SPANISH
CHORAL BALLADS
Sacred and Secular
Catalonian Folk Music

Edited by
KURT SCHINDLER

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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

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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 Lluis Millet, director of the Orfeó Catalá

THE MIRACLE OF SAINT RAYMOND

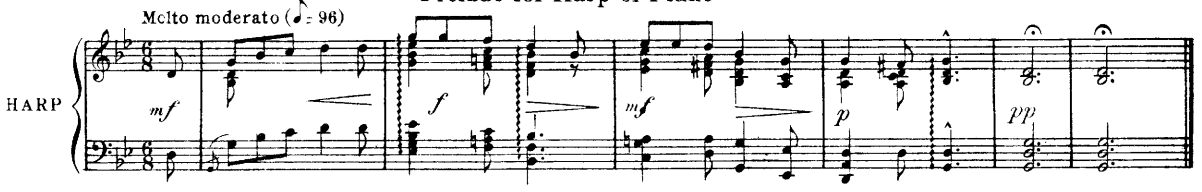
(UN MIRACLE DE SANT RAMON)

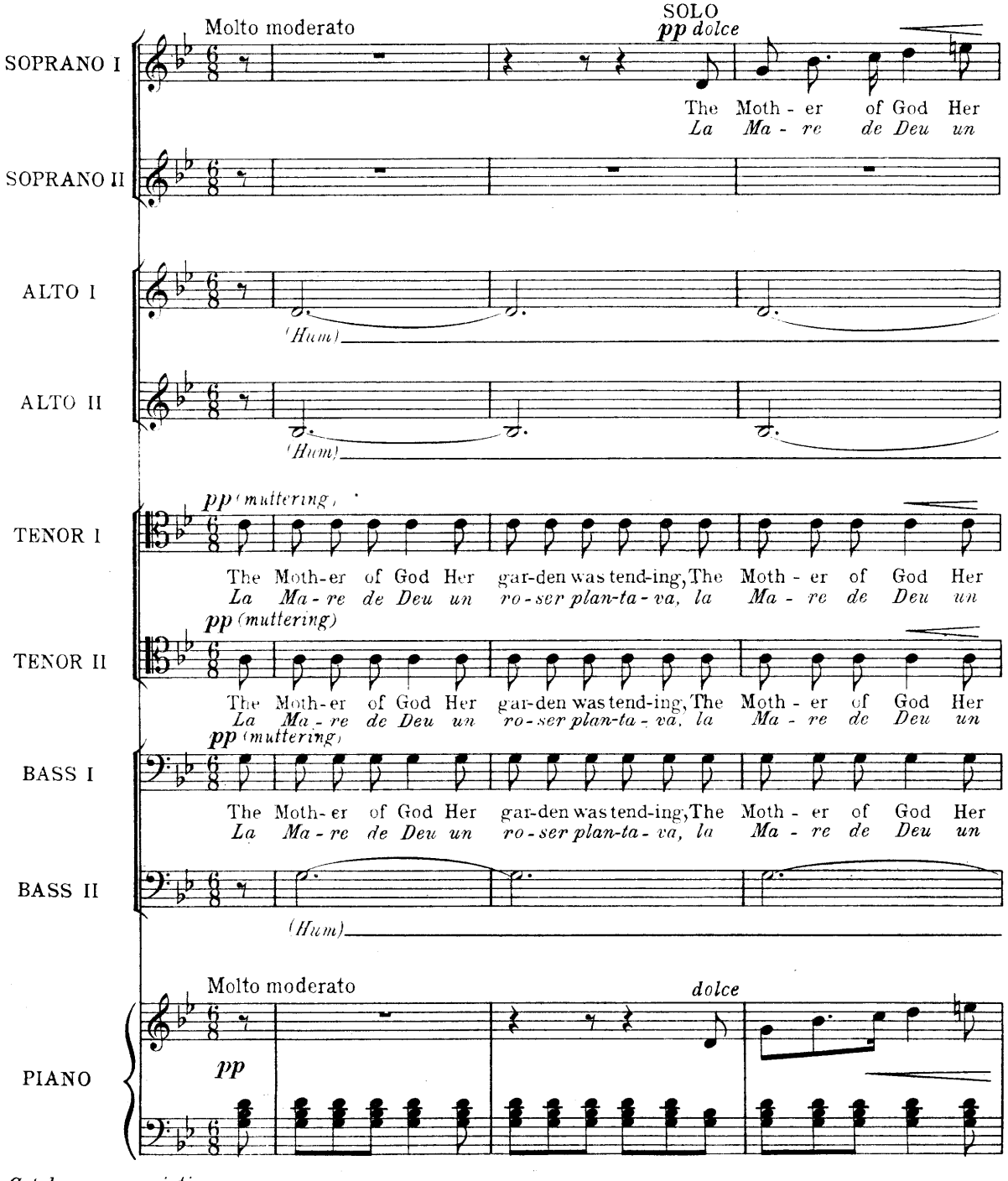
A Choral Ballad for Twelve-part Chorus

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





Catalan pronunciation:

Deu—pronounce *Day-oo* (2 syllables)

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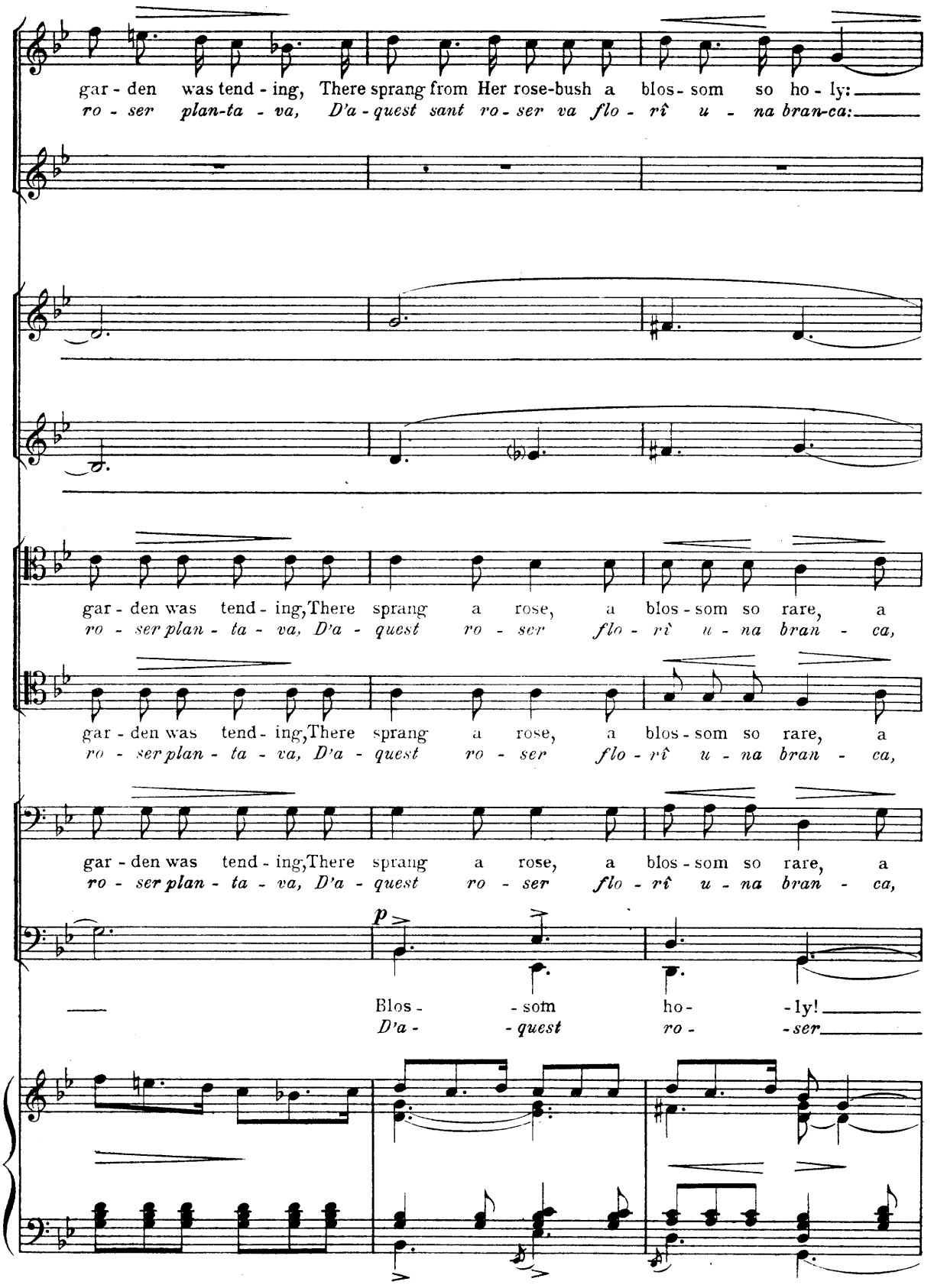
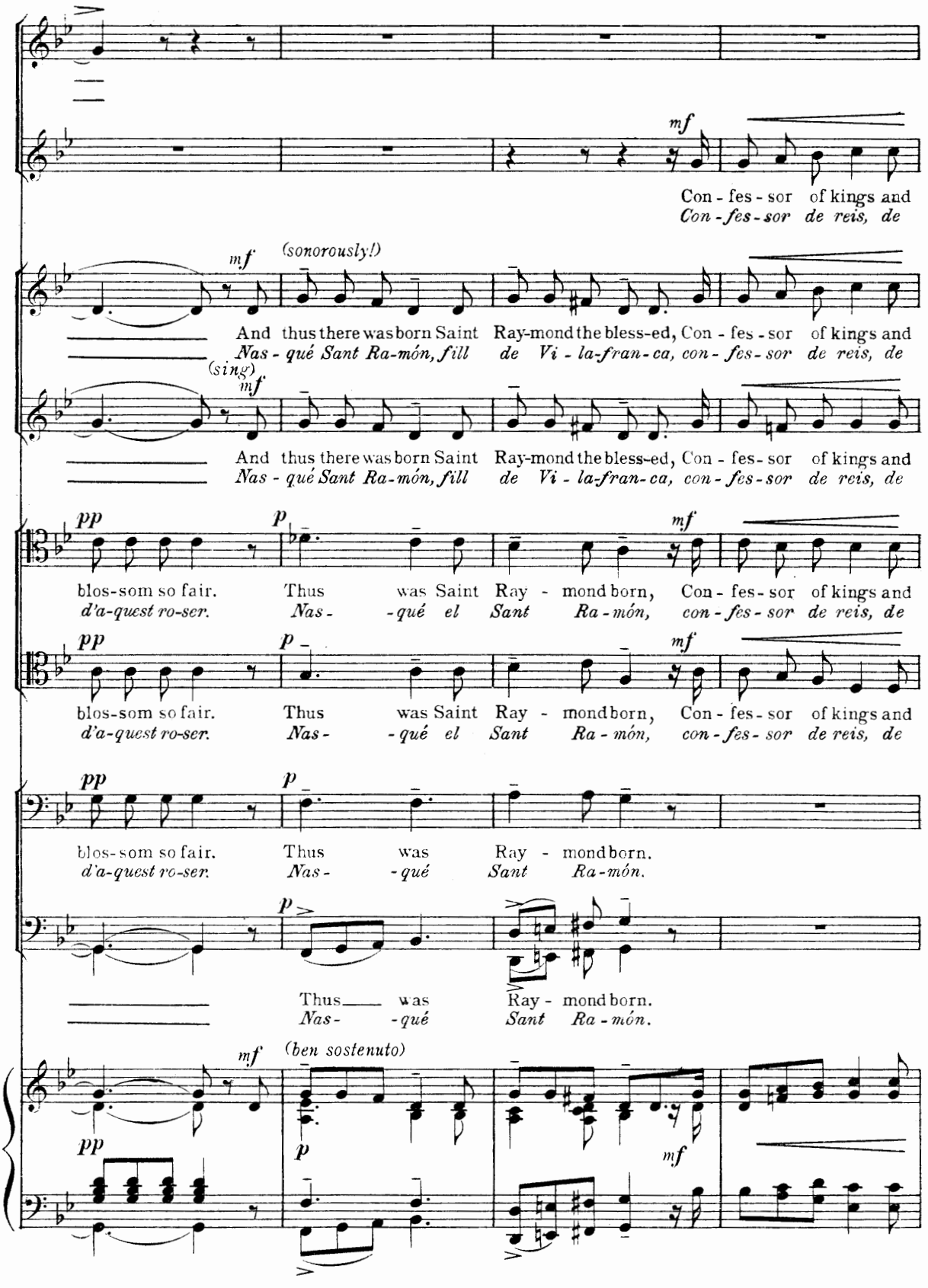
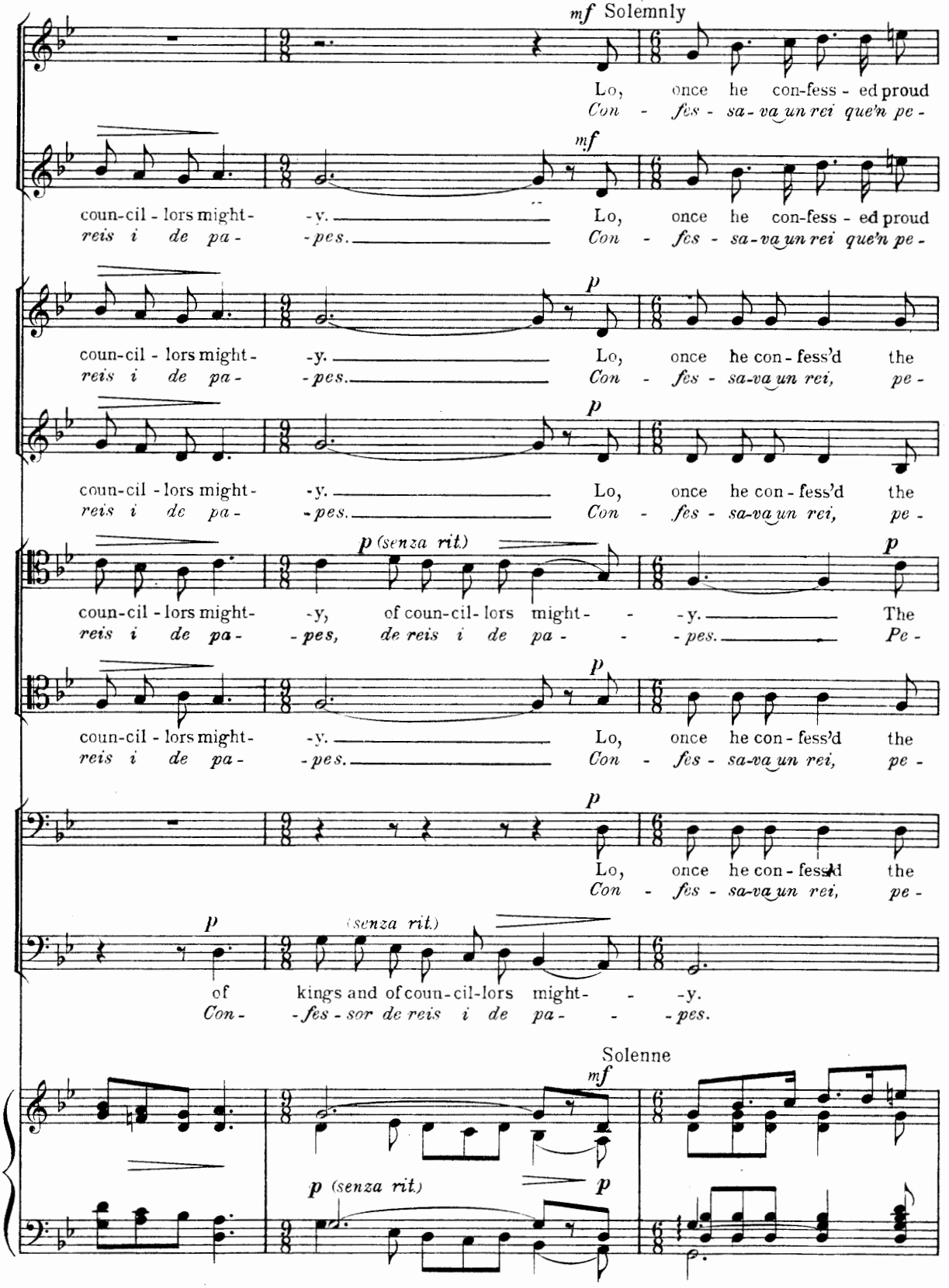


