOÁN AND DON RAMÓN

## (ROMANÇ DE DON JOÁN I DON RAMÓN)

For Mixed Voices

Traditional verses of mediæval Catalonia

English version by  
Deems Taylor and Kurt Schindler

Based upon two folk-melodies  
from the Spanish island of Mallorca  
FELIP PEDRELL

### Prelude for Harp (or Piano)

*Rhapsodically*

HARP

*Poco mosso*

SOPRANO *p* Don Jo - án and Don Ra - món From the

ALTO *p* (Hum)

TENOR I and II (Hum)

BASS I *p* Don Jo - án and Don Ra - món

BASS II *p* Hop, hop, hop, hop, hop hop, hop, hop, hop, hop, hop, hop,

PIANO *Poco mosso*  
(For rehearsal only) *p*

*pp* hunt - ing were re - turn - ing, From the hunt - ing were re - turn - ing.

*pp*

*pp*

From the hunt - ing were re - turn - ing.

hop, hop, hop, hop, hop, hop, hop, hop, hop, \*hop, hop, hop, hop,

*\*Note for Choral Conductors.* In order to facilitate the execution of the following nine measures of syncopation, it will be found expedient to train the basses during the early rehearsals to clap their hands rhythmically in time with the conductor, while singing their notes between beats. Very soon the singers will be able to render the passage almost mechanically, and will only require a special sign for the descending notes (A-G) of the last two measures. K. S.

*p*

From his steed fell Don Jo - án, — But his broth - er gal-lop'd

*p*

(Hum)

*p*

(Hum)

From his steed fell Don Jo - án,

— hop, hop, hop, — hop, hop, hop, — hop, hop, hop, — hop, hop, hop, —

*pp*

on - ward, But his broth - er gal-lop'd on - ward.

*pp*

*pp*

*dim.*

But his broth - er gal - lop'd on - - ward.

*dim.*

— hop, hop, hop, — hop, hop, hop, — hop, hop, hop, — hop, hop, hop. —

*dim.*

Andantino

Lo, his moth-er saw Ra - món Rid - ing home-ward through the

Lo, his moth-er saw Ra - món Rid - - ing through the

Lo, his moth-er saw Ra - món Rid - ing home-ward through the

Lo, his moth-er saw Ra - món

Lo, his moth-er saw Ra - món

Andantino

mead-ow Where she gath-er'd herbs and flow'rs For to make a sooth-ing

mead-ow Where she gath-er'd herbs and flow'rs For to make a sooth-ing

mead-ow Where she gath-er'd herbs and flow'rs For to make a sooth-ing

Where she gath-er'd herbs and flow'rs a sooth-ing

Where she gath-er'd herbs and flow'rs a sooth-ing

Andantino

\*) The two following measures should be rendered by a few solo voices from each group. The entire chorus joins again at the words: "Where she gathered." (Composer's note)

*ff* balm to heal him. (She gath-er'd herbs and flow'rs:)- *Andantino* *pp* "Why so pale, my  
*ff* balm to heal him. (She gath-er'd herbs and flow'rs:)- *pp* "Why so pale, my  
*ff* balm to heal him. (She gath-er'd herbs and flow'rs:)- *pp* "Why so pale, my  
*ff* balm to heal him. (She gath-er'd herbs and flow'rs:)- *pp* "Why so pale, my  
*ff* balm to heal him. (She gath-er'd herbs and flow'rs:)- *pp* "Why so pale, my

*ff* *Andantino* *pp*

*poco rall.* *allarg.*  
 son Ra-món? Dost thou bring me dole-ful tid-ings?"  
 son Ra-món? Dost thou bring me dole-ful tid-ings?"  
 son Ra-món? Dost thou bring me dole-ful tid-ings?"  
 son Ra-món? Dost thou bring me dole-ful tid-ings?"  
 son Ra-món? Dost thou bring me dole-ful tid-ings?"

