



G. SCHIRMER'S
COLLECTION OF ORATORIOS
AND CANTATAS

THE VALLEY OF THE ESPINGO
A BALLAD

..
THE MUSIC
BY
JOSEF RHEINBERGER



NEW YORK: G. SCHIRMER
BOSTON: BOSTON MUSIC CO.

SCHIRMER'S EDITION
THE VALLEY OF THE ESPINGO

POEM BY PAUL HEYSE

ENGLISH VERSION BY ALICE C. JENNINGS

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BALLAD

FOR

CHORUS OF MEN'S VOICES AND ORCHESTRA

BY

JOSEF RHEINBERGER

Op. 50

Vocal Score, arr. by J. N. CAVALLO

Edited by HORATIO PARKER

35 CENTS NET



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The Valley of the Espingo

(Das Thal des Espingo)

(Paul Heyse)

English version by
Alice C. Jennings

Ballade for Chorus of Men's Voices

Jos. Rheinberger. Op. 50

Arr. by J. N. Cavallo

Edited by Horatio Parker

Moderato (♩=80)

Piano

The piano accompaniment score is written for a grand piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The score begins with a piano (*pp*) dynamic and features several triplet figures in both hands. The dynamics progress through *poco cresc.*, *f*, and *mf*. The piece concludes with a final triplet in the right hand.

Tenor I *mf*
They march by the streams to the

Tenor II *mf*
They march by the streams to the

Bass I *mf*
They march by the streams to the

Bass II *mf*
They march by the streams to the

p *mf*

ff *3* *ff*
mountains so high, Dark Moorish folk, strong in their pride, To

ff *ff*
mountains so high, Dark Moor - ish folk, strong in their pride, To

ff *3* *ff*
mountains so high, Dark Moorish folk, strong in their pride, To

ff *ff*
mountains so high, Dark Moor - ish folk, strong in their pride, To

ff *3* *ff*

A

ride. In the

ride. In the

ride. In the

ride. In the

p

p

p

p

A

pp

pp

dark ravine all their man-tles wave; Sharp from the heights the wind doth

dark ravine all their man-tles wave; Sharp from the heights the wind doth

dark ravine all their man-tles wave; Sharp from the heights the wind doth

dark ravine all their man-tles wave; Sharp from the heights the wind doth

f

f

f

sf

f

pp

ff

f

8

sound, — And their lanc-es gleam, and_ their watch-ful eyes No

sound, — And their lanc-es gleam, and their watch-ful eyes No

sound, — And their lanc-es gleam, and_ their watch-ful eyes No

sound, — And their lanc-es gleam, and their watch-ful eyes No

Detailed description: This system contains four vocal staves and one piano accompaniment staff. The vocal staves are arranged in two pairs. Each pair has a treble and a bass line. The lyrics are repeated on each line. The piano accompaniment is in the bass clef and features a steady eighth-note accompaniment with occasional triplets and dynamic markings like *p* and *f*.

Detailed description: This is the piano accompaniment for the first system, written in the bass clef. It features a consistent eighth-note accompaniment with dynamic markings of *p* and *f*. There are several triplet markings over groups of notes.

hat_ of a Basque on the cliffs_ can sur - prise,

hat_ of a Basque on the cliffs_ can sur - prise,

hat of a Basque on the cliffs can sur - prise,

hat of a Basque on_ the cliffs can sur - prise,

Detailed description: This system contains four vocal staves and one piano accompaniment staff. The vocal staves are arranged in two pairs. Each pair has a treble and a bass line. The lyrics are repeated on each line. The piano accompaniment is in the bass clef and features a steady eighth-note accompaniment with occasional triplets and dynamic markings like *p* and *f*.

Detailed description: This is the piano accompaniment for the second system, written in the bass clef. It features a consistent eighth-note accompaniment with dynamic markings of *sfz* and *f*. There are several triplet markings over groups of notes.

While the dead - ly Basque ar - rows fly — all a - round,

While the dead - ly Basque ar - rows fly — all a - round,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in bass clef with lyrics. The piano accompaniment is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melody with a triplet of eighth notes and a fermata over the word 'fly'.

While the dead - ly Basque ar - rows fly — all a - round.

While the Basque ar - rows fly — all a - round.

while the dead - ly Basque ar - rows fly — all a - round.

while the Basque ar - rows fly — all a - round.

