



SPANISH
CHORAL BALLADS
*Sacred and Secular
Catalonian Folk Music*

Edited by

KURT SCHINDLER

The Silversmith

(El Paño)

FOLK-DANCE
OF MURCIA AND ANDALUSIA

ARRANGED BY
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FOR EIGHT-PART CHORUS

16 cents

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THE SILVERSMITH

(*El Paño*)

Folk-dance of Murcia and Andalusia

Original (in Castilian)

Diga usted, señor platero,
cuanta plata es menester,
para engarzar un besito
de boca de una muger?
Señor platero, he pensado,
que usted sabé engarzar,
por eso le vengo á dar
una obrita de cuidado:
a mi un besito me ha dado
mi novia con gran salero;
engarzarlo en plata quiero,
por que soy su fiel amante;
que plata sera bastante?
Diga usted, señor platero!

Aunque su' boca es chiquita,
el beso recio sonó,
pues con gusto me lo dió
esa dama tan bonita,
hermosa y muy esquisita,
con garvo y con salerito.
Diga usted, señor platerito,
sin faltar a la verdad
la plata que puede entrar
para engarzar un besito!
(Diga usted, señor platero!)

Literal Translation

Tell me, Mister Silversmith,
how much silver is necessary,
in order to frame a little kiss
from the lips of my beloved one?
Mister Silversmith, I have thought,
that you would know well how to frame it,
and that is why I bring you
a little work, that needs good care:
'tis the little kiss which was given me
by my sweetheart with charming grace;
I wish to have it framed in silver
because I am her constant lover;
how much silver will be sufficient?
Tell me, Mister Silversmith!

Although her tender lips are small,
the kiss had a hearty smack,
because she gave it with pleasure—
this charming young damsel
so beautiful and most exquisite—
with elegance and with grace.
Tell me, then, Mister Silversmith,
without hiding from me the truth,
how much silver will be necessary
to frame this little kiss!
(Tell me, Mister Silversmith!)

THE melody of the song is given throughout to the women's voices, while the men's chorus, divided into six parts, carries out a quasi-instrumental accompaniment. A very pronounced "ostinato" dance-rhythm is rendered by one group of tenors and basses (continually shifting from first to second tenors and basses, respectively), while the other sections of the men's chorus form a background of humming voices. The unusual rhythmical character of this dance results from the fact that the accompaniment is in a straightforward tempo of 3-8, while the melody oscillates between a 6-8 and a 3-4 rhythm. The title: "El Paño," common to all dances of this rhythm, means literally "A piece of cloth," but it has nothing to do with the poetical content.

Sometimes the tune is called: "El Paño moruno" or "the Moorish cloth." It is worthy of note, that the Finale of Lalo's Violin-Concerto (Symphonie Espagnole) is founded on a very similar melody and rhythm.—K. S.

Note for choral conductors: In order to do justice to the graceful swing of this song, the sopranos and altos of the choir ought to be aware of the fact that the melody which they carry, has an alternate rhythm of 6-8 and 3-4, the measures being of equal length, but the rhythm in turn bipartite and tripartite (this phenomenon is common to many Spanish folk-dances, especially the "Zapateado," the "Peteñera," the "Polo" and the "Paño.") It will be helpful to study the melody first in this strictly alternating rhythm, which, when thoroughly understood, ought to float lightly, fluently, almost independently over the steady, mechanically correct 3-8 accompaniment of the men's chorus.

As to the accompaniment of the men's voices, the alternation of humming and singing in each section will prevent any feeling of fatigue. The "la, la, la" should be sung in light staccato, the tone as forward as possible, which will be facilitated by pronouncing: "lal, lal, lal." The syncopation at the end of each fourth measure, where all four groups sing: "ho," will quite naturally produce the desired accent. The second basses should not use too much tone, when leading up to the higher register.

RHYTHMICAL SCHEME OF THE MELODY (for study purposes)

The musical notation consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. Above the first measure, there is a circled time signature $(\frac{3}{4} - \frac{6}{8})$. The notation includes various time signatures (3/4, 6/8, 3/2) and rests, illustrating the alternating 6-8 and 3-4 rhythms. A 'Da capo dal segno' symbol is present at the end of the notation.

