



SPANISH  
CHORAL BALLADS  
*Sacred and Secular  
Catalonian Folk Music*

*Edited by*  
KURT SCHINDLER

♦♦♦

The Miracle  
of Saint Raymond

*(Un Miracle de Sant Ramon)*

AFTER A TRADITIONAL MELODY FROM  
THE ISLAND OF MALLORCA  
(AS RECORDED BY ENRIC MORERA)

BY  
KURT SCHINDLER

Op. 18

No. 13,309

A CHORAL BALLAD FOR  
TWELVE-PART CHORUS

25 cents

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



# THE MIRACLE OF SAINT RAYMOND

(*Un Miracle de Sant Ramon*)

THE legend of Saint Raymond traversing the sea on his out-spread mantle is often represented in the pictures of mediæval Spanish and Italian Renaissance painters, the most famous being the one by Ludovico Caracci in the San Domenico at Bologna. The story tells how Ramon accompanied the king of Aragon to his summer residence on the island of Mallorca (opposite Barcelona). The king was an inveterate sinner and the Saint refused to give him absolution in the confessional, whereupon the king threatened to have him flogged. Ramon tried to leave the island secretly by a boat, but all the boatmen refused to embark him, owing to the edict of the king, which forbade them to take any priests or monks from the island. But the Saint wrought a miracle: his out-spread mantle on the waters became a boat, in which he safely traversed the Mediterranean. When he reached the port of Barcelona, all the sailors and other folk beheld in amazement the strange vessel, which slowly approached. They gathered on the walls of the fortress Montjuic, and argued whether it was a friendly boat or an enemy's galleon. When they realized that it was only Saint Raymond, who had wrought another wonder, they shouted: "Miracle! Miracle!" and set the bells of the cathedral of Santa Catarina ringing.

When Dmitry Slaviansky visited Barcelona with his Russian choir in 1895, introducing the knowledge of Russian folk-music to Spain, he incidentally became very much interested in the musical folk-treasures of Catalonia, and his enthusiasm and example is the direct cause of the present movement for the revival of folk-music in Catalonia. In that year (1895) Enric Morera, one of the leading musicians of Barcelona, made a harmonization of the first verse of "Saint Ramon" for a solo-voice and male chorus, and in this form it was executed by Slaviansky's "Capella russa," and later by the choirs "Catalunya Nova" and "Orfeó Catalá."

The conductor of the Schola Cantorum of New York, in preparing this work for performance in America, having access to several poetical versions of the legend, was so struck with the dramatic possibilities of the story that he decided to have the chorus sing the entire legend. Morera's harmonization of the first four lines was retained, but the remaining eighteen lines present free variations of the opening theme. The choral setting is a capella, mostly for eight voices, but sometimes dividing into twelve and sixteen parts.

For those who are interested in the historical aspect of this legend, a few paragraphs from Mrs. Jameson's "Legends of the Monastic Orders" (London, Longmans-Green, 1891; pp. 402, 403.) will be welcome:

"St. Raymond de Peñaforte (†Jan. 23, 1275) was of an illustrious family of Barcelona, nearly allied to the kings of Aragon. He was born at his father's castle at Peñaforte, near Vilafranca in Catalonia, in 1175; entered the church early; and became a perfect model to the clergy by his zeal, devotion and boundless liberality to the poor, whom he called his creditors. He assumed the habit of the order of St. Dominick a few months after the death of its founder, and devoted himself to the duties it enjoined—those of preaching, instructing the poor, and converting sinners and heretics. Late in life he was elected the third General of his Order. It was said of him, by way of eulogy, that being commissioned by the pope's legate to preach a holy war against the Moors, he acquitted himself with so much prudence, zeal and charity, that he sowed the seeds of the overthrow and total expulsion of these infidels in Spain. He died at Barcelona in the hundredth year of his age, and was canonized by Pope Clement VIII in 1601. His miracles performed before and after his death, filled fifteen folio pages.

"The most celebrated of these, authenticated by the bull of his canonization, is thus related: 'He was confessor to Don Jaime, King of Aragon, called "El Conquistador," a warlike and accomplished prince after the fashion of princes—that is, he was inclined to serve God and obey his confessor in all things that did not interfere with his policy or his pleasures. He had, in fact, but one fault; he was attached to a certain beauty of his court from whom Raymond in vain endeavored to detach him. When the king summoned his confessor to attend him at Mallorca, the Saint refused unless the lady were left behind; the king affected to yield—but soon after their arrival in Mallorca, Raymond discovered that the lady was also there in the disguise of a page; he remonstrated, the king grew angry; Raymond intimated his resolution to withdraw to Spain; the king forbade any vessel to leave the port, and made it death to any person to convey him from the island. The result is thus gravely related: St. Raymond, full of confidence in God, said to his companion: "An earthly king has deprived us of the means of escape, but a heavenly King will supply them!" Then, walking up to a rock which projected into the sea [N. B.—This rock is still shown in the harbor of Soller (Mallorca)], he spread his cloak on the waters, and, setting his staff upright, and tying one corner to it for a sail, he made the sign of the cross and boldly embarked in this new kind of vessel. He was wafted over the surface of the ocean with such rapidity that in six hours he reached Barcelona.'