*poco rall.* *allarg.*



Andantino (come prima) *pp* *poco rall.* *allarg.*

"Moth-er mine, I'm wound-ed sore, 'Twas an e - vil sur - geon bled

"Moth-er mine, I'm wound-ed sore, 'Twas an e - vil sur - geon bled

"Moth-er mine, I'm wound-ed sore, 'Twas an e - vil sur - geon bled

"Moth-er mine, I'm wound-ed sore, 'Twas an e - vil sur - geon bled

Andantino (come prima) *pp* *poco rall.* *allarg.*

Largo *f sfz sfz sfz* *p* *p*

me!" "Oh, ac - curs - ed he who wound - ed thee,

me!" "Oh, ac - curs - ed he who wound-ed thee,

me!" "Oh, ac - curs - ed he who wound-ed thee,

me!" "Oh, ac - curs - ed he who wound-ed thee,

me!" "Oh, ac - curs - ed he who wound-ed thee,

Largo *f sfz sfz sfz* *p* *p*

## Andantino (con moto)

Who has brought such woe up - on thee! Oh, ac-curs - ed be his name!"

Who \_\_\_\_\_ has brought such woe up - on thee!"

Who has brought such woe up - on \_\_\_\_\_ thee!"

Who has brought such woe up - on \_\_\_\_\_ thee!"

Who \_\_\_\_\_

## Andantino (con moto)

## Andantino (come prima)

*poco rall.**allarg. molto*

*p* "Curse him not, O moth-er mine! For \_\_\_\_\_ the hour of part - ing is near.

*p* "Curse him not, O moth-er mine! For the hour of part - ing is near.

*p* "Curse him not, O moth-er mine! For the hour of part - ing is near.

*p* "Curse him not, O moth-er mine! For the hour of part - ing is near.

## Andantino (come prima)

*poco rall.**allarg. molto*

*p*

Poco mosso (Tempo I)

*p* See, my horse and I are  
*(1<sup>st</sup> sing)* See, my horse and I, O moth - er,  
*(2<sup>d</sup> hum)\** *(Hum)*

*(1<sup>st</sup> sing)* *p* See, my horse and I, O moth - er,  
*(2<sup>d</sup> hum)\** *(Hum)*

*p* See, my horse and I are  
 Hop, hop, hop, hop, hop, hop, hop, hop, hop,

Poco mosso (Tempo I)

*p*

*p*

*pp* bear - ing Nine-and - twen - ty wounds be - tween us, Nine-and -  
 bear - ing Nine-and-twen - ty, nine - and-twen - ty wounds be - tween us; *pp*

bear - ing Nine-and-twen - ty, nine - and-twen - ty wounds be - tween us; *pp* *(all altos hum)*

bear - ing Nine - and - twen - ty *pp* *(all tenors hum)*

hop, hop, hop, hop, hop, hop, hop, hop, hop,

*pp*

\*) The Second Altos and Second Tenors hum with closed mouth; the First Altos and First Tenors sing the words of the text, with an expression of excited anxiety, and almost whining. (Composer's note)

twen - ty wounds be - tween us; *p*  
 Nine times wound - ed is my  
 (1<sup>st</sup> sing) *p* Nine times wound-ed is my steed, O  
 (2<sup>d</sup> hum) (Hum)  
 (1<sup>st</sup> sing) *p* Nine times wound-ed is my steed, O  
 (2<sup>d</sup> hum) (Hum)

wounds be - tween us; Nine times wound - - ed  
 hop, hop, hop, hop, hop, hop, — hop, hop, hop, — hop, hop, hop, —

steed, — And I bear the oth - er twen - ty, and I *pp*  
 moth - er mine, And I am bear - ing the oth - er twen - ty. *pp*  
 (all altos hum)  
 moth - er mine, And I am bear - ing the oth - er twen - ty. *pp*  
 (all tenors hum)

is my steed, And I  
 — hop, hop, hop, — hop, hop, hop, — hop, hop, hop, — *pp*

bear the oth-er twen - ty.

bear the oth - - er twen - - ty.

— hop, hop, hop,— hop, hop, hop,— hop, hop, hop.—

*dim.*

*dim.*

*dim.*

Audantino

Lo, my char-ger dies to - night. I shall die at ear-ly

Lo, my char-ger dies to - night. I shall die at ear-ly

Lo, my char-ger dies to - night. I shall die at ear-ly

Lo, my char-ger dies to-night.

Lo, my char-ger dies to-night.