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in bass clef with lyrics. The piano accompaniment is in bass clef. The key signature has three flats. The music features a melody with a triplet of eighth notes and a fermata over the word 'fly'.

B

They
They
They
They

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves: Soprano, Alto, Tenor, and Bass. The music is in a minor key and begins with a section marked 'B'. The lyrics 'They' are repeated on each staff. The dynamics are marked 'p' (piano) for each voice part.

B

ff *dim.* *p* *pp*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music features complex textures with triplets and slurs. The dynamics are marked as *ff*, *dim.*, *p*, and *pp*. A section marked 'B' is indicated.

ride all the day up the steep ra - vine, Gloom-y - the path,
ride all the day up the steep ra - vine, Gloom-y the path,
ride all the day up the steep ra - vine, Gloom-y - the path,
ride all the day up the steep ra - vine, Gloom-y the path,

Detailed description: This block contains the second system of the four-part vocal setting. It features four staves with the lyrics: 'ride all the day up the steep ra - vine, Gloom-y - the path,'. The dynamics are marked 'mf' (mezzo-forte) for each voice part.

ff

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music continues with triplets and slurs. The dynamics are marked as *ff*.

hur-ried they go; And drear-y pines line the end - less road. The

hur-ried they go; And drear-y pines line the end - less road. The

hur-ried they go; And drear-y pines line the end - less road. The

hur-ried they go; And drear-y pines line the end - less road. The

p

p

n

p

p

fp

toil - ing mules need the sting - ing goad, And the hard-breathing horses,

toil - ing mules need the sting - ing goad, And the hard-breathing horses,

toil - ing mules need the sting - ing goad, And the hard-breathing horses,

toil - ing mules need the sting - ing goad, And the hard-breathing horses,

poco rit. *p*

poco rit. *p*

poco rit. *p*

poco rit. *p*

poco rit.

pp

fp Tempo I

climb - - ing slow.

fp climb - ing slow.

fp climb - - ing slow.

fp climb - - ing slow.

Tempo I

pp

pp

f From the heights so cold

mf The path leads them down *f* from the heights so cold,

mf The path leads them down *f* from the heights so cold,

f From the heights so cold

mf *p* *f*

Steep-ly it falls, reach-ing the vale. A

Steep-ly it falls, reach-ing the vale. A

Steep-ly it falls, to reach the vale. — A

Steep-ly it falls, reach-ing the vale. A

C *Meno mosso*

pp dolce

glow - ing scene they can now be - hold, —

pp dolce

glow - ing scene they can now be - hold, —

pp dolce *mf*

glow - ing scene they can now be - hold, Where the moun-tain's rough sides broad

pp dolce

glow - ing scene they can now be - hold, —

C *Meno mosso* (♩ = 72)

pp dolce *p*

Where the moun-tain's roughsides broad mead-ows en-fold; But -

Where the moun-tain's roughsides broad mead-ows en-fold; But -

mead-ows en-fold;

Where the moun-tain's roughsides broad mead-ows en-fold;

p *ff*

p

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. Dynamics include *p* (piano) and *ff* (fortissimo).

- - ter - flies up and down - ward sail, _____

- - ter - flies up and down - ward sail, How mild is the eve, how

pp But - ter - flies up and down - ward sail, _____

pp But - ter - flies up and down - ward sail, _____

pp *mf*

This system contains the second two vocal staves and the second two staves of the piano accompaniment. The vocal lines continue with the lyrics. The piano accompaniment features chords and arpeggiated figures. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

p
How mild is the eve and how ver-dant the mead!

ver - dant the mead! _____ Gen - tly the

p
How mild is the eve and how ver-dant the mead!

p
How mild is the eve and how ver-dant the mead!

p

sfpp
Gen - tly the elms wave in the air, _____

sfpp
elms wave _____ in the air,

sfpp *mf*
Gen - tly the elms wave in the air, And jas - mine and yel - low nar -

sfpp
Gen - tly the elms wave in the air, _____

pp *mf*

And jas - mine and yel - low nar - cis - sus blow On the
 And jas - mine and yel - low nar - cis - sus blow On the
 cis - sus blow On the
 And jas - mine and yel - low nar - cis - sus blow On the.