"This stupendous miracle might perhaps have been doubted if five hundred credible witnesses had not seen the Saint land on the quay at Barcelona, take up his cloak which was not even wetted by the waves, throw it round him, and retire modestly to his cell, more like a humble penitent than one in whose favor Heaven had so wonderfully wrought. It is pleasant to know that Don Jaime afterwards repented, and governed his kingdom (and his conduct) by the advice of Raymond till the death of the Saint.

"Devotional effigies of St. Raymond are found in the Dominican churches and convents, and are, in general, productions of the Spanish and Bologna schools about the period of his canonization (1601). He wears the habit of his Order; in the background, the sea, over which he is gliding on his black mantle. Caracci's (above-mentioned) picture exhibits the Saint kneeling on his black mantle, looking up to Heaven with a devout and confiding expression, and thus borne over the waves."



*Dedicated to Lluís Millet, director of the Orfeó Catalá*  
**THE MIRACLE OF SAINT RAYMOND**  
 (UN MIRACLE DE SANT RAMON)

*A Choral Ballad for Twelve-part Chorus*

Traditional poem  
 English version by  
 Deems Taylor and Kurt Schindler

*After a traditional melody from the  
 Island of Mallorca (as recorded by Enric Morera)*  
 by KURT SCHINDLER, Op. 18

Prelude for Harp or Piano

Molto moderato (♩ = 96)

HARP

Molto moderato

SOLO  
pp dolce

SOPRANO I

The Moth - er of God Her  
 La Ma - re de Deu un

SOPRANO II

ALTO I

(Hum)

ALTO II

(Hum)

TENOR I

pp (muttering)

The Moth - er of God Her gar - den was tend - ing, The Moth - er of God Her  
 La Ma - re de Deu un ro - ser plan - ta - va, la Ma - re de Deu un

TENOR II

pp (muttering)

The Moth - er of God Her gar - den was tend - ing, The Moth - er of God Her  
 La Ma - re de Deu un ro - ser plan - ta - va, la Ma - re de Deu un

BASS I

The Moth - er of God Her gar - den was tend - ing, The Moth - er of God Her  
 La Ma - re de Deu un ro - ser plan - ta - va, la Ma - re de Deu un

BASS II

(Hum)

Molto moderato

dolce

PIANO

pp

Catalan pronunciation:

Deu—pronounce Day-oo (2 syllables)

gar - den was tend - ing, There sprang from Her rose-bush a blos - som so ho - ly:  
 ro - ser plan - ta - va, D'a - quest sant ro - ser va flo - rî u - na bran - ca:

gar - den was tend - ing, There sprang a rose, a blos - som so rare, a  
 ro - ser plan - ta - va, D'a - quest ro - ser flo - rî u - na bran - ca,

gar - den was tend - ing, There sprang a rose, a blos - som so rare, a  
 ro - ser plan - ta - va, D'a - quest ro - ser flo - rî u - na bran - ca,

gar - den was tend - ing, There sprang a rose, a blos - som so rare, a  
 ro - ser plan - ta - va, D'a - quest ro - ser flo - rî u - na bran - ca,

Blos - som ho - ly!  
 D'a - quest ro - ser

Pronunciation: d'aquest — pronounce dah-kest

Con - fes - sor of kings and  
 Con - fes - sor de reis, de

*mf* (sonorously!)  
 And thus there was born Saint Ray - mond the bless - ed, Con - fes - sor of kings and  
*Nas - qué Sant Ra - món, fill de Vi - la - fran - ca, con - fes - sor de reis, de*

(sing) *mf*  
 And thus there was born Saint Ray - mond the bless - ed, Con - fes - sor of kings and  
*Nas - qué Sant Ra - món, fill de Vi - la - fran - ca, con - fes - sor de reis, de*

*pp* *p* *mf*  
 blos - som so fair. Thus was Saint Ray - mond born, Con - fes - sor of kings and  
*d'a - quest ro - ser. Nas - qué el Sant Ra - món, con - fes - sor de reis, de*

*pp* *p* *mf*  
 blos - som so fair. Thus was Saint Ray - mond born, Con - fes - sor of kings and  
*d'a - quest ro - ser. Nas - qué el Sant Ra - món, con - fes - sor de reis, de*

*pp* *p*  
 blos - som so fair. Thus was Ray - mond born.  
*d'a - quest ro - ser. Nas - qué Sant Ra - món.*