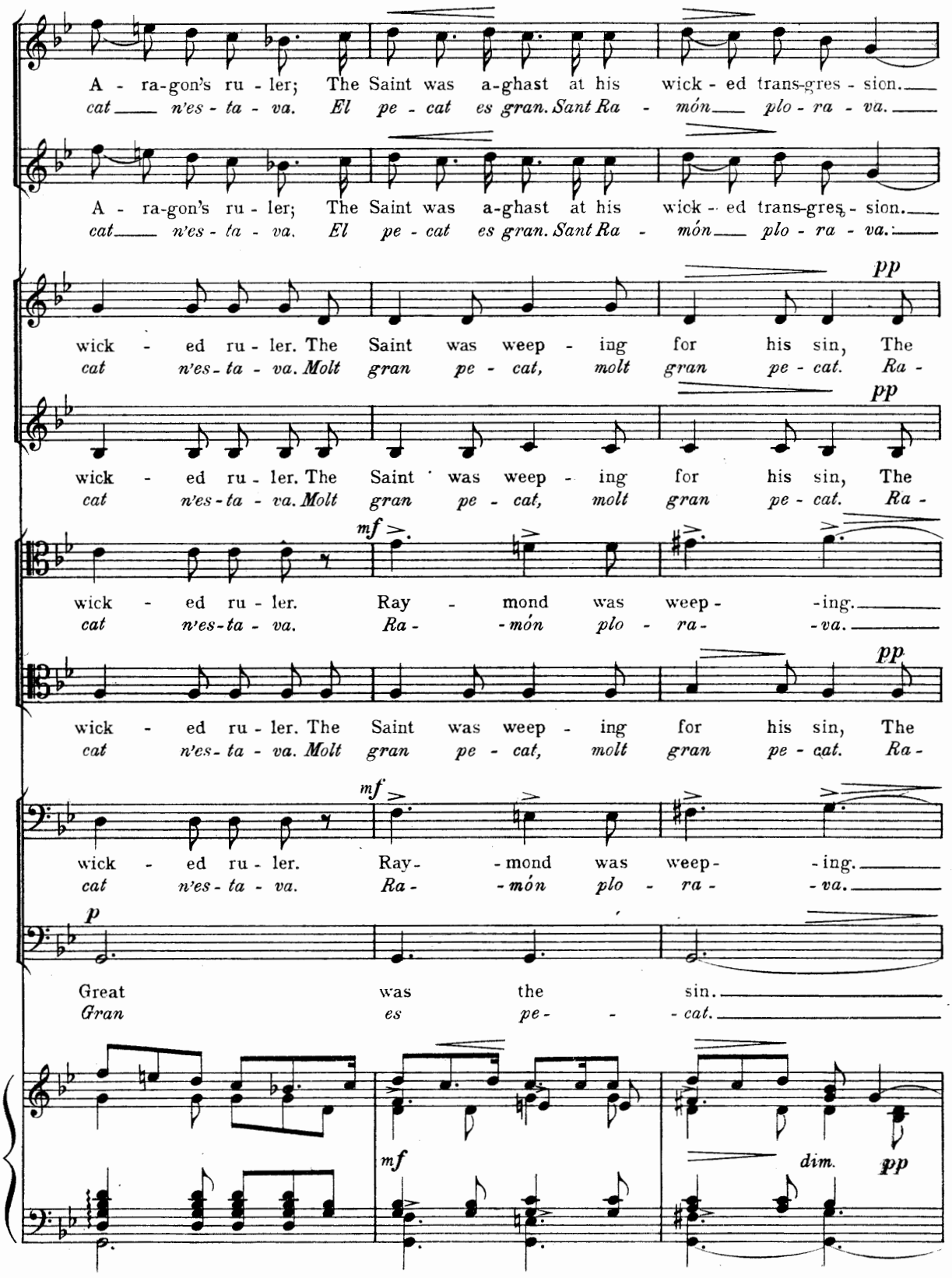
Pronunciation: d'aquest — pronounce *dah-kest*

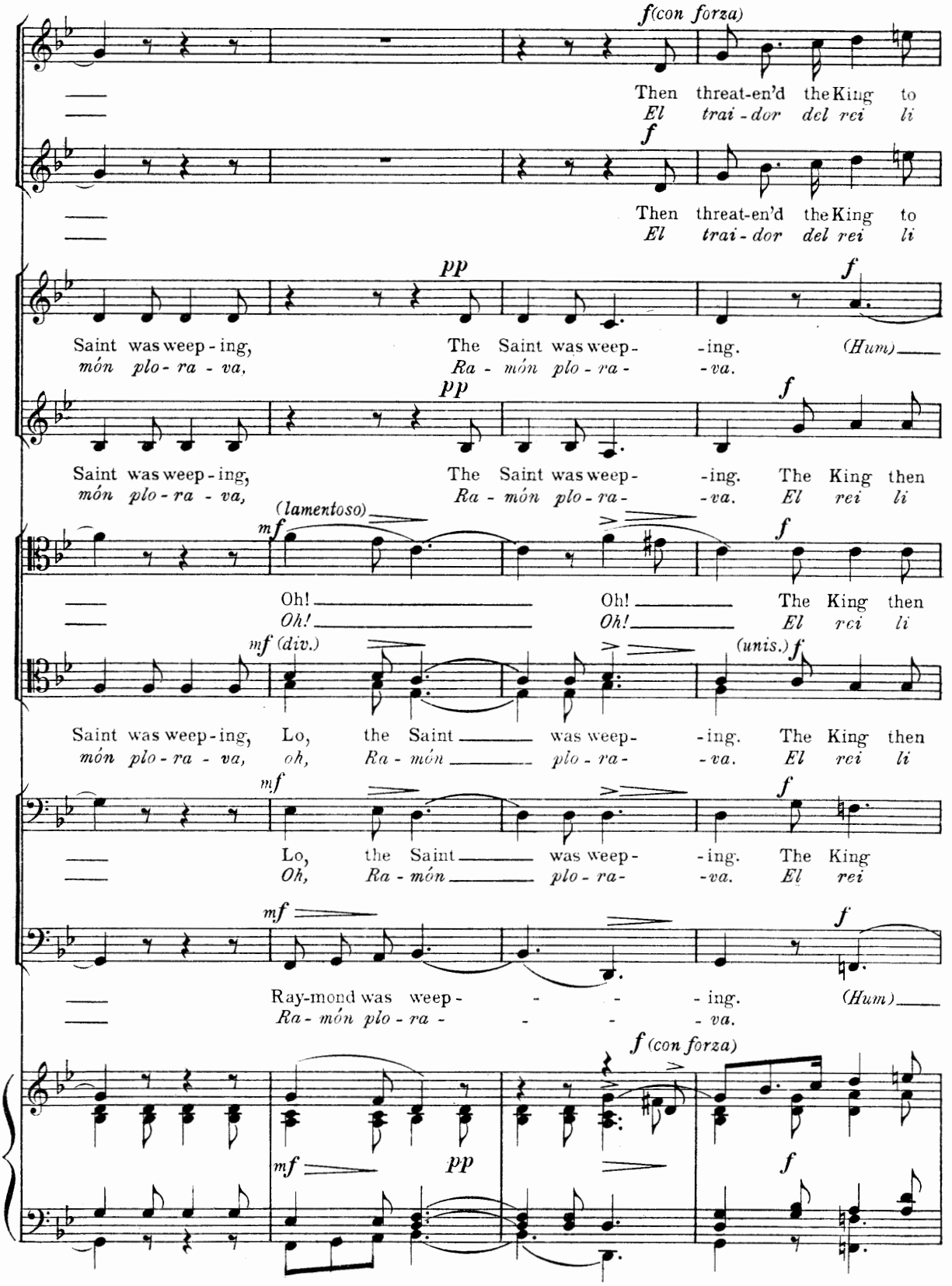


Pronunciation:
- nasqué — pronounce *naskay*
- the *ll* in *fill* pronounce like in the English word *brilliant*
- reis — pronounce 2 vowels: *é* and *i*