p dolce
f
 3

D *sf* *p* *poco rit.*
 ter-race beneath, where ros - es glow, That fling their fragrance wide ev - 'ry -
 ter-race beneath, where ros - es glow, That fling their fragrance wide ev - 'ry -
 ter-race beneath, where ros - es glow, That fling their fragrance wide ev - 'ry -
 ter-race beneath, where ros - es glow, That fling their fragrance wide ev - 'ry -

D *sf* *p* *poco rit.*

pp
where. _____

pp
where. _____

pp
where. _____

pp
where. _____

(♩ = 56)

pp

f

sf

pp
Then Moor - ish

pp
Then Moor - ish

p poco marcato
Then Moor - ish puls - es and

f
dolce *f*

pp

p

p dolce

Then Moor-ish puls-es and hearts are stirred,

puls-es and hearts, and hearts are stirred,

puls-es and hearts, and hearts are stirred,

hearts are stirred, Hap-pi-er times re-mem-ber they,

p dolce

f Hap-pi-er times re-mem-ber they, *dim.* When they gay-ly hunt-ed the

f Hap-pi-er times re-mem-ber they, *dim.* When they gay-ly hunt-ed the

f Hap-pi-er times re-mem-ber they, *dim.* When they gay-ly hunt-ed the

f hap-pi-er times re-mem-ber they, *dim.* When they gay-ly hunt-ed the

(♩ = 56)

f *dim.* *p*

slen - der ga - zelle, When they lis - tened to tales

slen - der ga - zelle, When they lis - tened to tales

slen - der ga - zelle, When they lis - tened to tales

slen - der ga - zelle, When they lis - tened to tales

pp

pp

and to love's ma - gic spell; When they gathered the ros - es of

and to love's ma - gic spell; When they gathered the ros - es of

and to love's ma - gic spell; When they gathered the ros - es of

and to love's ma - gic spell; When they gathered the ros - es of

smorz. pp

smorz. pp

smorz. pp

smorz. pp

pp

dolce

pp

smorz. pp

morendo **E Poco più mosso** *mf*

En - - ga - di. As the

morendo *mf*

En - - ga - di. And the ar-my dissolves as the

morendo *mf*

En - ga - di. And the ar-my dissolves as the

morendo *mf*

En - ga - di. As the

E Poco più mosso (♩ = 66)

morendo *mf*

Ad.

pp

warriors descend, Soft, balm-y air kiss-ing their brows; As in

pp

warriors descend, Soft, balm-y air kiss-ing their brows; As in

pp

warriors descend, Soft, balm-y air kiss-ing their brows; As in

pp

warriors descend, Soft, balm-y air kiss-ing their brows; As in

p *pp*

Bag - dad o - dors of ros - es blend With the strong salt air that the

Bag - dad o - dors of ros - es blend With the strong salt air that the

Bag - dad o - dors of ros - es blend With the strong salt air that the

Bag - dad o - dors of ros - es blend With the strong salt air that the

sea doth send, So sweet - ly up - on them the south wind blows.

sea doth send, So sweet - ly up - on them the south wind blows.

sea doth send, So sweet - ly up - on them the south wind blows.

sea doth send, So sweet - ly up - on them the south wind blows.

F

f marc.

All their

f marc.

All their prudent fears the sol - diers

Detailed description: This system contains the first two systems of music. The top two staves are vocal staves in G major (one sharp). The first vocal staff has a whole rest followed by a half note G4. The second vocal staff has a whole rest followed by a half note G4. The piano accompaniment starts with a whole rest, then a half note G2, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. There is a fermata over the G4. The piano part includes a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *f marc.* with a hairpin crescendo.

f marc.

All their

pru - dent fears the sol - diers soon for - get;

f marc.