*p* *p* *mf*  
 Thus was Ray - mond born.  
*Nas - qué Sant Ra - món.*

*mf* (ben sostenuto)  
*pp* *p* *mf*

Pronunciation: { nasqué — pronounce *naskay*  
 the *ll* in *fill* pronounce like in the English word *brilliant*  
 reis — pronounce 2 vowels: *é* and *i*

*mf* Solemnly

Lo, once he con-fess - ed proud  
Con - fès - sa - va un rei que'n pe -

*mf*

coun-cil - lors might - -y. \_\_\_\_\_ Lo, once he con-fess - ed proud  
reis i de pa - -pes. \_\_\_\_\_ Con - fès - sa - va un rei que'n pe -

*p*

coun-cil - lors might - -y. \_\_\_\_\_ Lo, once he con-fess'd the  
reis i de pa - -pes. \_\_\_\_\_ Con - fès - sa - va un rei, pe -

*p*

coun-cil - lors might - -y. \_\_\_\_\_ Lo, once he con-fess'd the  
reis i de pa - -pes. \_\_\_\_\_ Con - fès - sa - va un rei, pe -

*p* (*senza rit.*) *p*

coun-cil - lors might - -y, of coun-cil - lors might - -y. \_\_\_\_\_ The  
reis i de pa - -pes, de reis i de pa - -pes. \_\_\_\_\_ Pe -

*p*

coun-cil - lors might - -y. \_\_\_\_\_ Lo, once he con-fess'd the  
reis i de pa - -pes. \_\_\_\_\_ Con - fès - sa - va un rei, pe -

*p*

Lo, once he con-fess'd the  
Con - fès - sa - va un rei, pe -

*p* (*senza rit.*)

of kings and of coun-cil-lors might - -y.  
Con - fès - sor de reis i de pa - -pes.

Solenne

*mf*

*p* (*senza rit.*) *p*

Pronunciation: que'n — pronounce ken



A - ra-gon's ru - ler; The Saint was a-ghast at his wick - ed trans-gres - sion. —  
*cat n'es - ta - va. El pe - cat es gran. Sant Ra - món plo - ra - va. —*

A - ra-gon's ru - ler; The Saint was a-ghast at his wick - ed trans-gres - sion. —  
*cat n'es - ta - va. El pe - cat es gran. Sant Ra - món plo - ra - va. —*

wick - ed ru - ler. The Saint was weep - ing for his sin, The  
*cat n'es - ta - va. Molt gran pe - cat, molt gran pe - cat. Ra -*

wick - ed ru - ler. The Saint was weep - ing for his sin, The  
*cat n'es - ta - va. Molt gran pe - cat, molt gran pe - cat. Ra -*

wick - ed ru - ler. Ray - mond was weep - ing. —  
*cat n'es - ta - va. Ra - món plo - ra - va. —*

wick - ed ru - ler. The Saint was weep - ing for his sin, The  
*cat n'es - ta - va. Molt gran pe - cat, molt gran pe - cat. Ra -*

wick - ed ru - ler. Ray - mond was weep - ing. —  
*cat n'es - ta - va. Ra - món plo - ra - va. —*

Great was the sin. —  
*Gran es pe - - cat. —*

Great was the sin. —  
*Gran es pe - - cat. —*

*f* (con forza)

Then threat-en'd the King to  
*El* trai-dor del rei li

Then threat-en'd the King to  
*El* trai-dor del rei li

*pp* *f*

Saint was weep-ing, The Saint was weep-ing. (Hum) —  
*món plo-ra - va, Ra - món plo-ra - va.*

*pp* *f*

Saint was weep-ing, The Saint was weep-ing. The King then  
*món plo-ra - va, Ra - món plo-ra - va. El rei li*

*mf* (lamentoso) *f*

Oh! ——— Oh! ——— The King then  
*Oh! Oh! El rei li*

*mf* (div.) *f* (unis.)

Saint was weep-ing, Lo, the Saint ——— was weep-ing. The King then  
*món plo-ra - va, oh, Ra - món plo-ra - va. El rei li*

*mf* *f*

Lo, the Saint ——— was weep-ing. The King  
*Oh, Ra - món plo-ra - va. El rei*

*mf* *f*

Ray-mond was weep-ing. (Hum) ———  
*Ra - món plo-ra - va.*

*f* (con forza)