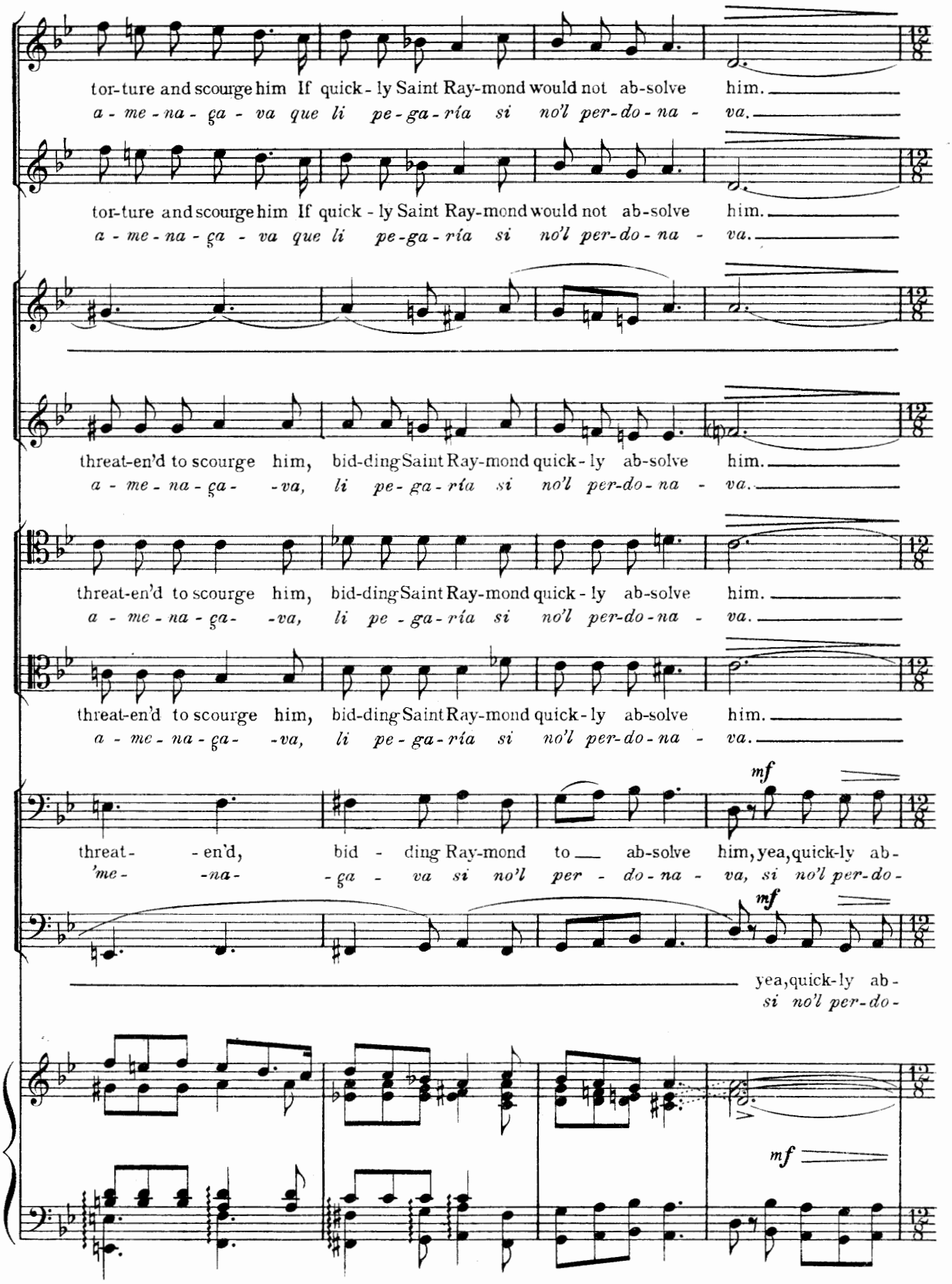


Pronunciation: que'n — pronounce *ken*

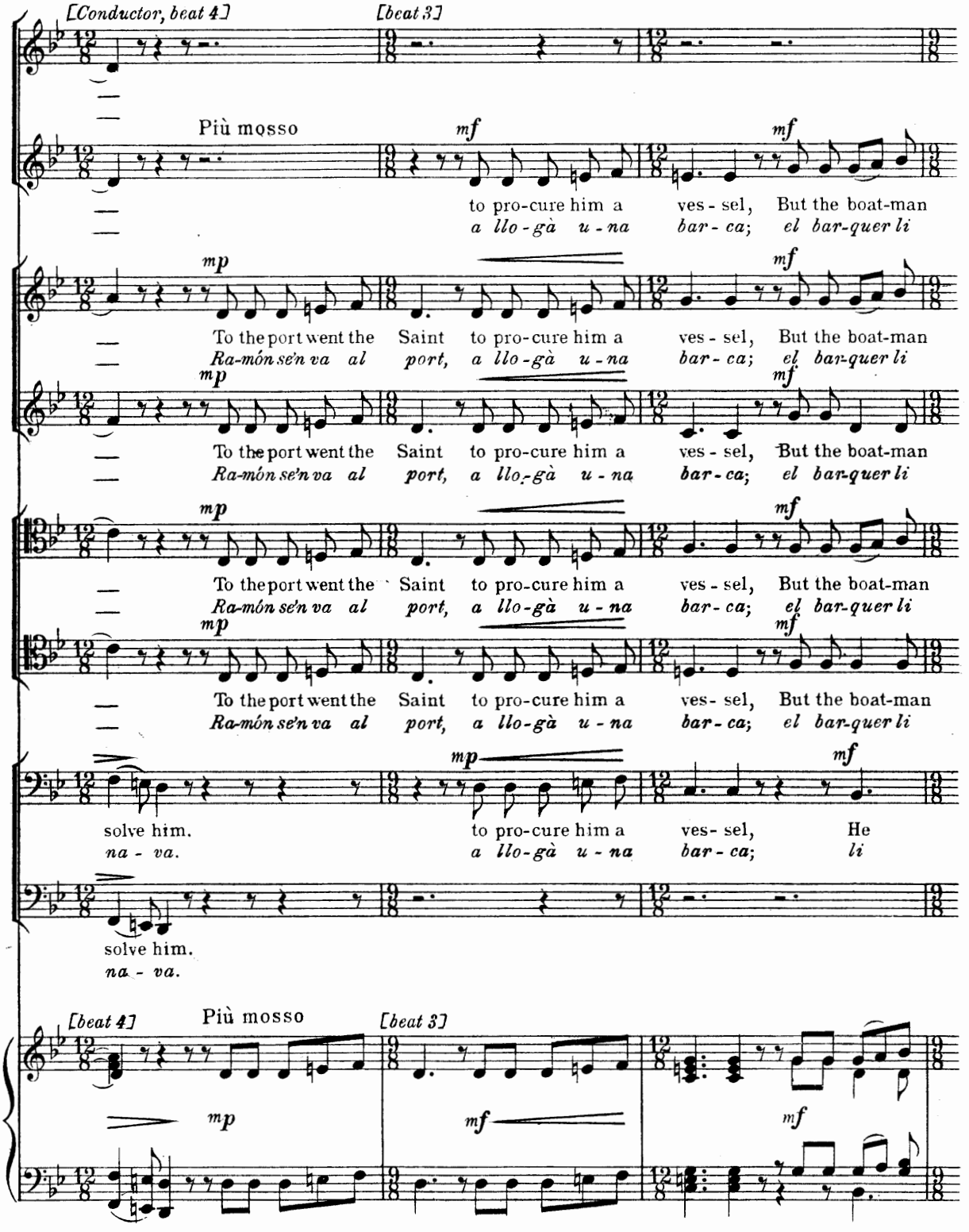

A - ra-gon's ru - ler; The Saint was a-ghast at his wick - ed trans-gres - sion.
cat n'es - ta - va. El pe - cat es gran. Sant Ra - món plo - ra - va.
A - ra-gon's ru - ler; The Saint was a-ghast at his wick - ed trans-gres - sion.
cat n'es - ta - va. El pe - cat es gran. Sant Ra - món plo - ra - va.
pp
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 -
pp
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 -
mf
wick - ed ru - ler. Ray - mond was weep - ing.
cat n'es - ta - va. Ra - món plo - ra - va.
pp
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 -
mf
wick - ed ru - ler. Ray - mond was weep - ing.
cat n'es - ta - va. Ra - món plo - ra - va.
p
Great was the sin.
Gran es pe - cat.
mf
dim. pp



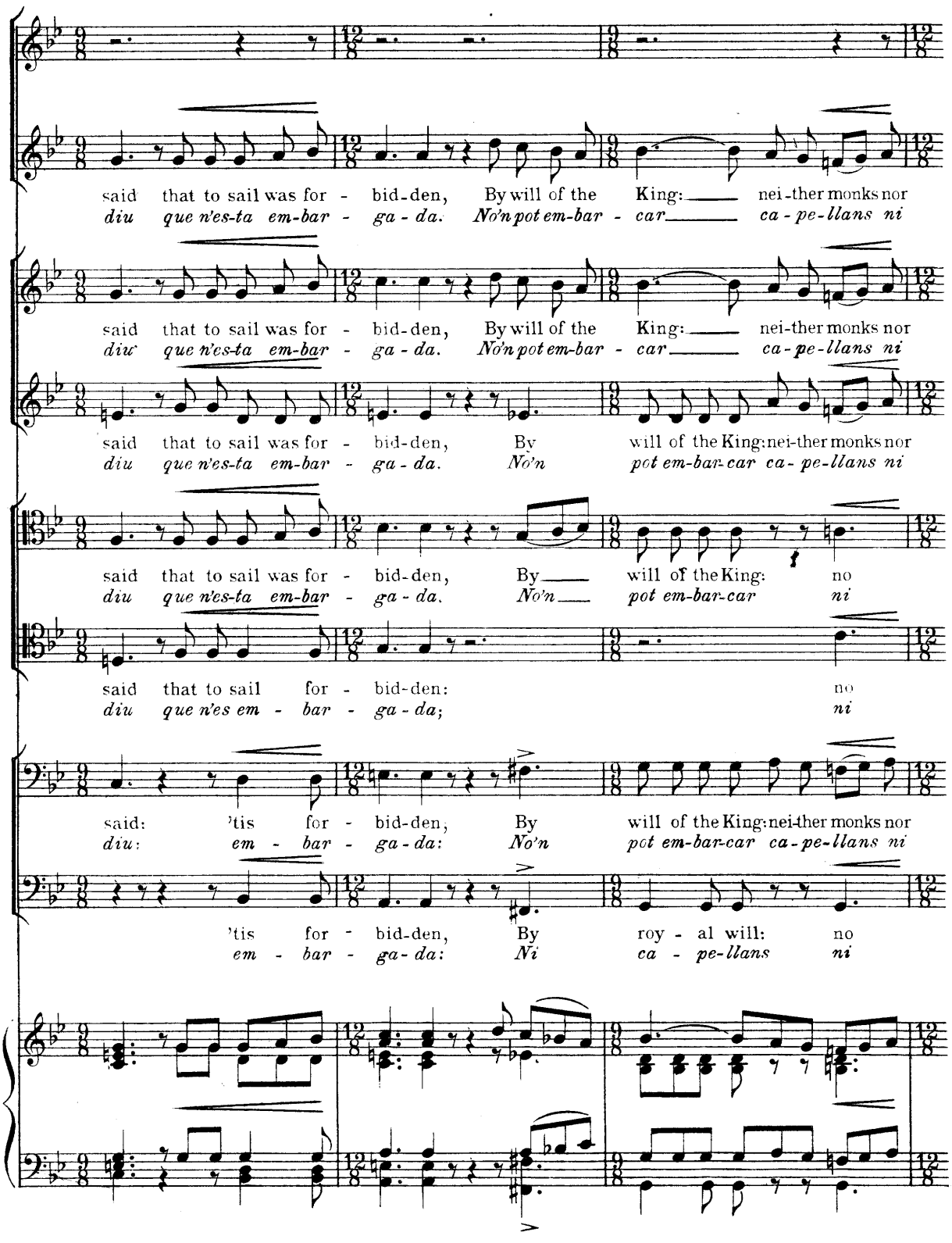
Pronunciation: traidor — pronounce *tra-ee-dor* (3 syllables)



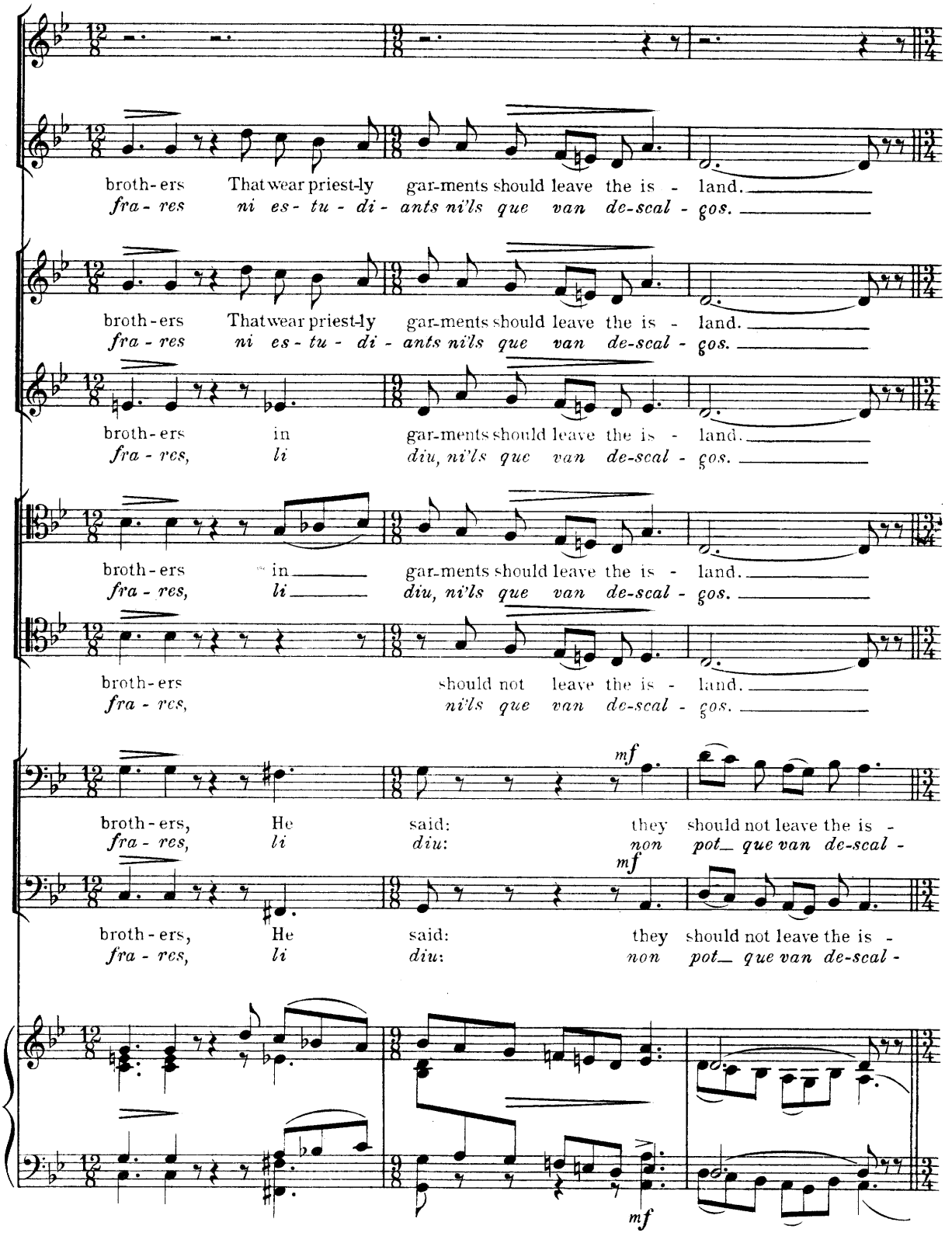
Pronunciation: {amenaçava — pronounce ç like *ss*
{pegaría — pronounce *ia* as 2 syllables