Da capo dal segno %

THE SILVERSMITH (EL PAÑO)

For Eight-part Chorus

English version by
Deems Taylor and Kurt Schindler

Folk-Dance of Murcia
and Andalusia
Arranged by Kurt Schindler

Harp-Prelude (to precede the singing of the chorus), ad libitum:

Vivo con grazia (♩ = 184)

HARP

f *p*

la la
attacca chorus

⚠. The Harp may continue thus, always diminishing to a *ppp* for 24 bars (2x 12) while the chorus begins to sing. K.S.

Vivo, con grazia

SOPRANO

ALTO

TENOR I
(Hum) Ho! la la la la la

TENOR II
ppp La la la la la la la la ho! (Hum)

BASS I
(Hum) Ho! la la la la la

BASS II
ppp La la la la la la la la la (Hum)

PIANO
Vivo, con grazia (♩ = 184)
(For rehearsal only)
ppp

Pronunciation (Castilian dialect)

Mis - ter Sil - ver - smith, pray tell me,
Di - ga us - ted, se - ñor pla - te - ro,

la la la la la ho! (Hum) ho!

ho! la la la la la la la la la ho!

la la la la la la la (Hum) ho!

ho! la la la la la la la la la

How much sil - ver need there be For to frame a
cuan - ta pla - ta es me - nes - ter, pa - ra en - gar - zar

(Hum)

la la la la la la la la la ho! (Hum)

(Hum) ho! la la la la la

la la la la la la la la la la la la (Hum)

la la la (Hum) Ho! la la la la la

Pronunciation: { usted — pronounce *uste* without final d
señor — pronounce *senyor*
engarzar — pronounce *engarthar*

cresc.

kiss so dain - ty — My sweet-heart gave un-to me? — Mis - ter
 un be - si - to — de bo - ca de u - na mu - ger, — (sing) di - gaus -

Mis - ter di - gaus -

Ho! — la la la la la la la la ho! —

la la la la la ho! — (Hum) — ho! — la la

ho! — la la la la la la la la la la la la

la la la la la la la (Hum) — Ho! — la la

cresc.

decresc.

Sil - ver - smith, pray tell me, — How much sil - ver need there
 ted, se - ñor pla - te - ro, — cuan - ta pla - ta es me - nes -

Sil - ver - smith, pray tell me, — How much sil - ver need there
 ted, se - ñor pla - te - ro, — cuan - ta pla - ta es me - nes -

(Hum) — ho! — la la la la la la

la la la la la la la ho! — (Hum) —

(Hum) — ho! — la la (Hum) —

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

decresc.

Pronunciation: muger — pronounce muhér

be?
ter?

be?
ter?

pp la la la la la la

pp la la la la la la

pp la la lé la la la la la

mf la la lé. Mis-ter Sil-ver-smith, pray tell me, How much
mf Di-ga-us - ted, se - ñor pla - te - ro, cuan - ta

mf la la. Mis-ter Sil-ver-smith, pray tell mè, How much
mf Di-ga-us - ted, se - ñor pla - te - ro, cuan - ta

mf My neigh - bors tell me you're
mf Se - ñor pla - te-ro, he pen -

la la la la la la. My neigh - bors tell me you're
mf Se - ñor pla - te-ro, he pen -

la la la la la la. (Hum)

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

mf sil - ver need there be? (Hum)
mf pla - ta es me - nes - ter?

mf sil - ver need there be? la la la la la la la
mf pla - ta es me - nes - ter?

clev - er, — That well you've mas-ter'd your trade; — So
 sa - do, — que us - ted sa - bé en - gar - zar, — por

clev - er, — That well you've mas-ter'd your trade; — So
 sa - do, — que us - ted sa - bé en - gar - zar, — por

ho — la la la la la la la la ho —

la la ho! (Hum) ho! la la

la la ho — la la la la la la la la la la la la

la la la la la la (Hum) la la ho — la la

here I come, un - a - fraid, — And be - speak your best en -
 e - so le ven-go à dar — u - na o - bri - ta de cui -

here I come, un - a - fraid, — And be - speak your best en -
 e - so le ven-go à dar — u - na o - bri - ta de cui -