*mf* *pp* *f*

Pronunciation: traidor — pronounce tra-ee-dor (3 syllables)

tor-ture and scourge him If quick - ly Saint Ray-mond would not ab-solve him. \_\_\_\_\_  
*a - me - na - ça - va que li pe - ga - ria si no'l per - do - na - va.* \_\_\_\_\_

tor-ture and scourge him If quick - ly Saint Ray-mond would not ab-solve him. \_\_\_\_\_  
*a - me - na - ça - va que li pe - ga - ria si no'l per - do - na - va.* \_\_\_\_\_

threat-en'd to scourge him, bid-ding Saint Ray-mond quick - ly ab-solve him. \_\_\_\_\_  
*a - me - na - ça - va, li pe - ga - ria si no'l per - do - na - va.* \_\_\_\_\_

threat-en'd to scourge him, bid-ding Saint Ray-mond quick - ly ab-solve him. \_\_\_\_\_  
*a - me - na - ça - va, li pe - ga - ria si no'l per - do - na - va.* \_\_\_\_\_

threat - en'd, bid - ding Ray-mond to ab-solve him, yea, quick-ly ab-  
 'me - -na - -ça - -va si no'l per - do - na - va, si no'l per-do-  
 \_\_\_\_\_ yea, quick-ly ab-  
 \_\_\_\_\_ si no'l per-do-

*mf*

*mf*

*mf*

Pronunciation: { *amenaçava* — pronounce *ç* like *ss*  
 { *pegaria* — pronounce *ia* as 2 syllables

[Conductor, beat 4] [beat 3]

*Più mosso* *mf* *mf*

to pro-cure him a ves-sel, But the boat-man  
a llo-gà u-na bar-ca; el bar-quer li

*mp* *mf*

To the port went the Saint to pro-cure him a ves-sel, But the boat-man  
*Ra-món se'n va al port, a llo-gà u-na bar-ca; el bar-quer li*

*mp* *mf*

To the port went the Saint to pro-cure him a ves-sel, But the boat-man  
*Ra-món se'n va al port, a llo-gà u-na bar-ca; el bar-quer li*

*mp* *mf*

To the port went the Saint to pro-cure him a ves-sel, But the boat-man  
*Ra-món se'n va al port, a llo-gà u-na bar-ca; el bar-quer li*

*mp* *mf*

solve him. to pro-cure him a ves-sel, He  
na - va. a llo-gà u-na bar-ca; li

solve him.  
na - va.

[beat 4] *Più mosso* [beat 3] *mp* *mf* *mf*

Pronunciation: { llogà — pronounce liogah  
{ barquer — pronounce barkeyr

said that to sail was for - bid-den, By will of the King: nei-ther monks nor  
*diu que n'es-ta em-bar - ga-da. No'n pot em-bar - car ca-pe-llans ni*

said that to sail was for - bid-den, By will of the King: nei-ther monks nor  
*diu que n'es-ta em-bar - ga-da. No'n pot em-bar - car ca-pe-llans ni*

said that to sail was for - bid-den, By will of the King: nei-ther monks nor  
*diu que n'es-ta em-bar - ga-da. No'n pot em-bar-car ca-pe-llans ni*

said that to sail was for - bid-den, By will of the King: no  
*diu que n'es-ta em-bar - ga-da. No'n pot em-bar-car ni*

said that to sail for - bid-den: no  
*diu que n'es em - bar - ga-da; ni*

said: 'tis for - bid-den, By will of the King: nei-ther monks nor  
*diu: em - bar - ga-da: No'n pot em-bar-car ca-pe-llans ni*

'tis for - bid-den, By roy - al will: no  
*em - bar - ga-da: Ni ca - pe-llans ni*

Pronunciation: { diu — pronounce as 2 syllables *dee-oo*  
 que — pronounce *kay*  
 capellans — pronounce *capeliáns*

broth - ers That wear priest - ly gar - ments should leave the is - land.  
*fra - res ni es - tu - di - ants ni's que van de - scal - gos.*

broth - ers That wear priest - ly gar - ments should leave the is - land.  
*fra - res ni es - tu - di - ants ni's que van de - scal - gos.*

broth - ers in gar - ments should leave the is - land.  
*fra - res, li diu, ni's que van de - scal - gos.*

broth - ers in gar - ments should leave the is - land.  
*fra - res, li diu, ni's que van de - scal - gos.*

broth - ers should not leave the is - land.  
*fra - res, ni's que van de - scal - gos.*

broth - ers, He said: they should not leave the is -  
*fra - res, li diu: non pot - que van de - scal -*

broth - ers, He said: they should not leave the is -  
*fra - res, li diu: non pot - que van de - scal -*

*mf*

*mf*

*mf*

Pronunciation: descalços — pronounce de-skall-ssos

Largo, solenne

*f*

O won - der di - vine! Lo, the Saint wrought a  
 Mi - reu, en Ra - món! ja'n va fê un mi -

*f* *div.*

O won - der di - vine! Lo, the Saint wrought a  
 Mi - reu, en Ra - món! ja'n va fê un mi -

*f* *div.*

land. O won - der di - vine! Lo, the Saint wrought a  
 gos. Mi - reu, en Ra - món! ja'n va fê un mi -

*f*

land. O sight di - vine!  
 gos. Mi - reu, Ra - món!