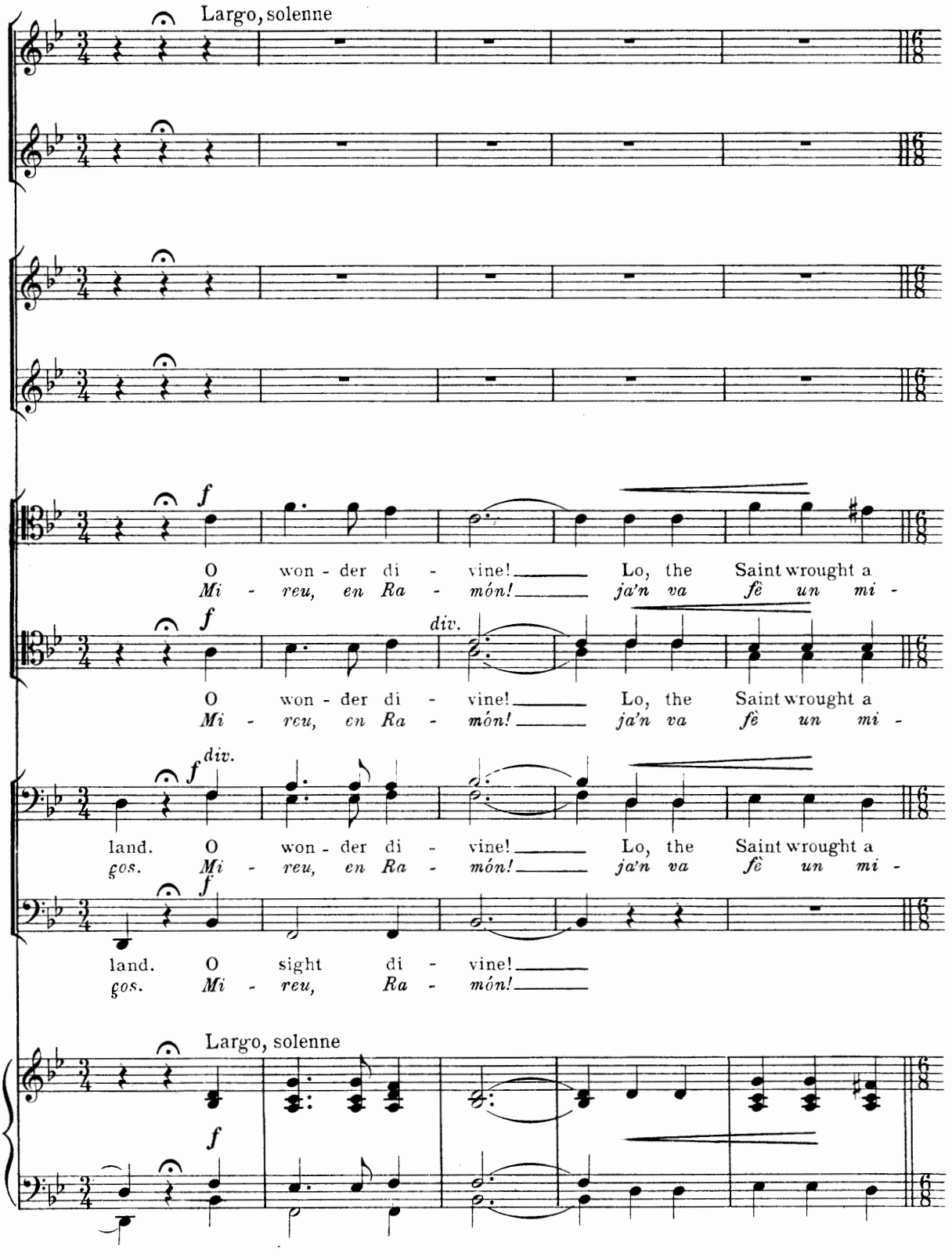
Pronunciation: { llogà — pronounce *liogah*
barquer — pronounce *barkeyr*



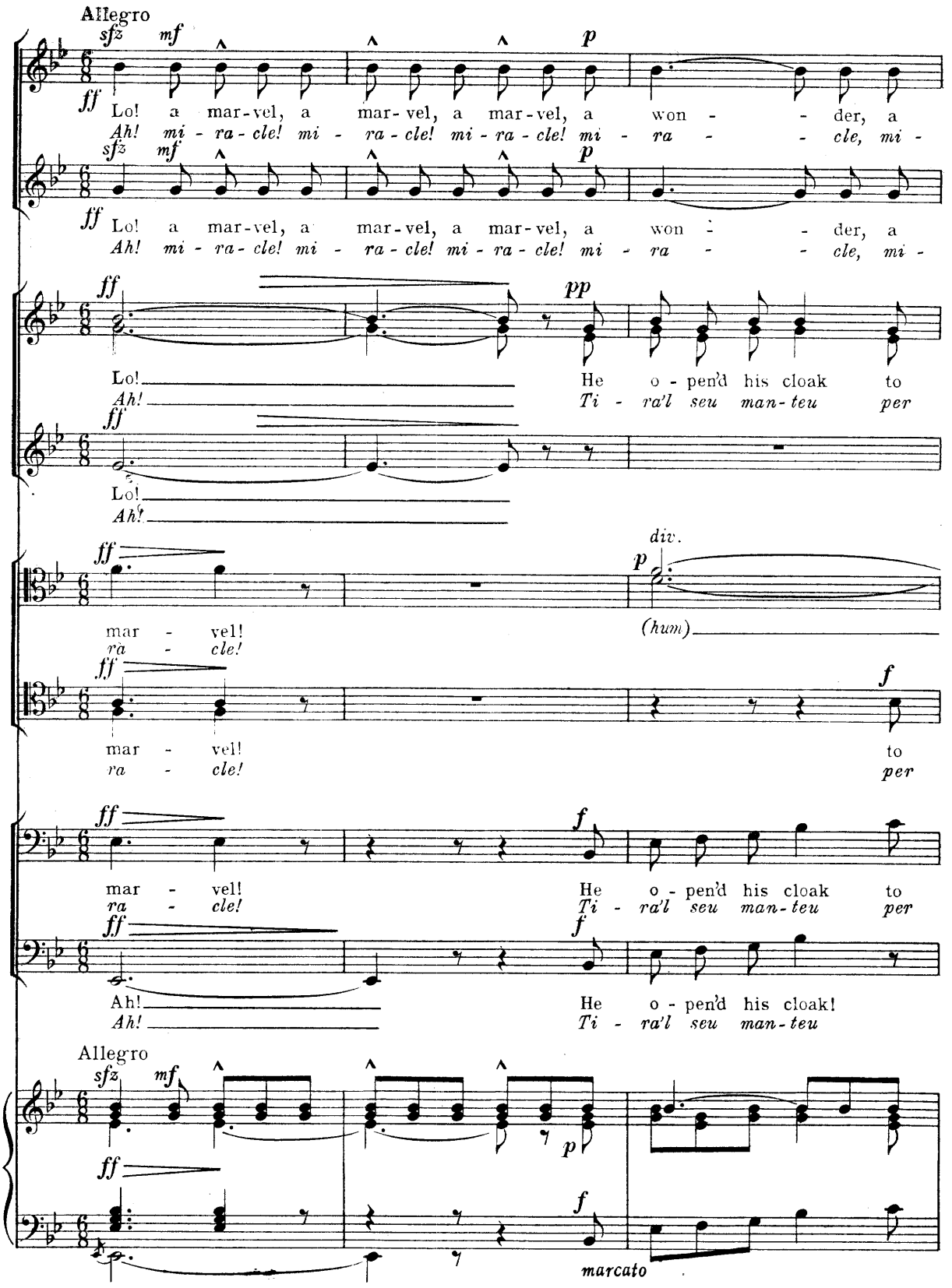
Pronunciation:
- diu — pronounce as 2 syllables *dee-oo*
- que — pronounce *kay*
- capellans — pronounce *capeliáns*



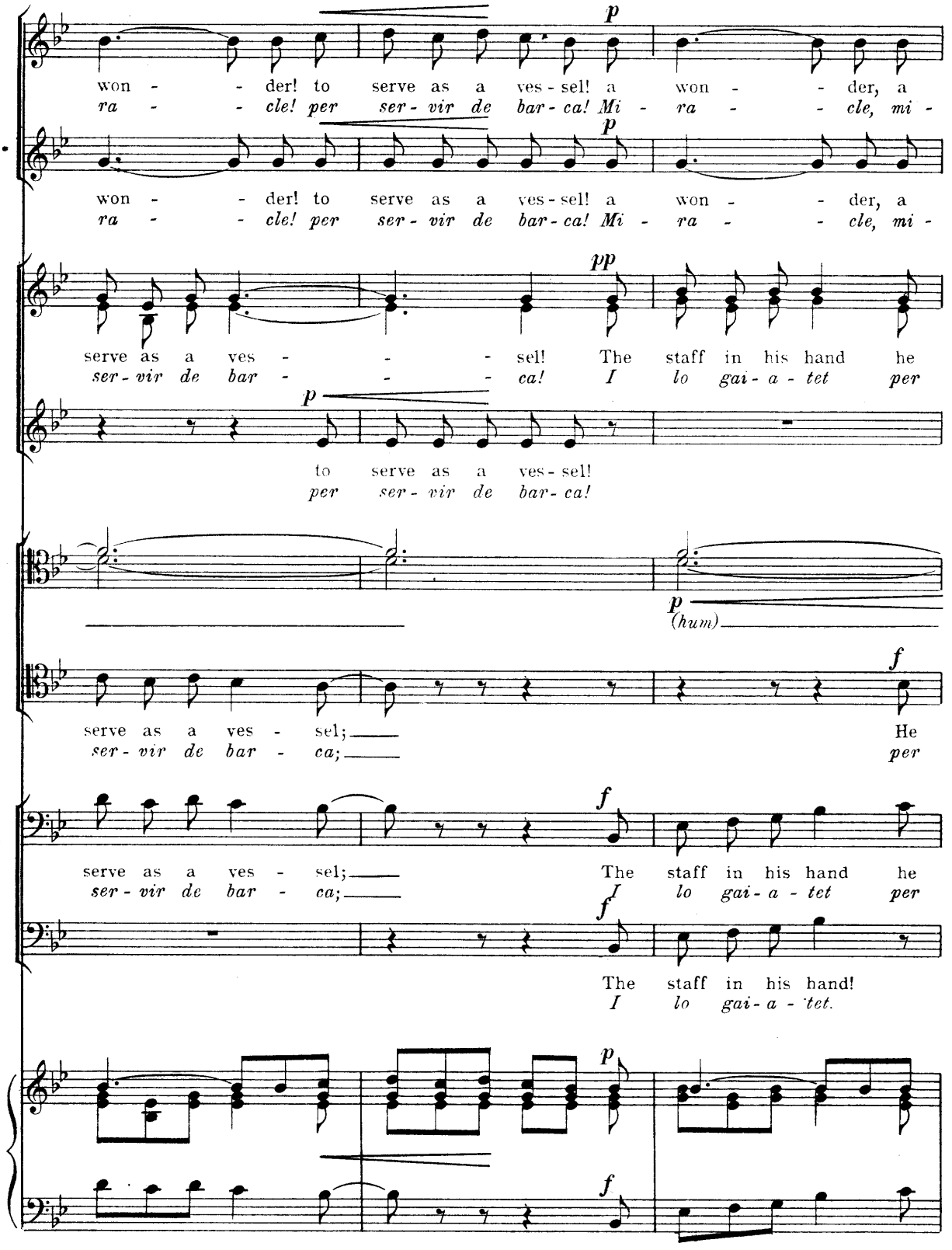
Pronunciation: descalços — pronounce *de-skall-ssos*



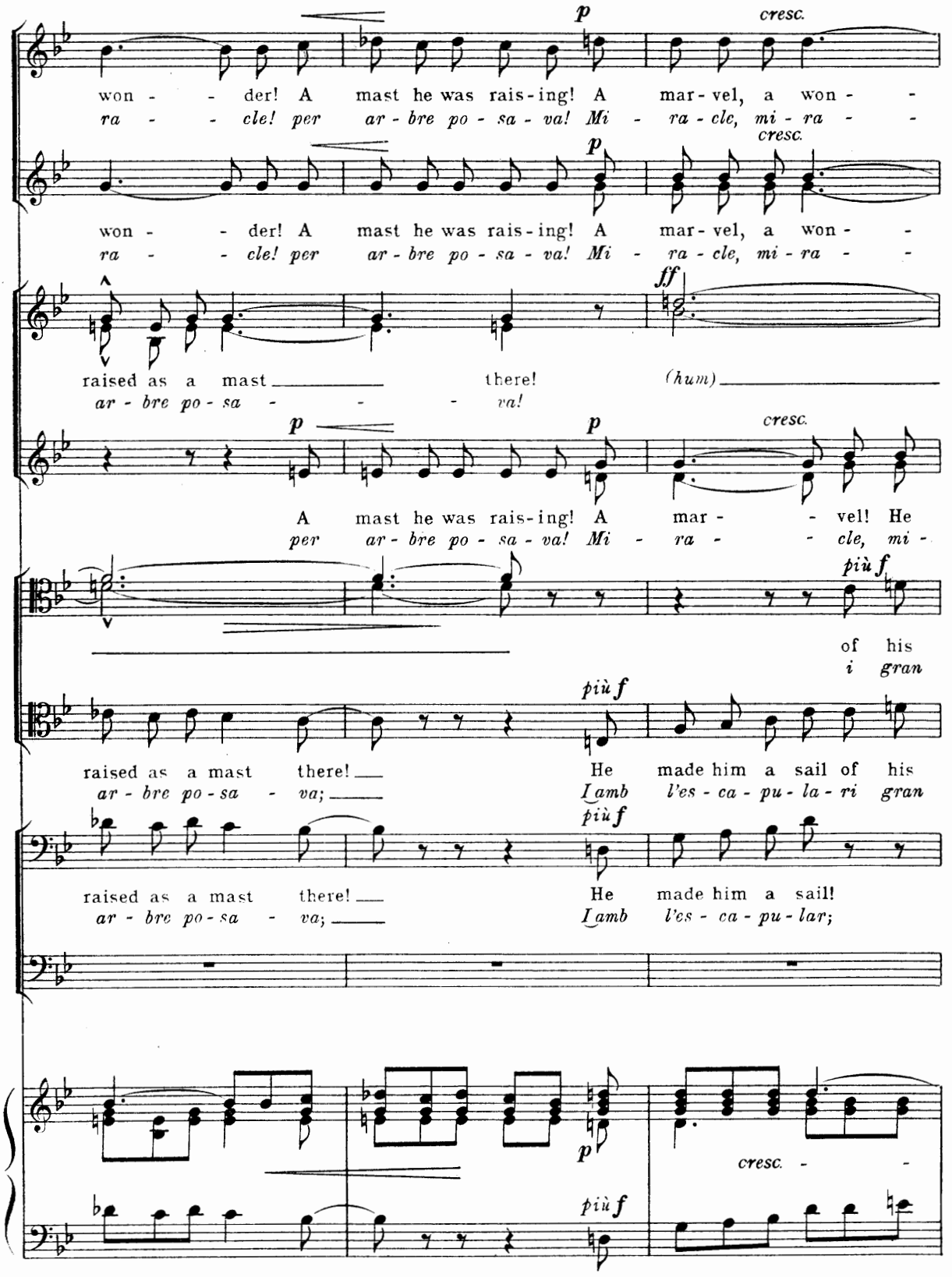
Pronunciation: Miréu — pronounce in 3 syllables *Mee-rey-oo*