Audantino

*f*

*p*

\*) As in the similar passage preceding (on page 3) the two following measures should be rendered by a few solo voices from each group. The entire chorus joins with the words: "Bury thou my noble steed." (Composer's note)

*mf*  
 sun - rise. — Bu - ry thou my no - - ble steed

*mf*  
 sun - rise. — Bu - ry thou my no - - ble steed

*mf*  
 sun - rise. — Bu - ry thou my no - - ble steed

*mf*  
 Bu - ry thou my no - - ble steed,

*mf*  
 Bu - ry thou my no - - ble steed,

*mf*

*cresc. e pesante*  
*f* In the sta - ble where I raised him, the sta - ble where I *ff*

*f* In the sta - ble where I raised him, the sta - ble where I *ff*

*f* In the sta - ble where I raised him, the sta - ble where I *ff*

*f* my no - ble steed In the sta - ble where I *ff*

*f* my no - ble steed In the sta - ble where I *ff*

*f cresc. e pesante* *ff*



*poco rall.* *allarg.*

give to thee, Lay it straight a - cross my tomb!

give to thee, Lay it straight a - cross my tomb!

give to thee, Lay it straight a - cross my tomb!

give to thee, Lay it straight a - cross my tomb!

*poco rall.* *allarg.*

Largo dolente

*sfz sfz sfz p sfz p pp*

Then shall all ex - claim who pass my grave:

*sfz sfz sfz p sfz p pp*

Then shall all ex - claim who pass my grave:

*sfz sfz sfz p sfz p pp*

Then shall all ex - claim who pass my grave:

*sfz sfz sfz p sfz p pp*

Then shall all ex - claim who pass my grave:

Largo dolente

*sfz sfz sfz p sfz p pp*



Andantino mosso (come prima)

*f cresc.*

Pit - y a moth - er's sor - row!

Both her no - ble sons have

Pit - y moth - er's sor - row!

Both her no - ble sons have

Pit - y moth - er's sor - row!

Both her no - ble sons have

Pit - y moth - er's sor - row!

Her sons have

Her sons have

Andantino mosso (come prima)

*f cresc.*

died a - hunt - ing, have died a - hunt - - ing?"

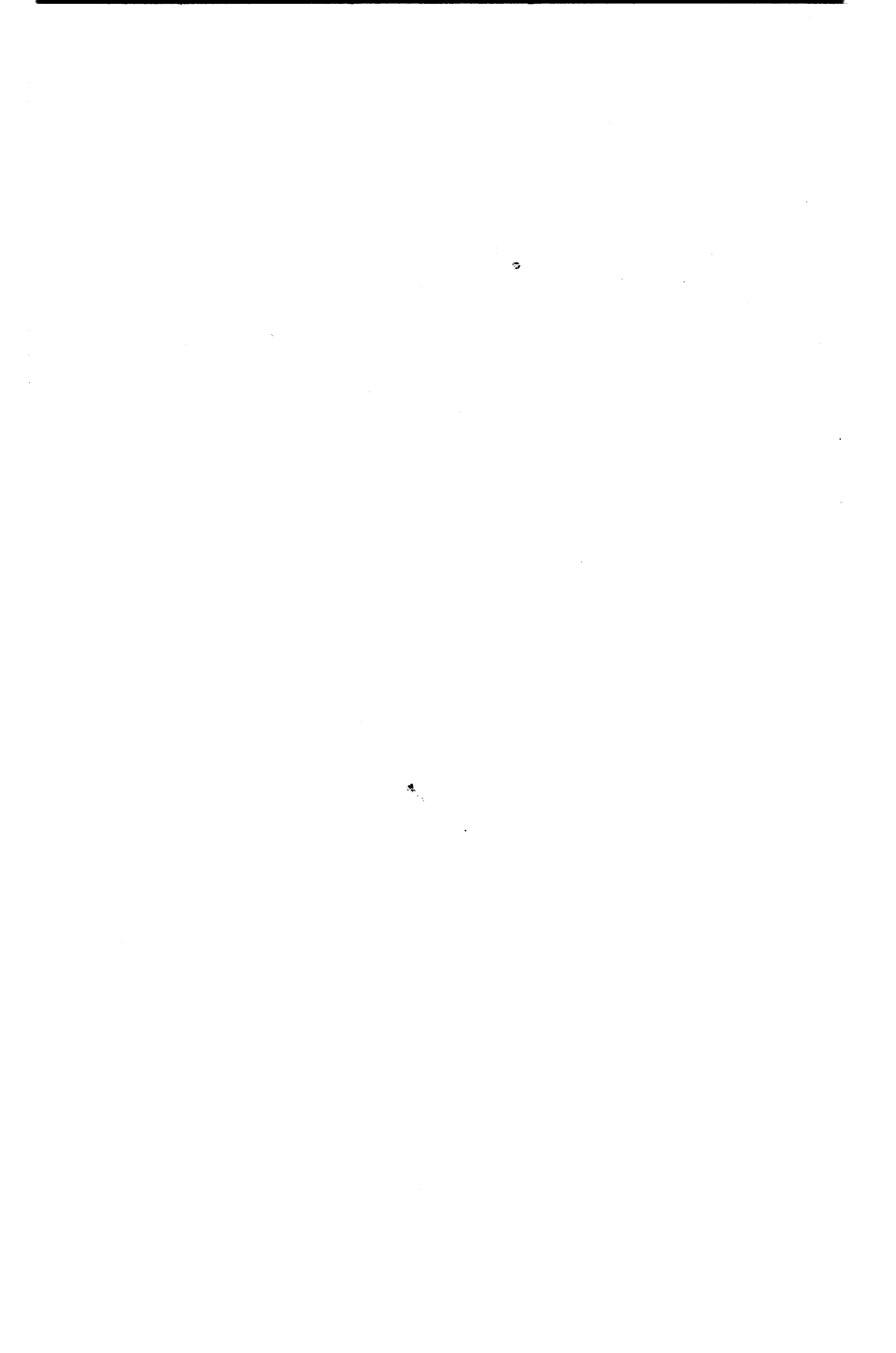
died a - hunt - ing, have died a - hunt - - ing?"