Largo, solenne

*f*

Pronunciation: Miréu — pronounce in 3 syllables *Mee-rey-oo*

**Allegro**  
*sfz* *mf* *p*

*ff* Lo! a mar-vel, a mar-vel, a mar-vel, a won - der, a  
 Ah! mi - ra - cle! mi - ra - cle! mi - ra - cle! mi - ra - cle, mi -

*ff* Lo! a mar-vel, a mar-vel, a mar-vel, a won - der, a  
 Ah! mi - ra - cle! mi - ra - cle! mi - ra - cle! mi - ra - cle, mi -

*ff* *pp*  
 Lo! He o - pen'd his cloak to  
 Ah! Ti - ra'l seu man-teu per

*ff* *div.* *p*  
 mar - vell! (hum)  
 ra - cle!

*ff* *f*  
 mar - vell! to  
 ra - cle! per

*ff* *f*  
 mar - vell! He o - pen'd his cloak to  
 ra - cle! Ti - ra'l seu man-teu per

*ff* *f*  
 Ah! He o - pen'd his cloak!  
 Ah! Ti - ra'l seu man-teu

**Allegro**  
*sfz* *mf* *p*  
*ff* *f*  
*marcato*

**Pronunciation:** seu manteu — pronounce the *eu* distinctly as 2 vowels *ay-oo*; the Spanish language has no diphthongs.



won - - - der! to serve as a ves - sell! a won - - - der, a  
 ra - - - cle! per ser - vir de bar - ca! Mi - ra - - cle, mi -

won - - - der! to serve as a ves - sell! a won - - - der, a  
 ra - - - cle! per ser - vir de bar - ca! Mi - ra - - cle, mi -

serve as a ves - - - sell! The staff in his hand he  
 ser - vir de bar - - - ca! I lo gai - a - tet per

to serve as a ves - sell!  
 per ser - vir de bar - ca!

serve as a ves - sel; — He  
 ser - vir de bar - ca; — per

serve as a ves - sel; — The staff in his hand he  
 ser - vir de bar - ca; — lo gai - a - tet per

The staff in his hand!  
 I lo gai - a - tet.

Pronunciation: gaiatét — pronounce ga-ya-tait

won - - der! A mast he was rais-ing! A mar-vel, a won - -  
 ra - - cle! per ar - bre po - sa - va! Mi - ra - cle, mi - ra - -  
 won - - der! A mast he was rais-ing! A mar-vel, a won - -  
 ra - - cle! per ar - bre po - sa - va! Mi - ra - cle, mi - ra - -  
 raised as a mast \_\_\_\_\_ there! (hum) \_\_\_\_\_  
 ar - bre po - sa - - - - va!  
 A mast he was rais-ing! A mar - - vel! He  
 per ar - bre po - sa - va! Mi - ra - - cle, mi -  
 of his  
 i gran  
 raised as a mast there! \_\_\_\_\_ He made him a sail of his  
 ar - bre po - sa - va; \_\_\_\_\_ Lamb ves - ca - pu - la - ri gran  
 raised as a mast there! \_\_\_\_\_ He made him a sail!  
 ar - bre po - sa - va; \_\_\_\_\_ Lamb ves - ca - pu - lar;  
 p cresc.  
 p cresc.  
 ff  
 p cresc.  
 più f  
 più f  
 più f  
 p cresc.  
 più f

*mf* *Incalzando*

der! He raised the sca-pu-lar ho-ly! Oh, mi - ra-cle from on  
 cle! Ra-món gran ve-la n'al-ça-va! Mi - ra - cle de Sant Ra -

*mf*

der! He raised the sca-pu-lar ho-ly! Oh, mi - ra-cle from on  
 cle! Ra-món gran ve-la n'al-ça-va! Mi - ra - cle de Sant Ra -

(hum)

*mf*

raised the sca-pu-lar ho-ly! Oh, mi-ra-cle from on high!  
 ra - cle! ve-la n'al-ça-va! Mi - ra-cle de Sant Ra-món!

sca-pu-lar ho - ly; — as ban-ner was  
 ve - la n'al - ca - va; — ban-de - ra molt

(sempre cresc.) *ff*

sca-pu-lar ho - ly; — The cord of his robe as ban-ner was  
 ve - la n'al - ça - va; — *Lamb* el seu cor-dó ban-de - ra molt

(sempre cresc.)

The cord of his robe!  
*Lamb* el seu cor-dó!