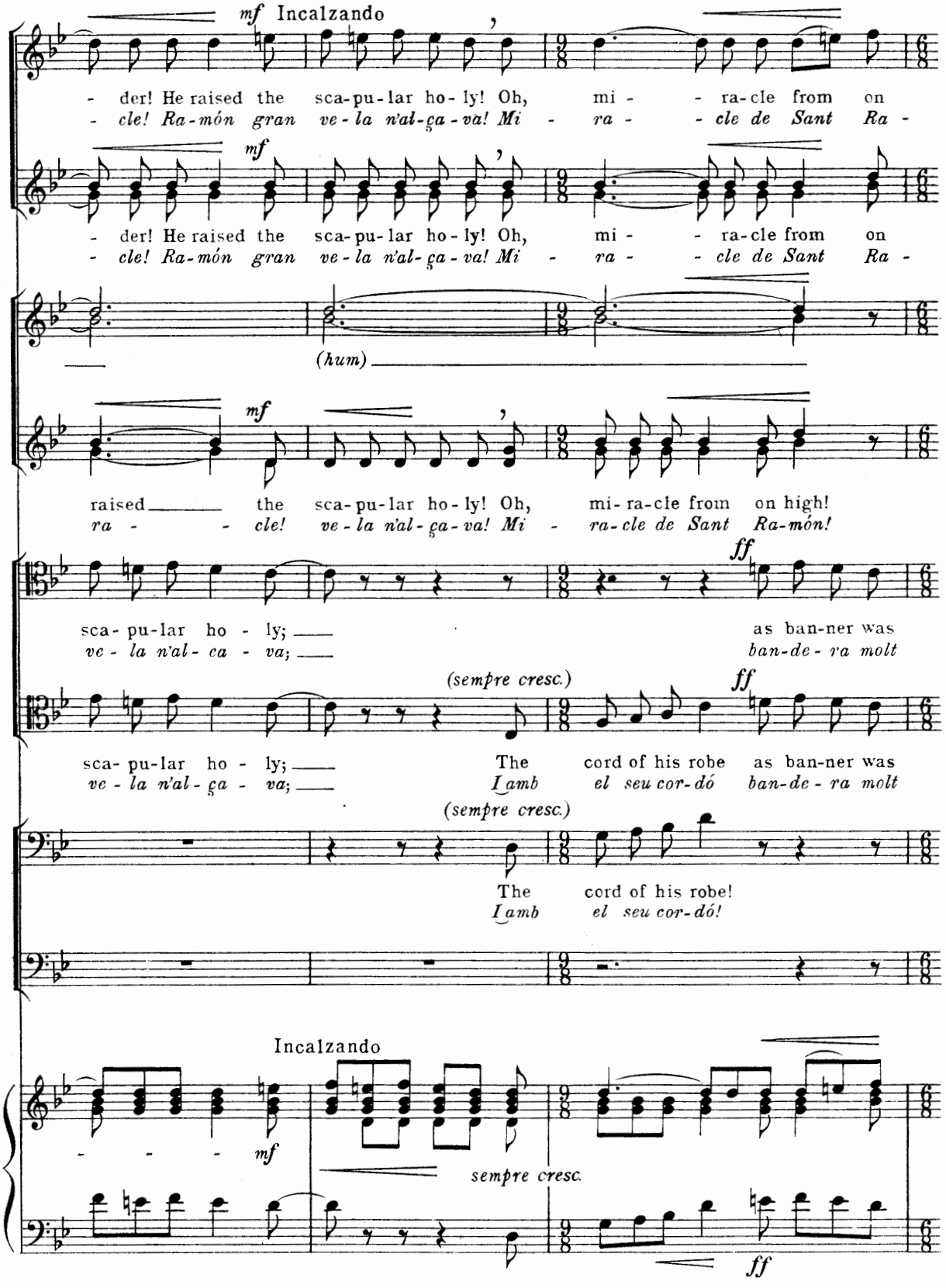


Pronunciation: seu manteu — pronounce the *eu* distinctly as 2 vowels *ay-oo*; the Spanish language has no diphthongs.

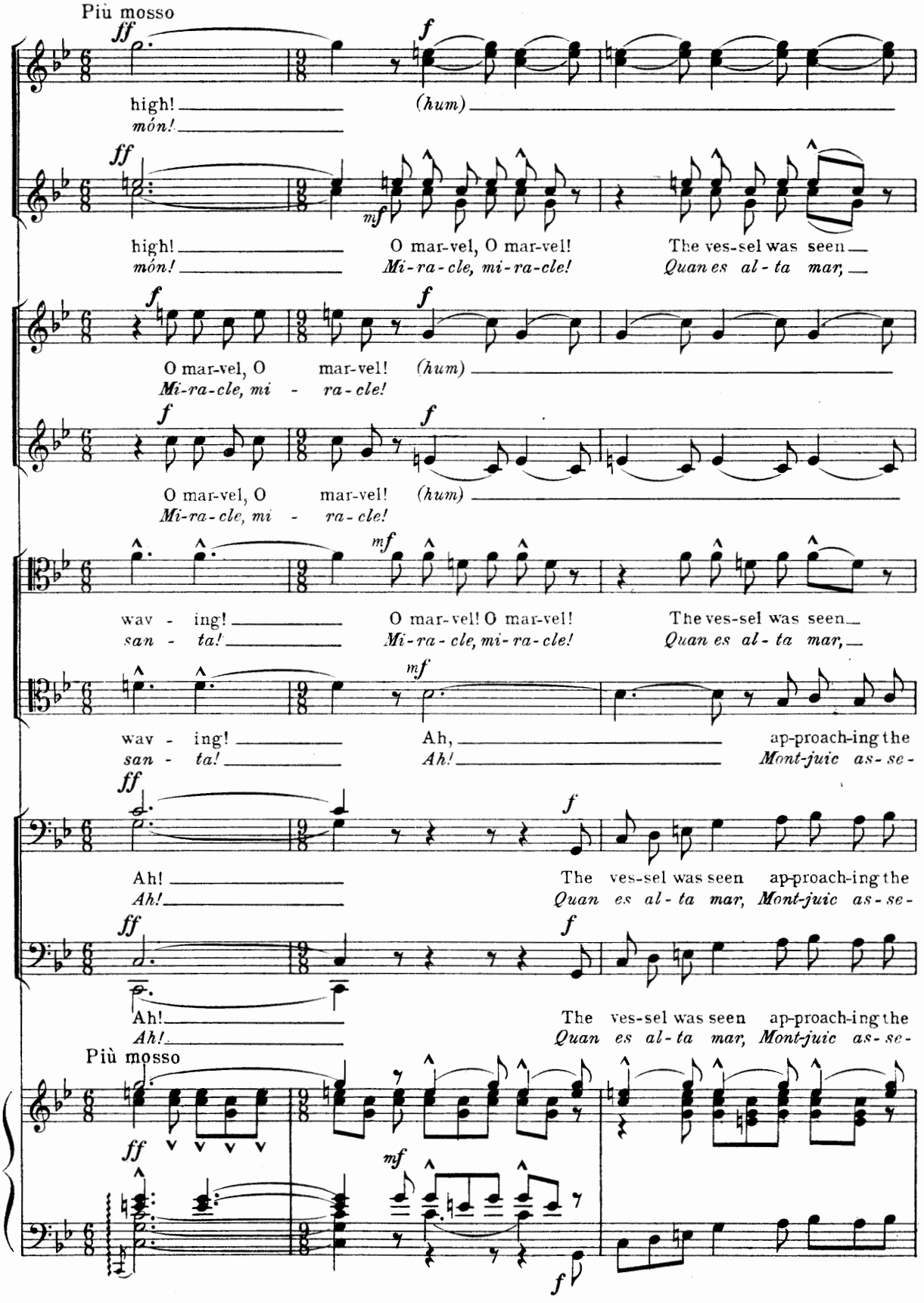


Pronunciation: gaiatét — pronounce *ga-ya-tait*

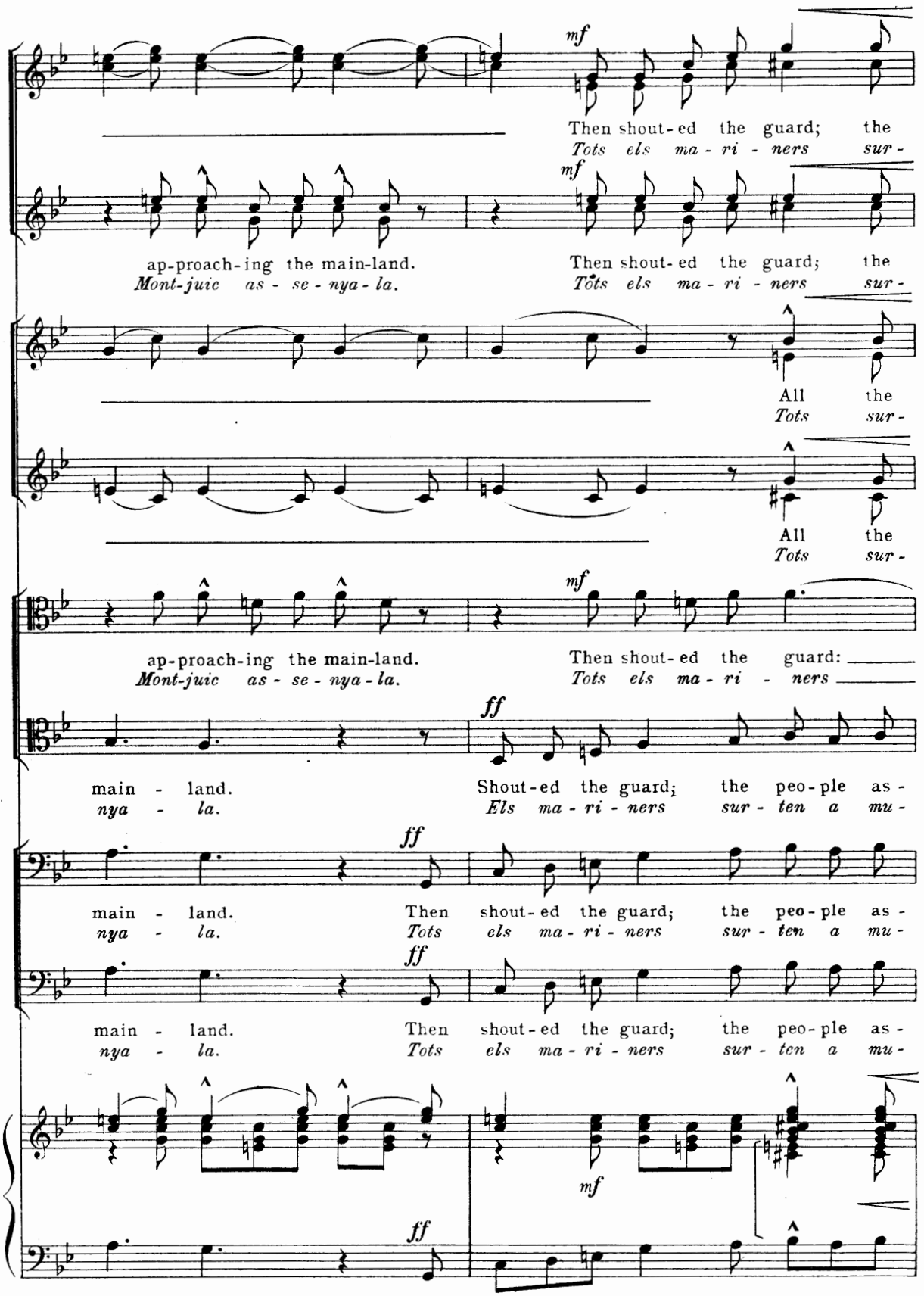

won - - der! A mast he was rais-ing! A mar-vel, a won - -
ra - - cle! per ar-bre po-sa-va! Mi - ra-cle, mi-ra - -
p
cresc.
won - - der! A mast he was rais-ing! A mar-vel, a won - -
ra - - cle! per ar-bre po-sa-va! Mi - ra-cle, mi-ra - -
p
cresc.
raised as a mast there! (hum)
ar-bre po-sa - - - va!
ff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