(Hum) ho! — la la la la la la la la

la la la la la la la la ho! (Hum)

(Hum) — la la ho — la la la la la la la

la la la la la la la la la la (Hum)

(sempre mf)

Pronunciation: que — pronounce ké



pp (subito)
deav - or. A fin - er kiss there was nev - er. And
da - do: a mi un be - si - to me ha da - do mi

pp (subito)
la la ho! — (Hum) ho la la

pp (subito)
ho! — la la la la la la la la la la la ho — (Hum)

pp (subito)
la la la la la la (Hum) — la la ho — la la

pp (subito)
— la la ho! — la la la la la la la la la la la la la

pp (subito)



cresc.
that none oth - er may claim it, I de - sire in sil - ver to
no - via con gran sa - le - - ro; en - gar - zar - lo en pla - ta

cresc.
that none oth - er may claim it, I de - sire in sil - ver to
no - via con gran sa - le - - ro; en - gar - zar - lo en pla - ta
(*cresc.*)

pp (subito)
la la la la la la la la ho! — (Hum) (cresc.)

pp (subito)
ho! — la la la la la la la (cresc.)

pp (subito)
la la la la la la la la (cresc.) (Hum)

pp (subito)
(Hum) la la ho — la la la la la la la

pp (subito)
cresc.

Pronunciation: me ha — pronounce méa (without aspiration)

frame it. — I'm her true lov-er un-daunt-ed: — Pray,
 que-ro, — por que soy su fiel a-man-te; — que

frame it. — I'm her true lov-er un-daunt-ed: — Pray,
 que-ro, — por que soy su fiel a-man-te; — que

la la la la la la la la la la la la ho! —

la la la ho (Hum) ho! la la

ho la la la la la la la la la la la la

la la la la la la (Hum) ho! la la

how much sil-ver is want-ed? — Mis-ter Sil-ver-smith, pray
 pla-ta se-ra bas-tan-te? — di-gaus-ted, se-ñor pla-

how much sil-ver is want-ed? — Mis-ter Sil-ver-smith, pray
 pla-ta se-ra bas-tan-te? — di-gaus-ted, se-ñor pla-

(Hum) la la la la la la la la la

la la la la la la la la la ho! (Hum)

(Hum) la la ho! la la (Hum)

la la la la la la la la la la la la la la la la (decresc.)

(decresc.)

Pronunciation: { quiero — pronounce *kyéro*
 por que — pronounce *por ké* (que = ké)

tell me! —
 te - ro! —

tell me! —
 te - ro! —

la la la la la la —

le - ro! —
 la la la la la la —

la la ho! —
 la la la la la la —

la la ho! — Mis - ter Sil - ver - smith, pray tell me, — How much
 Di - ga us - ted, se - ñor pla - te - ro, — cuan - ta

le - ro! — Mis - ter Sil - ver - smith, pray tell me, — How much
 Di - ga us - ted, se - ñor pla - te - ro, — cuan - ta

Though her lips are dain - ty and
 Aun - que su' bo - ca es chi -

la la la la la la — Though her lips are dain - ty and
 Aun - que su' bo - ca es chi -

la la la la la la — (Hum)

la la la la la la la la la la

sil - ver need there be? — (Hum) —
 pla - ta es me - nes - ter? —

sil - ver need there be? — la la la la la la la
 pla - ta es me - nes - ter? —

Pronunciation: {aunque — an-ké
 {chiquita — tshi-ki-ta

ten - der, — The kiss was heart-y and sweet. — My
qui - ta, — el be - so re - cio so - nó, — pues

ten - der, — The kiss was heart-y and sweet. — My
qui - ta, — el be - so re - cio so - nó, — pues

la la la la la la la la la la la ho —

la la la — (Hum) ho — la la

la la la — la la la la la la la la la la la la la la

la la la la la la (Hum) la la ho — la la

mf

joy was ren-der'd com- plete — By this to - ken of sur -
con gus - to me lo dió — e - sa da - ma tan - bo -

joy was ren-der'd com- plete — By this to - ken of sur -
con gus - to me lo dió — e - sa da - ma tan bo -