*Incalzando*

*mf* *sempre cresc.* *ff*

Pronunciation: { alçava — pronounce alsahva  
 { seu — pronounce say-oo

Più mosso

*ff* high! \_\_\_\_\_ (hum) \_\_\_\_\_  
*món!* \_\_\_\_\_

*ff* high! \_\_\_\_\_ O mar-vel, O mar-vel! The ves-sel was seen—  
*món!* \_\_\_\_\_ *Mi-ra-cle, mi-ra-cle!* *Quan es al-ta mar,*—

*f* O mar-vel, O mar-vel! (hum) \_\_\_\_\_  
*Mi-ra-cle, mi - ra-cle!*

*f* O mar-vel, O mar-vel! (hum) \_\_\_\_\_  
*Mi-ra-cle, mi - ra-cle!*

*mf* wav - ing! \_\_\_\_\_ O mar-vel! O mar-vel! The ves-sel was seen—  
*san - ta!* \_\_\_\_\_ *Mi-ra-cle, mi-ra-cle!* *Quan es al-ta mar,*—

*mf* wav - ing! \_\_\_\_\_ Ah, \_\_\_\_\_ ap-proach-ing the  
*san - ta!* \_\_\_\_\_ *Ah!* \_\_\_\_\_ *Mont-juic as-se-*

*ff* Ah! \_\_\_\_\_ The ves-sel was seen ap-proach-ing the  
*Ah!* \_\_\_\_\_ *Quan es al-ta mar, Mont-juic as-se-*

*ff* Ah! \_\_\_\_\_ The ves-sel was seen ap-proach-ing the  
*Ah!* \_\_\_\_\_ *Quan es al-ta mar, Mont-juic as-se-*

Più mosso

Pronunciation: Montjuic (the name of the fortress of Barcelona) is pronounced exactly as it is in French i.e. *Mont-zhuick*.

Then shout-ed the guard; the  
*Tots els ma - ri - ners sur -*

ap-proach-ing the main-land.  
*Mont-juic as - se - nya - la.*

Then shout-ed the guard; the  
*Tots els ma - ri - ners sur -*

All the  
*Tots sur -*

All the  
*Tots sur -*

ap-proach-ing the main-land.  
*Mont-juic as - se - nya - la.*

Then shout-ed the guard: \_\_\_\_\_  
*Tots els ma - ri - ners \_\_\_\_\_*

main - land.  
*nya - la.*

Shout-ed the guard; the peo-ple as -  
*Els ma - ri - ners sur - ten a mu -*

main - land.  
*nya - la.*

Then shout-ed the guard; the peo-ple as -  
*Tots els ma - ri - ners sur - ten a mu -*

main - land.  
*nya - la.*

Then shout-ed the guard; the peo-ple as -  
*Tots els ma - ri - ners sur - ten a mu -*

peo-ple as-sem-bled:  
ten a mu-ra-lla:

peo-ple as-sem-bled:  
ten a mu-ra-lla:

peo-ple as-sem-bled:  
ten a mu-ra-lla:

peo-ple as-sem-bled:  
ten a mu-ra-lla:

sem - bled:  
ra - lla:

sem - bled:  
ra - lla:

sem - bled:  
ra - lla:

“What ves-sel ap-proach-es? A ship or a gal-leon? What  
“Je - sús! Qué’s a - lló? Es ga - le - ra o bar-ca? Je -

“What ves-sel ap-proach-es? A ship or a gal-leon? What  
“Je - sús! Qué’s a - lló? Es ga - le - ra o bar-ca? Je -

“What ves - sel ap - proach - es?  
“Je - sús! \_\_\_\_\_ Es ga - le - ra?

*f* *(corto)*

*f* *(corto)*

*f* *(corto)*

*f* *(corto)*

*f* *Più vivace*

*f* *P*

*f* *P*

*f* *P*

*f* *Più vivace*

*f* *P*

*mf*

Pronunciation: { Jesús — pronounce the first syllable as in French, the second as in Latin.  
qué's alló — pronounce *kays alioh*

*mf (accel.)*

“No, this is no ship that is  
*No, n'es vai-xell, no, ni ga-*

*(accel.)*

ves-sel ap-proach-es? A ship or a gal-leon? No, this is no ship that is  
*sús! Qué's a - lló? Es ga - le - ra o bar - ca? No, n'es vai-xell, no, ni ga -*

*(accel.)* *mf*

ves-sel ap-proach-es? A ship or a gal-leon? No! this is no  
*sús! Qué's a - lló? Es ga - le - ra o bar - ca? No, no, ni ga -*

*(accel.)* *mf*

ves-sel ap-proach-es? A ship or a gal-leon? No, this is no ship that is  
*sús! Qué's a - lló? Es ga - le - ra o bar - ca? No, n'es vai-xell, no, ni ga -*

*mf (accel.)*

Is it a ship or a gal-leon?  
*Qué? Es ga - le - ra o bar - ca?*

*mf (accel.)*

No, no, no,  
*No, no, no,*

*(accel.)* *mf*

Pronunciation: vaixell — pronounce veshéll

*molto accel.* *f* *cresc. molto*

"No ship that is near-ing the har - bor!  
"No, no, ni ga - le - ra ar - ma - da!

*f* *cresc. molto*

"No, this is no ship that is near-ing the har - bor!  
"No, n'es vai-xell, no, ni ga - le - ra ar - ma - da!