All their pru - dent fears the sol - diers

soon for - get;

Detailed description: This system contains the next two systems of music. The top two staves are vocal staves. The first vocal staff has a whole rest followed by a half note G4. The second vocal staff has a half note G4, followed by a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. There is a fermata over the G2. The piano part includes a dynamic marking of *f marc.* with a hairpin crescendo.

pru-dent fears the sol - diers soon for-get; Shield and
 soon for - get;
 Shield and weap-on cast they a - -

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics: "pru-dent fears the sol - diers soon for-get; Shield and". The second staff is a vocal line in treble clef with lyrics: "Shield and". The third staff is a vocal line in bass clef with lyrics: "soon for - get;". The fourth staff is a vocal line in bass clef with lyrics: "Shield and weap-on cast they a - -". The fifth staff is a piano accompaniment in bass clef with lyrics: "soon for - get;".

weap - on cast they a - side, shield, and
 weap - on cast they a - side, shield and
 shield and weap-on cast they a - -
 side, shield and weap-on cast they a -

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics: "weap - on cast they a - side, shield, and". The second staff is a vocal line in treble clef with lyrics: "weap - on cast they a - side, shield and". The third staff is a vocal line in bass clef with lyrics: "shield and weap-on cast they a - -". The fourth staff is a vocal line in bass clef with lyrics: "side, shield and weap-on cast they a -". The fifth staff is a piano accompaniment in bass clef with lyrics: "side, shield and weap-on cast they a -".

weap - on cast they a - side, And their sens - es are lulled

weap - on cast they a - side, And their sens - es are lulled

side, cast they a - side, And their sens - es are lulled

side, And their sens - es are

ff

by a dream of home, Wan-d'ring here and there where the

by a dream of home, Wan-d'ring here and there where the

by a dream of home, Wan-d'ring here and there where the

lulled by a dream of home, Wan-d'ring 'mid the

ff

ros-es bloom, Plung-ing with glee in the cool lake's tide. O

ros-es bloom, Plung-ing with glee in the cool lake's tide. O

ros-es bloom, Plung-ing with glee in the cool lake's tide. O

ros - - - es, Plung - ing in cool lake's tide. O

dim. *mf* *dim.* *ff*

dream of Home-land! O dream of

G *ff* *G* *ff*

Home-land!

Home-land!

Home-land!

Home-land!

Four vocal staves (Soprano, Alto, Tenor, Bass) in a key signature of two flats (B-flat major or D-flat minor). Each staff contains the lyrics "Home-land!" followed by a musical staff with a whole note and a half rest.

dolce

mf

p

3

3

3

♩

Piano accompaniment for the first system. The right hand features a melodic line with a *dolce* marking. The left hand has a rhythmic accompaniment with a *mf* marking. The system concludes with a *p* marking and triplet figures in both hands.

pp

The

pp

The

pp

The

pp

The

pp

The

Four vocal staves in the same key signature. Each staff contains the lyrics "The" followed by a musical staff with a whole note and a half rest. The *pp* marking is placed above the first staff.

♩

Piano accompaniment for the second system. The right hand continues the melodic line with a *pp* marking. The left hand provides a rhythmic accompaniment. The system ends with a double bar line and a fermata over the final notes.

watch in their tent en - vious hear The cries of de -

watch in their tent en - vious hear The cries of de -

watch in their tent en - vious hear The cries of de -

watch in their tent en - vious hear The cries of de -

pp

light. So full of peace seems the

meno p

p

world a - bout, They can - not re - sist all the
 world a - bout, They can - not re - sist all the
 world a - bout, They can - not re - sist all the
 world a - bout, They can - not re - sist all the

plea - sures without: And those who should watch,
 plea - sures without: And those who should watch,
 plea - sures without: And those who should watch,
 plea - sures without: And those who should watch,

watch not to-night, and those who should watch,
watch not to-night, and those who should watch,
watch not to-night, and those who should watch,
watch not to-night, and those who should watch,

mf
f

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble and bass clefs, with lyrics written below. The piano accompaniment is in treble and bass clefs. The first vocal line has a dynamic marking of *f*. The piano accompaniment starts with a dynamic marking of *mf* and ends with *f*.

watch not to - night! _____
watch not to - night! _____
watch not to - night! _____
watch not to - night! _____

sfz
cresc.
p

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble and bass clefs, with lyrics written below. The piano accompaniment is in treble and bass clefs. The first vocal line has a dynamic marking of *sfz*. The piano accompaniment has a dynamic marking of *sfz* and includes a *cresc.* marking. The second piano staff has a dynamic marking of *p*.