(Hum) ho — la la la la la la la

la la la la la la la la ho — (Hum)

(Hum) la la ho — la la la la la la la

la la la la la la la la la la la (Hum)

(sempre mf)

(sempre mf)

(sempre mf)

Pronunciation: { recio — pronounce rethyo
dió — one syllable (not dee-o)

ren - der. How great her beau-ty and splen - dor! I
 ni - ta, her - mo - sa y muy es - qui - si - ta, con

ren - der. How great her beau-ty and splen - dor! I
 ni - ta, her - mo - sa y muy es - qui - si - ta, con

la la la (Hum) la la la (Hum)

la la la 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 la la la

hard - ly knew what be - fell me! Pri - thee, Mis - ter Sil - ver - smith,
 gar - vo y con sa - le - ri - to. Di - ga us - ted, se - ñor pla - te -

hard - ly knew what be - fell me! Pri - thee, Mis - ter Sil - ver - smith,
 gar - vo y con sa - le - ri - to. Di - ga us - ted, se - ñor pla - te -

la la la la la la la la ho (Hum) (cresc.)

ho la la la la la la la (cresc.)

la la la la la la la la la la (Hum) (cresc.)

(Hum) la la ho la la la la la la la (cresc.)

Pronunciation: { hermosa — pronounce: *ermossa* (without aspiration)
 muy — pronounce like the French: *moui* (in *mouille*)
 esquisita — pronounce: *eskissita*; y speak *ee*

tell me (Let me know the truth in - deed) Just
 ri - to, sin fal - tar a la ver - dad, la

tell me (Let me know the truth in - deed) Just
 ri - to, sin fal - tar a la ver - dad, la

ho la la la la la la la la la la la la la la

la la la ho (Hum) la la la

ho la la la la la la la la la la la la la la

la la la la la la (Hum) la la la

how much sil - ver you need For the frame that
 pla - ta que pue - de en - trar pa - ra en - gar - zar

how much sil - ver you need For the frame that
 pla - ta que pue - de en - trar pa - ra en - gar - zar

(Hum) la la la Mis - ter
 la la la la la

la la la la la la la la la la (Hum)

(Hum) la la la la la (Hum)

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

Pronunciation: { verdad — pronounce verdáh (the final d is not pronounced)
 que — pronounce ké
 engarzar — pronounce engarthar

you shall sell me? —
un be - si - to! —

you shall sell me? —
un be - si - to! —

Sil - ver - smith, tell me? —
 la, *un* be - si - to! —

la la ho! —

la la ho! —

la pray tell me! — Mis - ter Sil - ver - smith, pray
be - si - to! — Di - ga us - ted, se - ñor — pla -

la pray tell me! — Mis - ter Sil - ver - smith, pray
be - si - to! — Di - ga us - ted, se - ñor — pla -

pp la la la la

pp la la la la

mf

mf

pp

mf

calando

calando (Hum)

la la la la la la la la

calando

la la la la la la la la

calando

la la la la la la la la

calando

tell me! Mis - ter Sil - ver - smith, pray tell me!
te - ro, — Di - ga us - ted, se - ñor — pla - te - ro!

calando

tell me! Mis - ter Sil - ver - smith, pray tell me!
te - ro, — Di - ga us - ted, se - ñor — pla - te - ro!

calando

p

Pronunciation: usted — pronounce without enunciating the final d



*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)
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3. THE VIRGIN'S PLAINT Kurt Schindler
For soprano, mixed chorus and harp (No. 13,286. 10c) Op. 20

B. *Christmas Songs*

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For soprano solo and mixed chorus. (No. 13,267. 12c)
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 - 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)
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For eight-part mixed chorus (No. 13,315. 16c)

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- For mixed voices
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For six-part chorus (No. 13,302. 16c)
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 3. THE THREE DRUMMERS Joan B. Lambert
For five-part chorus (No. 13,310. 12c)
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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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