

SPANISH
CHORAL BALLADS
*Sacred and Secular
Catalonian Folk Music*

Edited by

KURT SCHINDLER

Serenade de Murcia

SPANISH FOLKSONG
(OF THE MAURESQUE TYPE)
PARAPHRASED BY

KURT SCHINDLER

No. 13,296

BARITONE SOLO WITH
ACCOMPANIMENT OF MIXED VOICES
A CAPPELLA

20 cents

BOSTON: OLIVER DITSON COMPANY
NEW YORK: CHAS. H. DITSON & CO. CHICAGO: LYON & HEALY

SERENADE DE MURCIA



Original Text (Castilian dialect)

Dos soles son los ojos
d'una morena,
Tan grandes y tan negros
como mis penas.
Quien s'abrasara
en el fuego divino
de sus miradas!

Cuando cierras los ojos,
huye tras ellos
la luz del cielo;
Cuando abras los ojos,
creyendo qu'amanece
cantan las aves.

Literal Translation

Like two shining suns are
the eyes of my brunette maiden,
So big and so black
as the pains of my heart.
Who would not gladly die
by the divine fire
flaming in her glance!

When you close your eyes,
With their shine dies also
the light of the sky;
When you open your eyes,
the birds (believing that dawn
has come) begin to sing.

"THE melody of this song presents the Moorish (Mauresque) style of Spanish music in its purest form. In the province of Murcia (bordering on the north of Andalusia) it is sung nowadays by field-workers while thrashing the corn with their flails; for this reason the melody is called 'Canto de la Trilla' (song of the flail). With its broad, sweeping melodic line, its prolonged final notes of each verse, held as long as the breath permits, and its dainty Mauresque *fioritura* the song has a magnificent effect, when it reverberates over the open fields, in the glowing sunlight."—From J. INZENGA's "Folkdances of Spain."

The prolonged wail-like opening phrase, sung on "Ah," with a succession of *fioritura*, is taken from a "Seguidilla Jitana," a Flamenco or Spanish-Gypsy song, typical of the provinces of Andalusia and Murcia; it is repeated before the last verse. The choral accompaniment is treated orchestrally, the second tenors and basses imitating the plucking and strumming of guitars, while the remainder of the chorus sings with closed mouth, the humming producing the effect of distance and atmosphere.—K. S.

SERENADE DE MURCIA

Baritone Solo with accompaniment
of Mixed Voices a cappella

Traditional verses (in Castilian dialect)
English version by
Deems Taylor and Kurt Schindler

Spanish Folksong (of the Mauresque type)
Paraphrased by Kurt Schindler

Prelude for Harp or Piano (optional)

[from a traditional Guitar-strain of the Andalusian Gypsies (Jitanas)]

Violente, con fuoco (♩ = ♩)

HARP

f (strumming)

ff con slancio

Molto meno (Tempo della Serenada)

mf

p

Poco Larghetto

SOPRANO

ALTO I

ALTO II

BARITONE SOLO

mp Ah! *mf* Ah! *f* Ah!

TENOR I

p (Hum) *mf*

TENOR II

pp *sfz*

BASS I

p la la la la la la *mf*

(Hum) la la la la la la

BASS II

la la la la la la *sfz*

Poco Larghetto

PIANO

mp *p* *mf* *f*

(For rehearsal only)

Red.

Note for Conductors: Second Tenors and Second Bases should enunciate their "la la la" very short and with light tone-coloring; always staccato; it is best to have them sing: "lal lal lal!"

p *(volubile)* *mf* *f*

Like the radiance of
Dos so-les son los

p *(hum)*

pp *(pp)*

la la la la la la la la la la

p *(hum)*

pp *(pp)*

la la la la la la la la la la

la la la la la la

p *mf* *pp* *(pp)* *f*

* *Ad.*

p
(Hum)

p
(Hum)

p
(Hum)

sun - light _____ Glow thine en - tran - cing eyes, _____ Maid - en of
o - jos _____ d' u - na mo - re - na, _____ d' u - na mo -

(hum)

la la la la la la la la la la la la

(hum)

la la la la la la la la la la la la la la

la la la la la la la la

p

* *Ad.*

Pronunciation: ojos — pronounce ochos (oños)

(hum)

(hum)

(hum)

Mur-cia!
re-na

They are deep as the
Tan gran-des y tan

(hum)

la la la la la la la la la la la la la la

(hum)

la la la la la la la la la la la la la la

la la la la la la la la

Ped. *Ped.* *Ped.* *Ped.*

Pronunciation:

Murcia — pronounce *Murthya*
y — pronounce *ee*

p 

(hum)

p 

(hum)

p 

(hum)



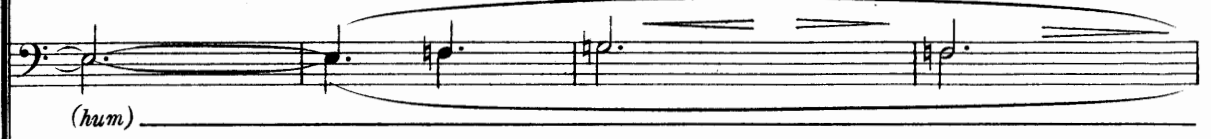
mid - night, _____ Deep as my sor - row. _____
 ne - gros _____ co - mo mis pe - nas, _____

13 

(hum)

13 

la la la la la la la la la la la la



(hum)

la la la la la la la la la la la la



la la la la la la la la

p 



Ad.