died a - hunt - ing, have died a - hunt - - ing?"

died a - hunt - ing, have died a - hunt - - ing?"

died a - hunt - ing, have died a - hunt - - ing?"

died a - hunt - ing, have died a - hunt - - ing?"





*Sacred and Secular Music  
of Spain and Catalonia for Chorus*

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Edited by Kurt Schindler

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A. *Miracles*

1. A MIRACLE OF THE VIRGIN MARY Kurt Schindler
  - a. For eight-part mixed chorus a cappella (No. 13,313. 25c) Op. 19
  - b. For soprano and alto, or four-part chorus (or quartet) with organ (No. 13,314. 16c)
2. THE MIRACLE OF SAINT RAYMOND Kurt Schindler  
For twelve-part mixed chorus a cappella (No. 13,309. 25c) Op. 18
3. THE VIRGIN'S PLAINT Kurt Schindler  
For soprano, mixed chorus and harp (No. 13,286. 10c) Op. 20

B. *Christmas Songs*

1. THE THREE KINGS Rev. Lluís Romeu  
For soprano solo and mixed chorus. (No. 13,267. 12c)
2. THE ADORATION OF THE SHEPHERDS Kurt Schindler
  - a. For eight-part mixed chorus a cappella (No. 13,300. 12c)
  - b. For women's chorus with organ (or piano) (No. 13,304. 12c)
3. THE BIRDS PRAISE THE ADVENT OF THE SAVIOUR Millet-Schindler  
For eight-part mixed chorus (No. 13,315. 16c)

C. *Ballads, Folksongs and Dances*

For mixed voices

1. IN THE MONASTERY OF MONTSERRAT Antoni Nicolau  
For six-part chorus (No. 13,302. 16c)
2. THE BALLAD OF DON JOÁN AND DON RAMÓN Felip Pedrell  
For six-part chorus (No. 13,303. 16c)
3. THE THREE DRUMMERS Joan B. Lambert  
For five-part chorus (No. 13,310. 12c)
4. SERENADE DE MURCIA Kurt Schindler  
For baritone solo and mixed voices (No. 13,296. 16c)
5. THE SILVERSMITH (*El Paño*). Folkdance Kurt Schindler  
For eight-part chorus (No. 13,297. 16c)

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Oliver Ditson Company