*f* *cresc. molto*

near-ing the har-bor! No, this is no ship that is near-ing the har - bor!  
le - ra ar - ma - da! No, n'es vai-xell, no, ni ga - le - ra ar - ma - da!

*f* *cresc. molto*

near-ing the har-bor! No, this is no ship that is near-ing the har - bor!  
le - ra ar - ma - da! No, n'es vai-xell, no, ni ga - le - ra ar - ma - da!

*f* *cresc. molto*

gal - leon! 'tis — no ship that ap - proach - es!  
le - ra! N'es ga - le - ra ar - ma - da!

*f* *cresc. molto*

near-ing the har - bor! No, 'tis — no ship that ap - proach - es!  
le - ra ar - ma - da! No, n'es ga - le - ra ar - ma - da!

*f* *cresc. molto*

No, 'tis no gal - leon!  
No, n'es ar - ma - da!

*f* *cresc. molto*

no, this is no gal - leon ap - proach - ing!  
no, no, ni ga - le - ra ar - ma - da!

*molto accel.* *f* *cresc. molto*



*div.*  
**ff** *molto riten. e dim.*

Ah! \_\_\_\_\_  
Ah! \_\_\_\_\_

**ff (div.)**

Ah! \_\_\_\_\_  
Ah! \_\_\_\_\_

**ff con forza** *molto riten. e dim.*

Ah! 'Tis tru - ly Saint Ray - mond the mi - ra - cle - work - er! 'Tis tru - ly Saint  
Ah! Que n'es Sant Ra - m'ón que ha fet un mi - ra - cle! Que n'es Sant Ra -

**ff con forza** *molto riten. e dim.*

Ah! 'Tis tru - ly Saint Ray - mond the mi - ra - cle - work - er! 'Tis tru - ly Saint  
Ah! Que n'es Sant Ra - m'ón que ha fet un mi - ra - cle! Que n'es Sant Ra -

**ff** *molto riten. e dim.*

Ah! 'Tis tru - ly Saint Ray - mond the mi - ra - cle - work - er! 'Tis tru - ly Saint  
Ah! Que n'es Sant Ra - m'ón que ha fet un mi - ra - cle! Que n'es Sant Ra -

**ff (div.)** *molto riten. e dim.*

Ah! 'Tis tru - ly Saint Ray - mond the mi - ra - cle - work - er! 'Tis tru - ly Saint  
Ah! Que n'es Sant Ra - m'ón que ha fet un mi - ra - cle! Que n'es Sant Ra -

**ff (div.)** *molto riten. e dim.*

Ah! 'Tis tru - ly Saint Ray - mond the mi - ra - cle - work - er! Oh,  
Ah! Que n'es Sant Ra - m'ón que ha fet un mi - ra - cle! Mi -

**ff** *molto riten. e dim.*

Ah! 'Tis tru - ly Saint Ray - mond the mi - ra - cle - work - er! Oh,  
Ah! Que n'es Sant Ra - m'ón que ha fet un mi - ra - cle! Mi -

**ff con forza** *molto riten. e dim.*

**f**

Tempo I  
SOLO dolce

Lo, this is, for-sooth, Saint Ray-mond the bless-ed, Con-  
Que n'es Sant Ra-mòn, fill de Vi-la-fran-ca, con-

Ray-mond the mi-ra-cle-work-er! (hum)  
mòn que ha fet un mi-ra-cle!

Ray-mond the mi-ra-cle-work-er! (hum)  
mòn que ha fet un mi-ra-cle!

Ray-mond the mi-ra-cle-work-er! This is Ray-mond, he the bless-ed!  
mòn que ha fet un mi-ra-cle! Sant Ra-mòn de Vi-la-fran-ca!

Ray-mond the mi-ra-cle-work-er! This is Ray-mond, he the bless-ed!  
mòn que ha fet un mi-ra-cle! Sant Ra-mòn de Vi-la-fran-ca!

won-der! This is Ray-mond, he the bless-ed!  
ra-cle! Sant Ra-mòn de Vi-la-fran-ca!

won-der! (hum)  
ra-cle!

Tempo I

*mf dim.* *p* *dolce* *ppp*

SOLO

fes-sor of Kings, the mi-ra-cle-work-er.  
fes-sor de reis, que ha fet un mi-ra-cle!

Lo,  
Que

The musical score consists of several staves. The top staff is the vocal line, starting with the lyrics "fes-sor of Kings, the mi-ra-cle-work-er. Lo, fes-sor de reis, que ha fet un mi-ra-cle! Que". The vocal line includes dynamic markings *p* and *(mf)*, and performance instructions *(hum)* and *(mf)*. The piano accompaniment includes a right-hand part and a left-hand part. The right-hand part features dynamic markings *p*, *mp*, and *(mf) marcato*. The left-hand part features dynamic markings *mp* and *(mf) marcato*. The score is written in a key signature of two flats and a 3/4 time signature.