Ad.

Ad.

(hum) _____ (hum) _____
 (hum) _____ (hum) _____
 (hum) _____ (hum) _____
 (mf) _____ (dolce) _____ (espr.) _____
 _____ They are black as the mid- night. _____ Who would not
 _____ *Tan gran-des y tan ne-gros,* _____ *Quien s'a-bra-*
 (hum) _____
 _____ *mp* _____
 la la la la la la la la la la la la la la la la
 (hum) _____
 la la la la la la la la la la la la la la la la
 _____ *mp* _____
 la la la la la _____
 _____ *mf (dolce)* _____ *mf* _____ (espr.) _____
 Sed. Sed. *

Pronunciation:
 Quien — pronounce *Kyén* (one syllable)
 y — pronounce *ec*

(hum)

(hum)

(hum)

glad-ly die, _____ Lan-guish and die _____
 sa - ra, _____ quien s'a-bra - sa - ra _____

(hum)

la la la la la la la la la la la la la la

(hum)

la la la la la la la la la la la la la la la la

la la la la la la

sed.

sed.

sed.

mf (hum) (hum) (hum)

In the fire of their glan - ces Maid - en of
 en el fue-go di - vi - no de sus mi -

(hum)

dim. cresc. mf

la la la la la la la la la la la la

(hum)

dim. cresc. mf

la la la la la la la la la la

dim. cresc. mf

Ped. Ped. Ped.

Pronunciation: fuego — pronounce fooy-go (two syllables)

(hum)

(hum)

(hum)

mp

Mur - cia!
 ra - das! Ah! _____

(hum)

mp *dim.* *pp*

la la la la la la la la la la

(hum)

la la la la la la la la la la

mp *dim.* *pp*

la la la la la

mp *dim.* *pp*

mp *ped.* *ped.* *ped.* *

The musical score consists of several systems. The top system features three empty staves. The second system is a vocal line in bass clef with lyrics 'ah!' and 'ah!' and dynamic markings *mf*, *f*, *p*, and *mf* (volubile). The third system is a piano accompaniment in bass clef with a *p* dynamic and a *mf* crescendo. The fourth system is a vocal line in bass clef with lyrics 'la la la' and dynamics *pp* and *sfz*. The fifth system is a piano accompaniment in bass clef with a *p* dynamic and a *mf* crescendo. The sixth system is a vocal line in bass clef with lyrics 'la la la' and dynamics *pp* and *sfz*. The seventh system is a piano accompaniment in grand staff with dynamics *mf*, *f*, *p*, and *mf*, and includes a *sfz* marking and a *Red.* instruction.

(sing) *mf* (staccato)

la la la la la la la la —

p
(hum)

p
(hum)

mf

When thy dark eyes are clos - ing, ————— Sun-light is
 Cuan-do cierr - ras los o - jos, ————— hu - ye tras

la la la la la la la la —

(1st sing) *mf* staccato

p (hum)

pp
la la la la la la la la la la la la la la

p (hum)

la la la la la la la la la la la la la la
 la la la la la la la la

mf staccato

pp *mf* *mf*

Ed.

Pronunciation:
 cierras — pronounce *thyérras* (2 syllables)
 ojos — pronounce *ochos* (*ohos*)
 huye — pronounce *uye* (*oo-ye*)

legg. *3*
 la la — la — la la — la

(hum)

(hum)

wan-ing — Maid - en of Mur - cia! —
 e - llos — la luz del cie - lo!

legg. *3*
 la la la — la la la

(hum)

la la la la la la la la la la

(hum)

la la la la la la la la la la

la la la la la la

legg. *3* *f*

leg.

Pronunciation:

ellos — pronounce: *ellyos*
 luz — pronounce: *looth*
 cielo — pronounce: *thyélo*

Ah! Ah!

(hum)

(hum)

Ah! ah!

When a - new they are
Cuan-do a - bras los

Ah! ah!

(hum)

la la la la la la la la la la la la

(hum)

la la la la la la la la la la la la

la la la la la la la

(mf) mp mf

sed. sed. sed.

mf

All the birds are pro - claim - ing: _____ Ah! _____
 Cre - yen - do qua - ma - ne - ce _____

p
 (hum) _____

p
 (hum) _____

glow - ing: _____ "Dawn has a - ris - en!" _____
 o - jos _____ can - tan las a - ves. _____

all the birds are pro - claim - ing: _____ Ah! _____
 Cre - yen - do qua - ma - ne - ce _____

(1st sing) *mf*
 (hum) _____

la la la la la la la la la la la la

(hum) _____

la la la la la la la la la la la la

la la la la la la la la la la la la

mf *staccato*

leg. *leg.*

p Ah! *pp dolce* Ah! *dim.*

dim.
(hum)

dim.
(hum)

mp dolce Ah! *dim.*

Ah! Ah! *pp* *dim.*

(hum)

dim.
la la la la la la la la

pp *dim.*
(hum)

la la la la la la *dim.*
la la la la

mp dolce *pp dolce* *dim.*

mp dolce *pp* *dim.*

Sed. *Sed.* *

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

Edited by Kurt Schindler

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)

Oliver Ditson Company