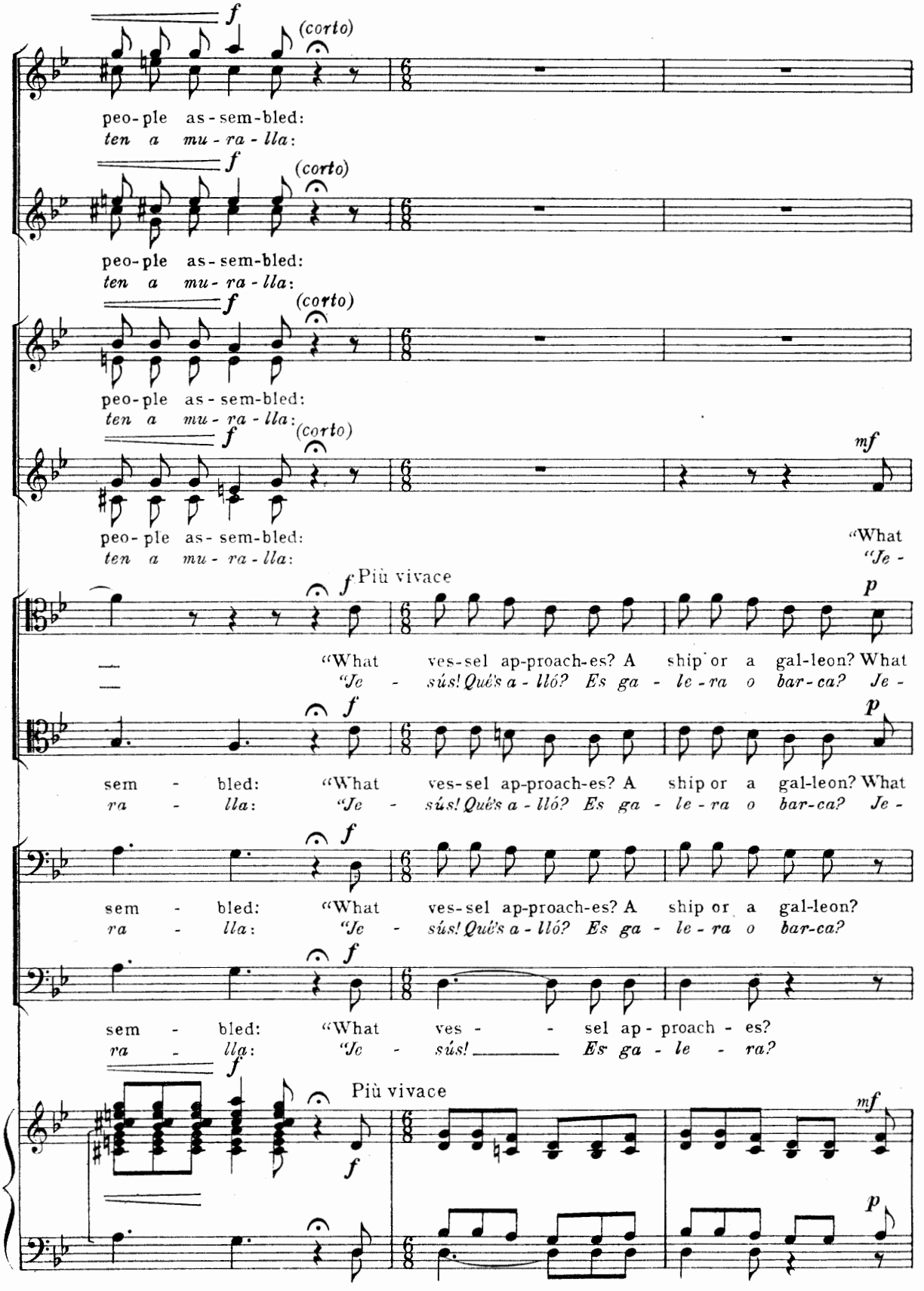


Pronunciation: { alçava — pronounce *alssahva*
seu — pronounce *say-oo*

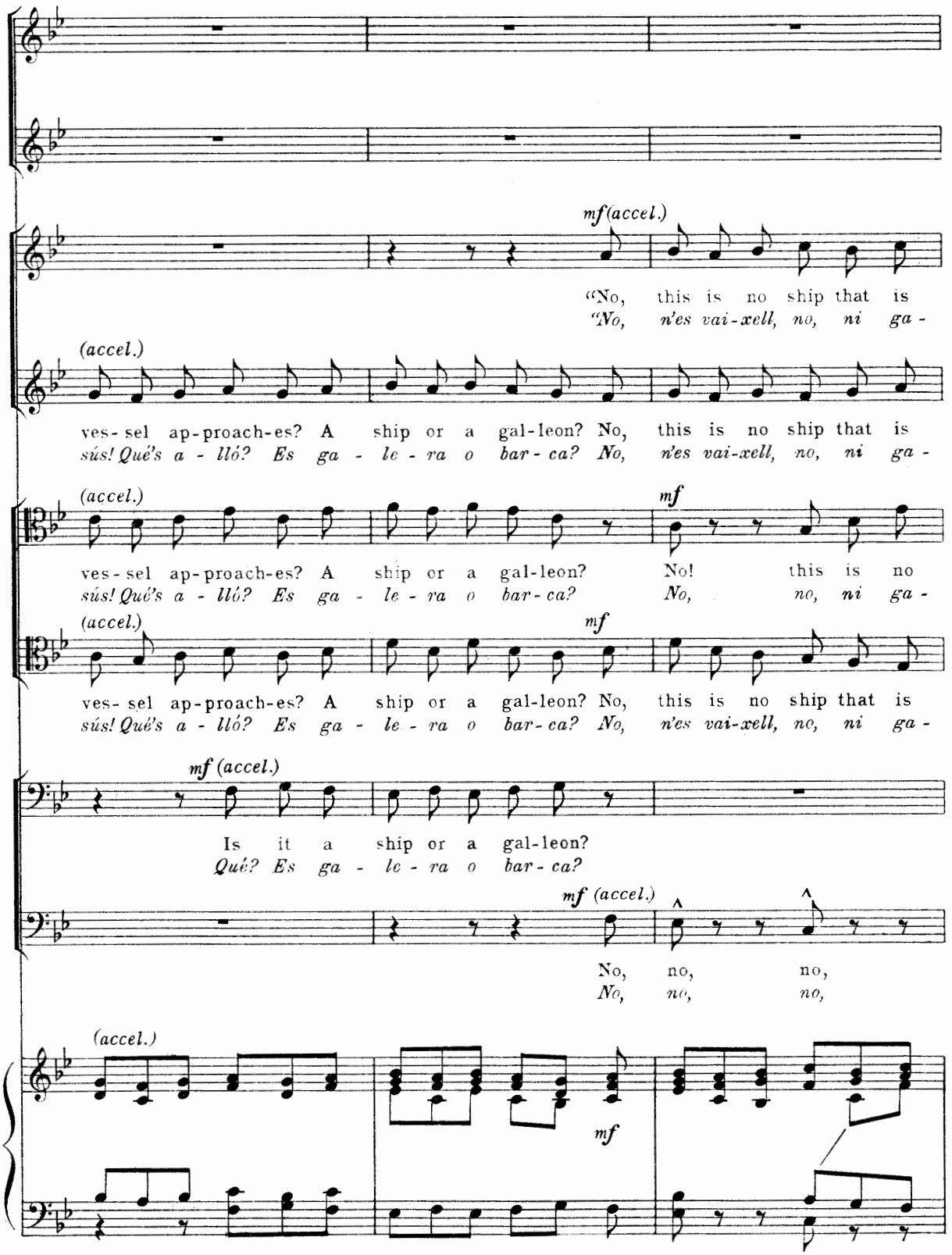


Pronunciation: Montjuic (the name of the fortress of Barcelona) is pronounced exactly as it is in French i.e. *Mont-zhuick*.

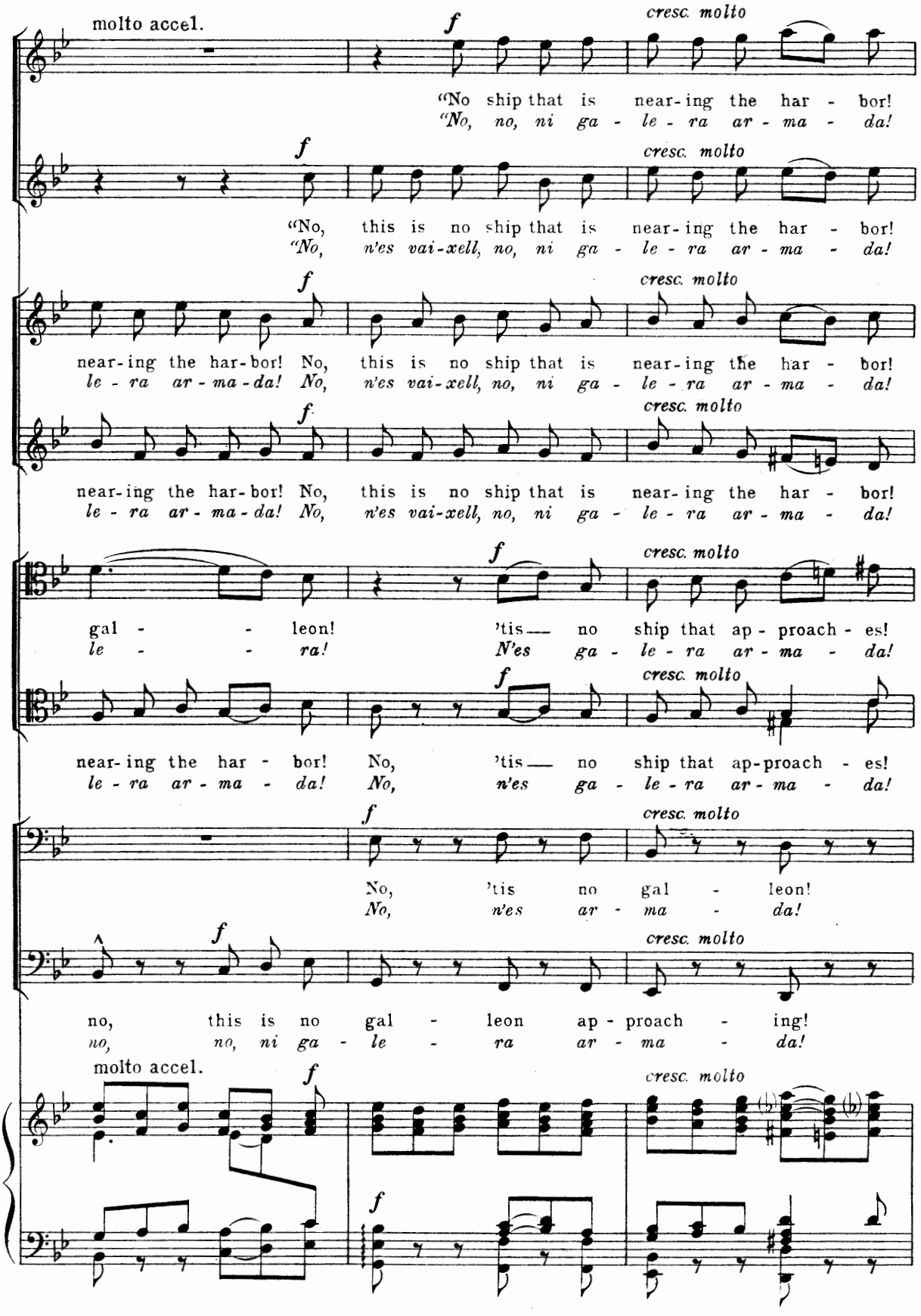

mf
Then shout-ed the guard; the
Tots els ma - ri - ners sur -
mf
ap-proach-ing the main-land.
Mont-juic as - se - nya - la.
Then shout-ed the guard; the
Tots els ma - ri - ners sur -
All the
Tots sur -
All the
Tots sur -
mf
ap-proach-ing the main-land.
Mont-juic as - se - nya - la.
Then shout-ed the guard:
Tots els ma - ri - ners
ff
main - land.
nya - la.
Shout-ed the guard; the peo-ple as -
Els ma - ri - ners sur - ten a mu -
ff
main - land.
nya - la.
Then shout-ed the guard; the peo-ple as -
Tots els ma - ri - ners sur - ten a mu -
ff
main - land.
nya - la.
Then shout-ed the guard; the peo-ple as -
Tots els ma - ri - ners sur - ten a mu -
mf
ff