H

pp And none heed the night's dan - ger - the foe, *sf*

pp And none heed the night's dan - ger - the foe, *sf*

pp And none heed the night's dan - ger - the foe, *sf*

pp And none heed the night's dan - ger - the foe, *sf*

pp
 Leav - - ing their lair, Now steal sly - ly forth,
pp
 Leav - - ing their lair, Now steal sly - ly forth,
pp
 Leav - - ing their lair, Now steal sly - ly forth,
pp
 Leav - - ing their lair, Now steal sly - ly forth,

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The dynamic marking *pp* (pianissimo) is present above the first vocal staff and below the piano accompaniment.

si - lent - ly they leave the wood, by the
cresc.
 si - lent - ly they go, And creep — to — the
cresc.
 si - lent - ly they go, And creep — to — the
cresc.
 si - lent - ly they go, And creep — to — the

The second system of the score continues the vocal and piano parts. The vocal parts are in unison, singing the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The dynamic marking *cresc.* (crescendo) is present above the first vocal staff and below the piano accompaniment. The piano accompaniment includes triplet markings (3) in the right hand.

camp-fire_ Be-ware! be - ware!
camp-fire_ Be-ware! be - ware!
camp-fire_ Be - ware!
camp-fire_ Be - ware!

Bas - quish ar - rows are
Bas - quish ar - rows are

System 1:
Vocal 1: pier - ing the air! Bas - quish ar - rows are
Vocal 2: Bas - quish ar - rows are pierc-ing the air!
Vocal 3: pier - ing the air! Bas - quish ar - rows are
Vocal 4: Bas - quish ar - rows are pierc-ing the air!
Piano: *ff*

System 2:
Vocal 1: pier - ing the air! pierc - ing the
Vocal 2: Bas - quish ar - rows are pierc-ing the air!
Vocal 3: pier - ing the air! pierc - ing the
Vocal 4: Bas - quish ar - rows are pierc-ing the air!
Piano: *dim.*

air, ————— pierc - ing the air! —————

air, ————— pierc - ing the air! —————

air, ————— pierc - ing the air! —————

air, ————— pierc - ing the air! ————— Too

pp *pp* *pp* *pp* *f*

Poco più mosso

Too late! ————— too late! ————— Too near is the

Too late! ————— too late! ————— Too near is the

Too late! ————— too late! ————— Too near is the

late! ————— too late! ————— Too near is the mer-ci-less

f *f* *f*

Poco più mosso (♩ = 84)

mf *dim.*

I Poco meno mosso

foe!—

foe!—

foe!— *p* Weap-on - less drink-ing the ros - es'— breath,

foe!— *p* Weap-on - less drink-ing the ros - es'— breath,

I Poco meno mosso (♩ = 76)

p *pp*

3

p Weap-on - less drinking the ros-es'— breath, Fall the Moorish folk,

p Weap-on - less drinking the ros-es'— breath, Fall the Moorish folk,

p Weap-on - less drinking the ros-es'— breath, Fall the Moorish folk,

p Weap-on - less drinking the ros-es'— breath, Fall the Moorish folk,

p *cresc.*

3

band by band: fall the Moor-ish folk,

fall the Moor-ish folk,

fall the Moor-ish folk,

fall the Moor-ish folk, band

fall the Moor-ish folk, band

band — by band: O fond dream of home in a

band — by band: O fond dream of home in a

— by band: O fond dream of home in a

— by band: O — fond dream of home in a

sf *p* *sf* *p* *p* *p*

sf *dim.* *mf*

3 3 3 3

treach - 'rous land! O fond dream of home in a treach - 'rous

treach - 'rous land! O fond dream of home in a treach - 'rous

treach - 'rous land! O fond dream of home in a treach - 'rous

treach - 'rous land! O fond dream of home in a treach - 'rous

treach - 'rous land! O fond dream of home in a treach - 'rous

pp *pp* *pp* *pp* *pp*

pp

s *s* *s* *s*

3 3

ff **K** *dim.*

land! O dream of home-land, thou

ff *dim.*

land! O dream of home-land, thou

ff *dim.*

land! O dream, O dream of home-land, thou

ff *dim.*

land! O dream, of home-land, thou

p cresc. *ff* *dim.*

pp *f*

brought-est them death! O dream of home-land, thou

pp *f*

brought-est them death! O dream of home-land, thou

pp *f*

brought-est them death! O dream of home-land, thou

pp *f*

brought-est them death! O dream of home-land, thou

espr. *p* *f* *dim.*