Pronunciation: que ha — pronounce kay-ah

Più vivo

this is the Saint, \_\_\_\_\_ the mi-ra-cle-work-er!  
*n'es Sant Ra-món, \_\_\_\_\_ que ah fet un mi-ra-cle!*

(hum) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*mf* **Più vivo** \_\_\_\_\_

Lo! Ring the great ca-the-dral bells!  
 Oh! San-ta Ca-ta-ri-na!

*mf* \_\_\_\_\_

Lo! Ring the great ca-the-dral bells!  
 Oh! San-ta Ca-ta-ri-na!

(*marcato*) *mf* \_\_\_\_\_

Ring the great ca-the-dral bells!  
 San-ta Ca-ta-ri-na!

*mf* \_\_\_\_\_

Ring the great ca-the-dral bells!  
 San-ta Ca-ta-ri-na!

**Più vivo**

*mf* \_\_\_\_\_  
 (*marcato*) \_\_\_\_\_

*f* (all)  
Oh,  
Mi -  
*f* (div.)  
Oh,  
Mi -

*f*  
Bells of Bar - ce - lo - na!  
To - quen les cam - pa - nes!

*f*  
Bells of Bar - ce - lo - na! Bells of Bar - ce - lo - na!  
To - quen les cam - pa - nes! To - quen les cam - pa - nes!

*f*  
Bells of Bar - ce - lo - na! Bells of Bar - ce - lo - na!  
To - quen les cam - pa - nes! To - quen les cam - pa - nes!

*f*  
Bells of Bar - ce - lo - na!  
To - quen les cam - pa - nes!

*f*  
Bells of Bar - ce - lo - na!  
To - quen les cam - pa - nes!

*f*  
Bells of Bar - ce - lo - na!  
To - quen les cam - pa - nes!

*f* (div.)  
Ah!  
Ah!

*f* (div.)  
Ah!  
Ah!

*f*  
*f*

Pronunciation: toquen — pronounce tocken

*(jubilando)* *più f* *ff*

won-der, oh, won-der!  
ra - cle, mi - ra - cle!

Oh, won-der, oh, won-der!  
Mi - ra - cle, mi - ra - cle!

Oh,  
Mi -

*(jubilando)* *più f* *ff*

won-der, oh, won-der!  
ra - cle, mi - ra - cle!

Oh, won-der, oh, won-der!  
Mi - ra - cle, mi - ra - cle!

Oh,  
Mi -

*più f*

Ho - san - na! \_\_\_\_\_ Ho - san - na! A  
Cam - pa - nes! \_\_\_\_\_ Cam - pa - nes de

*più f*

Ho - san - na! \_\_\_\_\_ Ho - san - na! A  
Cam - pa - nes! \_\_\_\_\_ Cam - pa - nes! Mi -

*più f*

Ho - san - na! \_\_\_\_\_ Ho - san - na!  
Cam - pa - nes! \_\_\_\_\_ Cam - pa - nes!

*ff* *più f*

Ho - san - na! \_\_\_\_\_ Ho - san - na!  
Cam - pa - nes! \_\_\_\_\_ Cam - pa - nes!

*ff*

Ah! \_\_\_\_\_ Ah!  
Ah! \_\_\_\_\_ Ah!

*ff*

Ah! \_\_\_\_\_ Ah!  
Ah! \_\_\_\_\_ Ah!

*(jubilando)* *più f* *ff*

*più f* *ff*

mi - ra - cle from on high!?"  
ra - cle de Sant Ra - m6n!?"

mi - ra - cle from on high! Oh, mi - ra - cle from on high!?"  
ra - cle de Sant Ra - m6n! Mi - ra - cle de Sant Ra - m6n!?"

won - der on high!?"  
Sant Ra - m6n!?"

mi - ra - cle from on high!?"  
ra - cle de Sant Ra - m6n!?"

Sing his praise! Oh, mi - ra - cle from on high!?"  
Sant Ra - m6n! Mi - ra - cle de Sant Ra - m6n!?"

Sing his praise!?"  
Sant Ra - m6n!?"

Sing his praise! Oh, mi - ra - cle from on high!?"  
Sant Ra - m6n! Mi - ra - cle de Sant Ra - m6n!?"

Sing his praise! Ah!?"  
Sant Ra - m6n! Ah!?"

*f*

*rall.*

*ff*

*f*

*rall.*

*ff*

*f*

*rall.*

*f*

*rall.*

*f*

*rall.*

*f*

*rall.*

*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. 20c)

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. 20c)
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. 20c)
5. THE SILVERSMITH (*El Paño*). Folkdance Kurt Schindler  
For eight-part chorus (No. 13,297. 16c)

---

Oliver Ditson Company