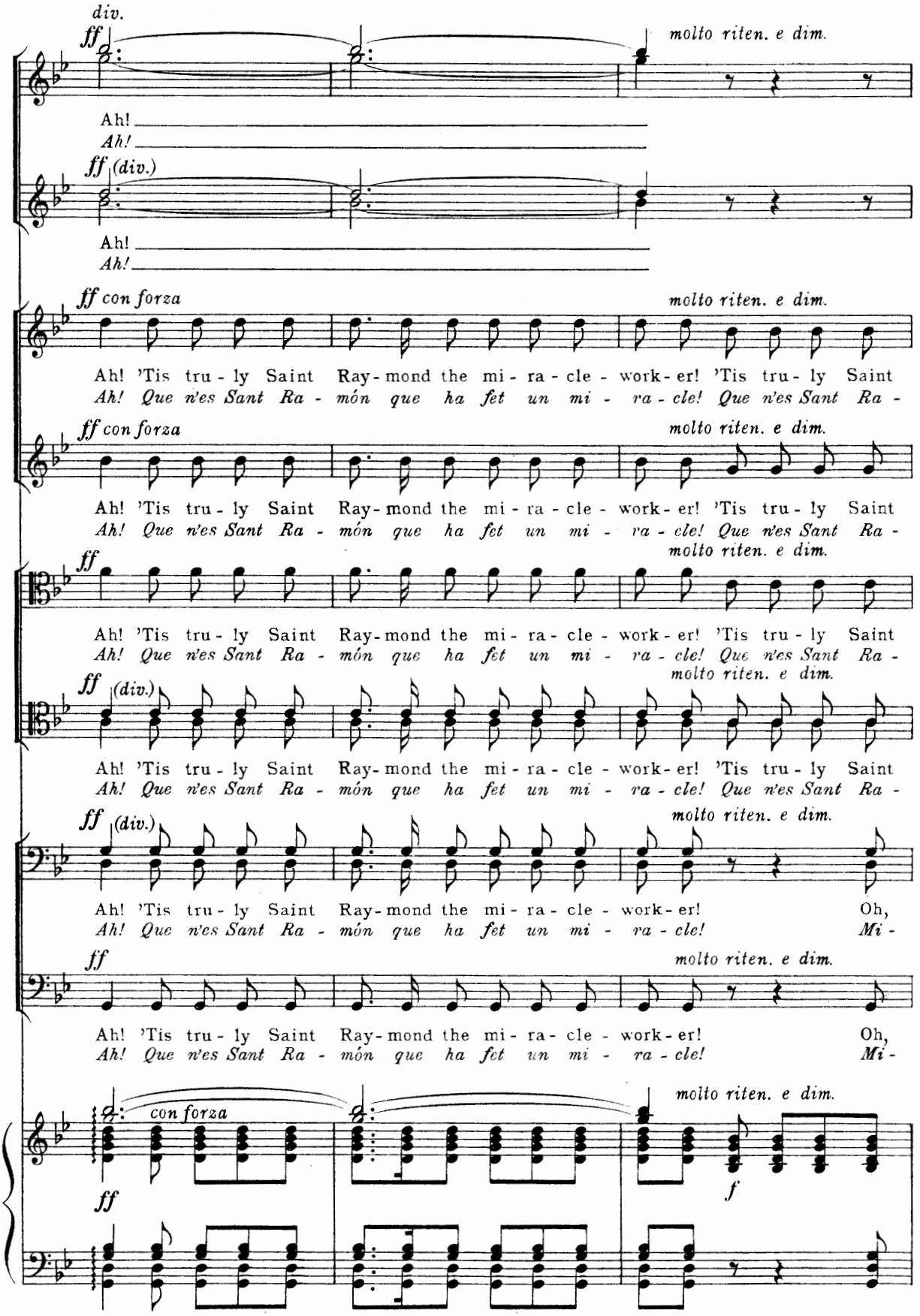


Pronunciation: { Jesús — pronounce the first syllable as in French, the second as in Latin.
qué's alló — pronounce *kays alioh*

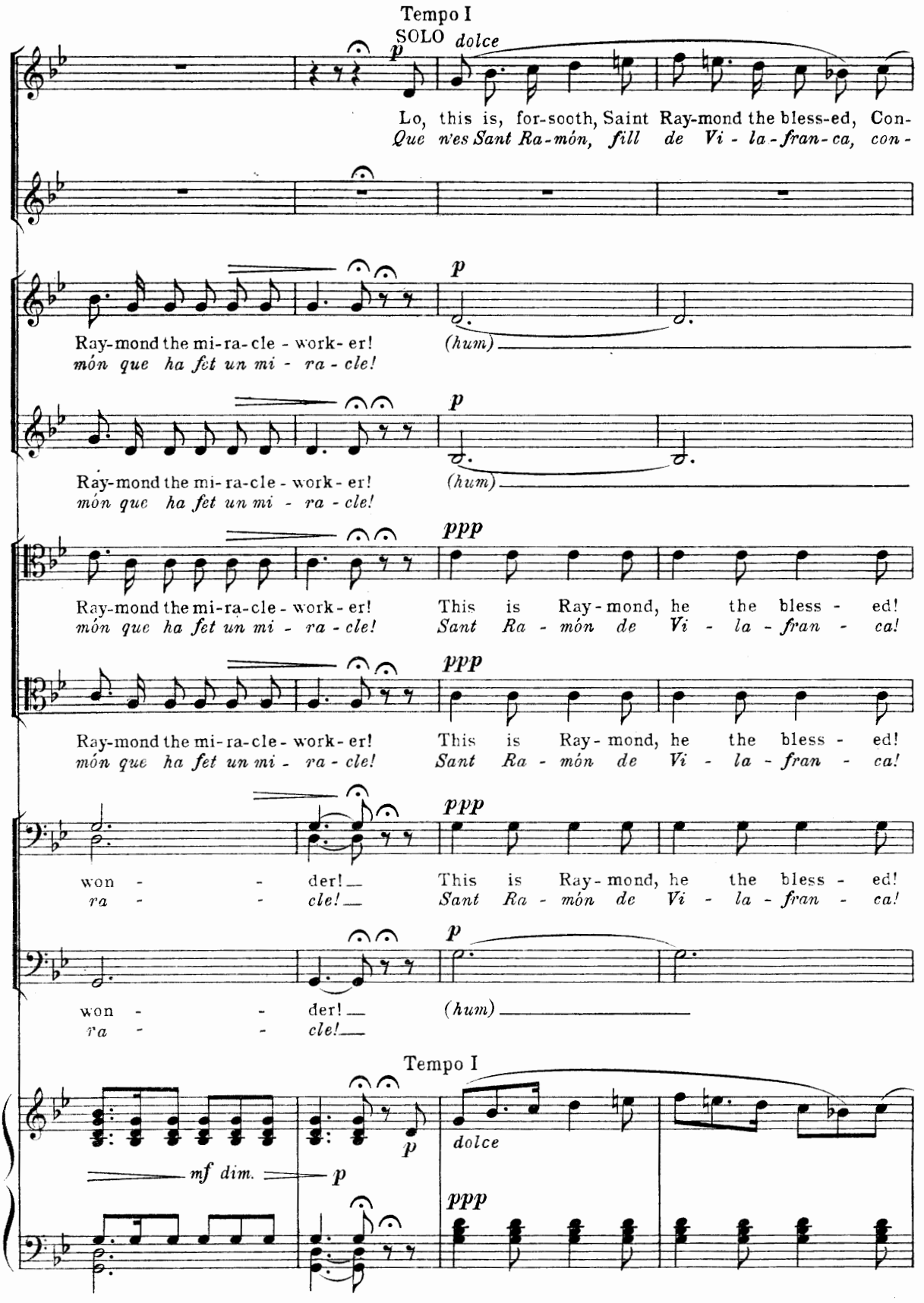


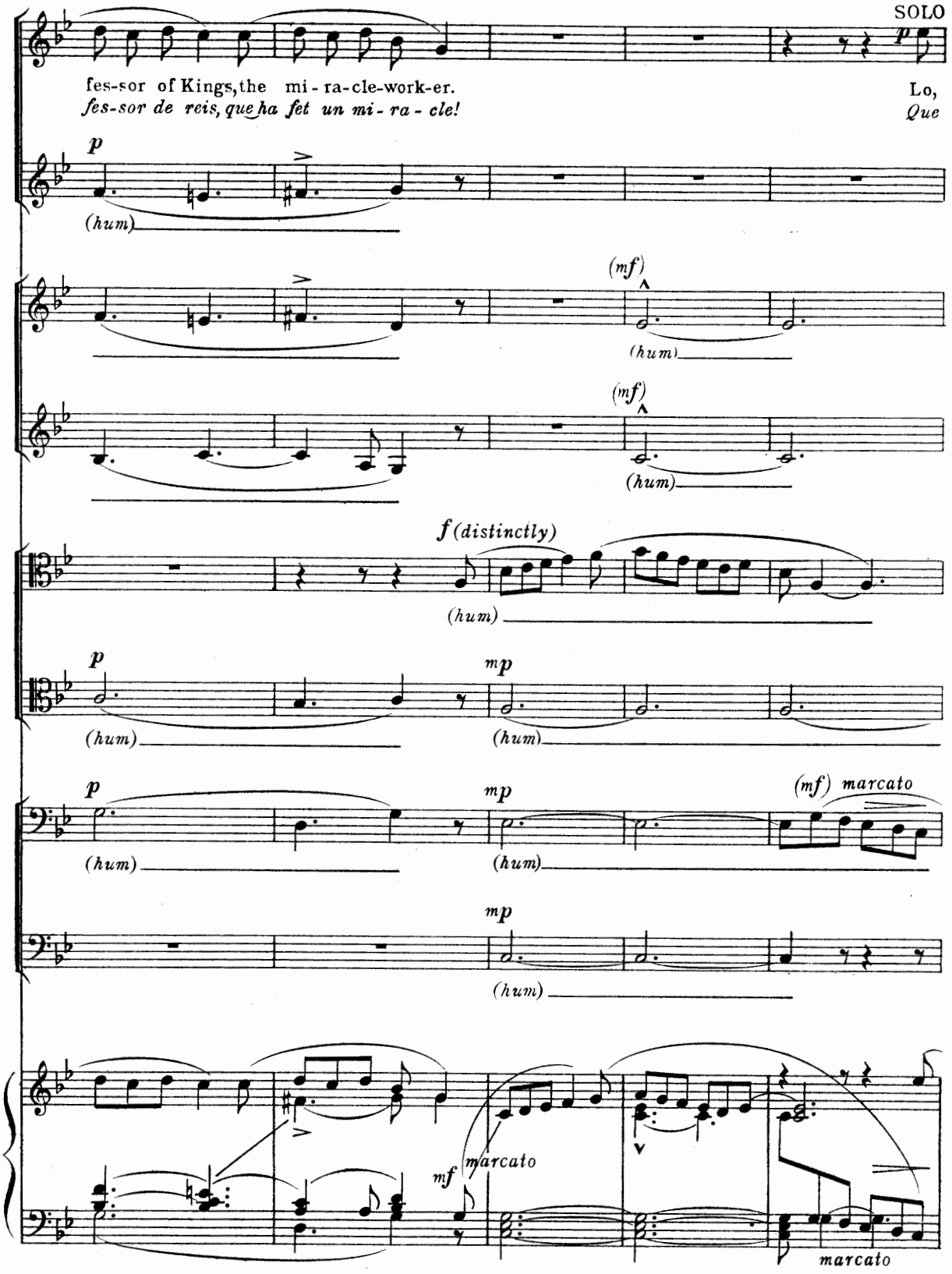
Pronunciation: vaixell — pronounce *veshéll*


molto accel.
f
cresc. molto
"No ship that is near-ing the har - bor!
"No, no, ni ga - le - ra ar - ma - da!
"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!
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!
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!
gal - - leon! 'tis no ship that ap - proach - es!
le - - ra! N'es ga - le - ra ar - ma - da!
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!
No, 'tis no gal - leon!
No, n'es ar - ma - da!
no, this is no gal - leon ap - proach - ing!
no, no, ni ga - le - ra ar - ma - da!
molto accel.

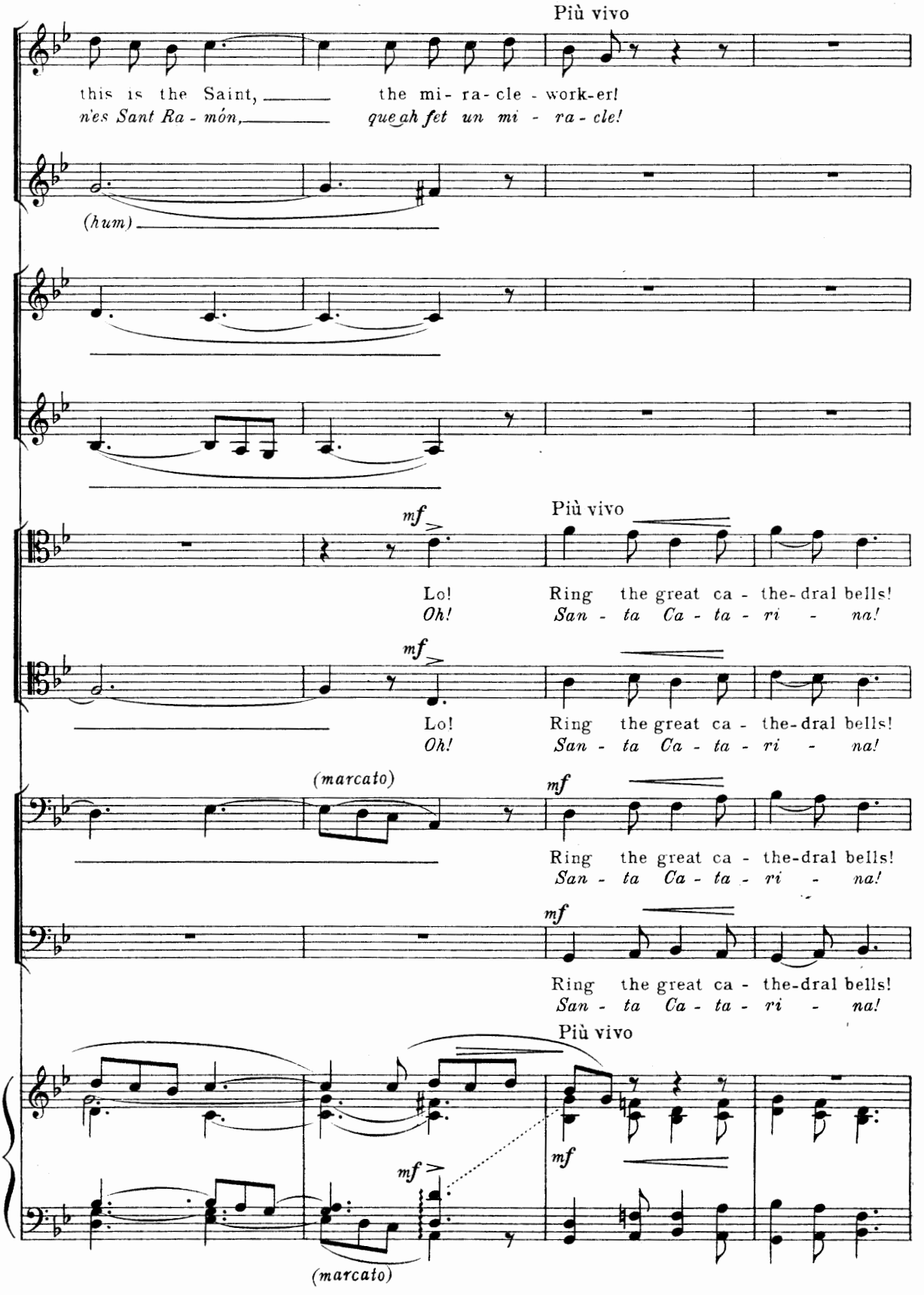


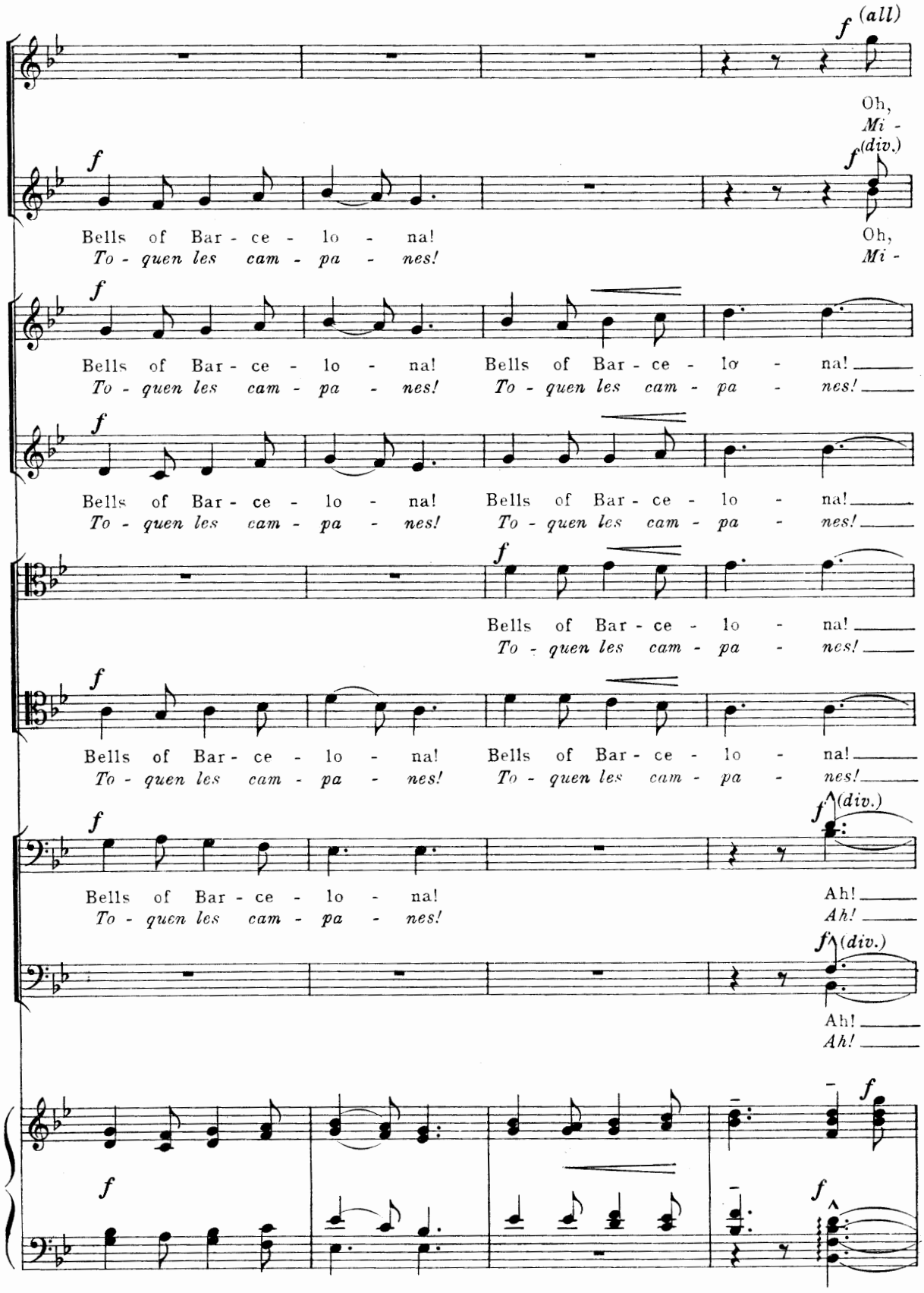
Pronunciation: que — pronounce *kay*


Tempo I
SOLO
p
dolce
Lo, this is, for-sooth, Saint Ray-mond the bless-ed, Con-
Que n'es Sant Ra-món, fill de Vi - la-fran-ca, con-
p
Ray-mond the mi-ra-cle - work-er!
món que ha fet un mi - ra - cle!
(hum)
p
Ray-mond the mi-ra-cle - work-er!
món que ha fet un mi - ra - cle!
(hum)
ppp
Ray-mond the mi-ra-cle - work-er!
món que ha fet un mi - ra - cle!
This is Ray-mond, he the bless - ed!
Sant Ra - món de Vi - la - fran - ca!
ppp
Ray-mond the mi-ra-cle - work-er!
món que ha fet un mi - ra - cle!
This is Ray-mond, he the bless - ed!
Sant Ra - món de Vi - la - fran - ca!
ppp
won - - der!
ra - - cle!
This is Ray-mond, he the bless - ed!
Sant Ra - món de Vi - la - fran - ca!
p
won - - der!
ra - - cle!
(hum)
Tempo I
mf dim.
p
p
dolce
ppp

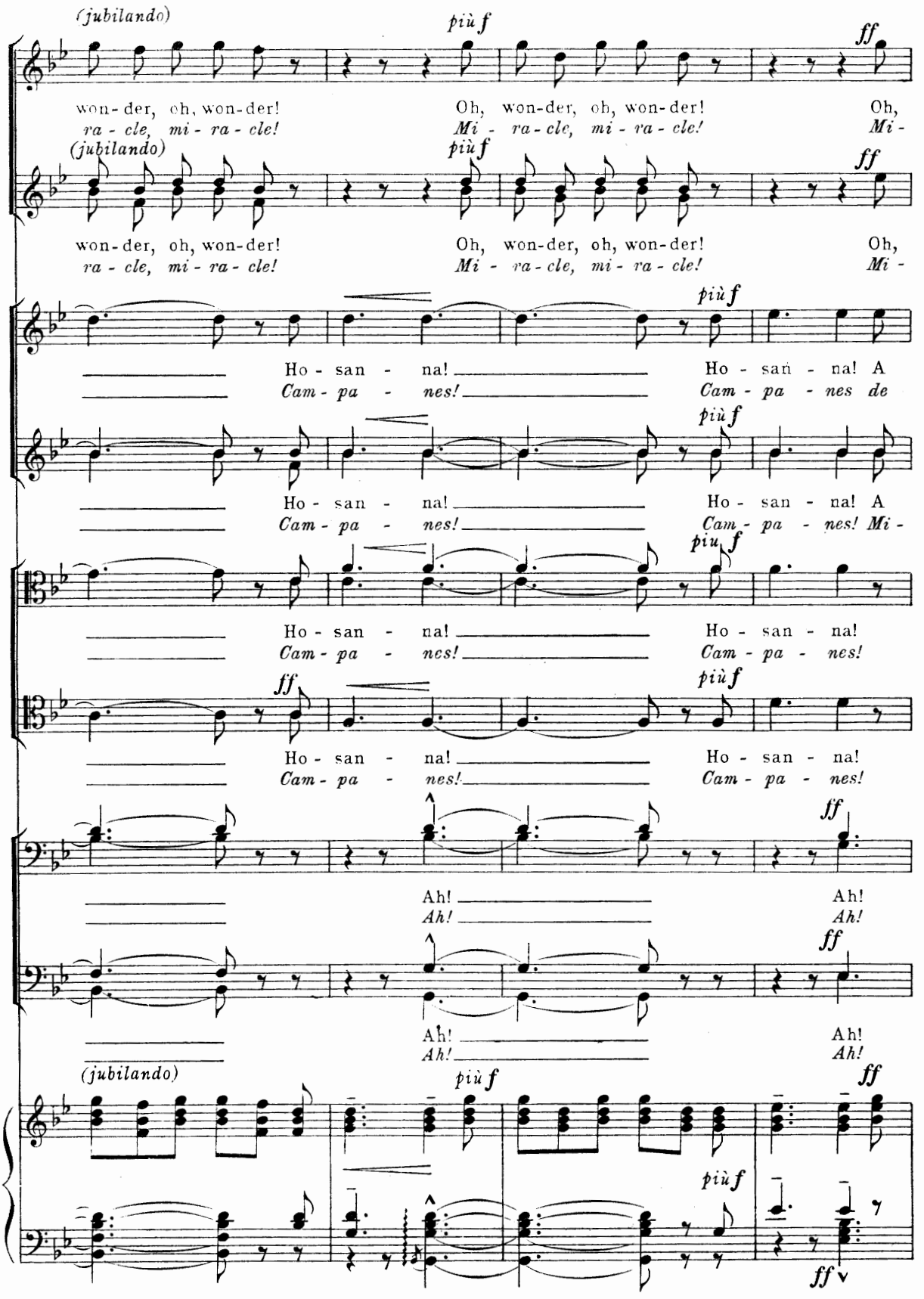


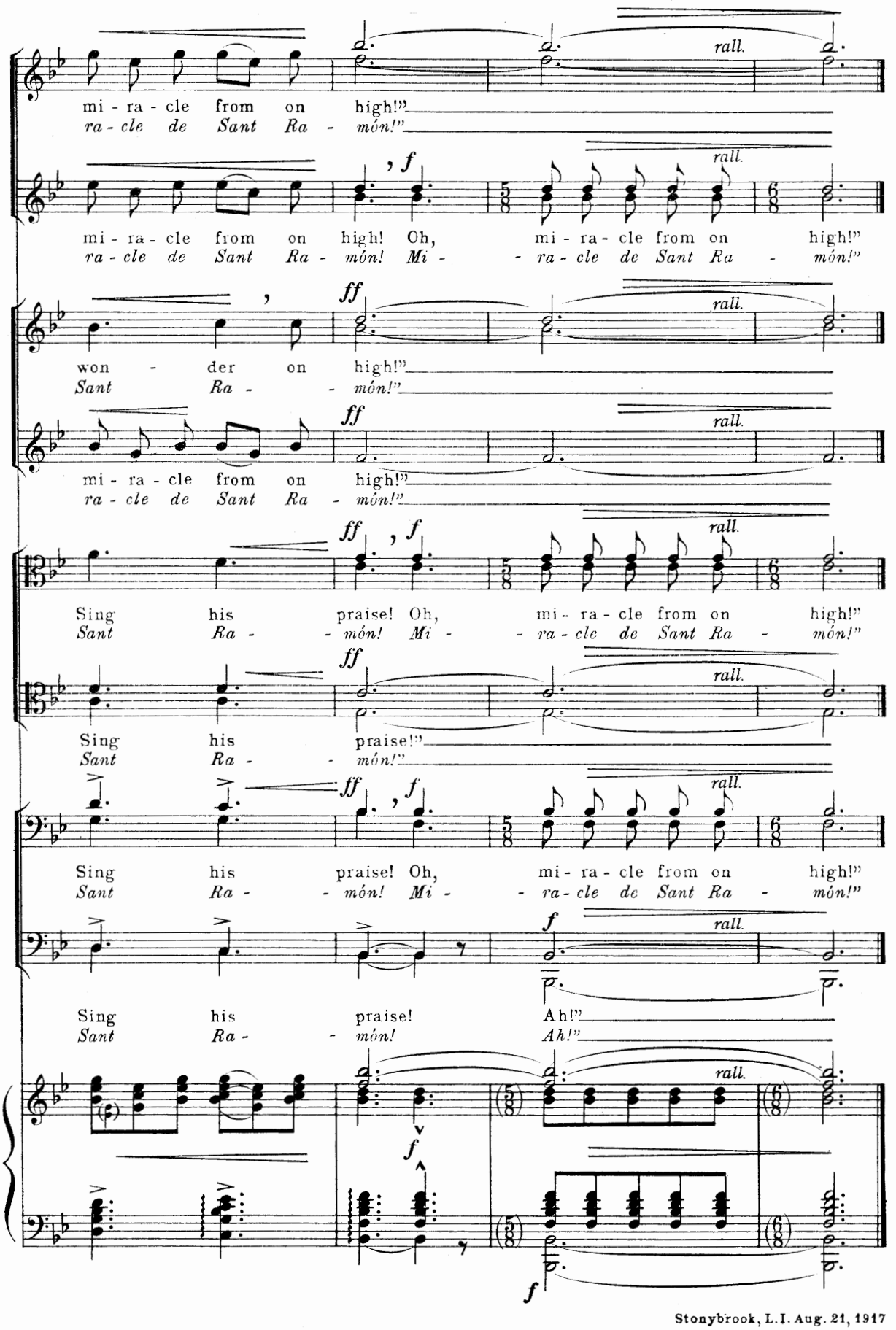
Pronunciation: que ha — pronounce *kay-ah*


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
mf
(marcato)



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 -
Ho - san - na!
Cam - pa - nes!
Ah!
Ah!



Stonybrook, L.I. Aug. 21, 1917

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. Lluis 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