



G. SCHIRMER'S
COLLECTION OF ORATORIOS
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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 is written for a grand piano, featuring both treble and bass staves. The music is in a key with three flats (E-flat major or C minor) and a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The score consists of five systems of music. The first system begins with a piano (*pp*) dynamic and includes a triplet of eighth notes in the bass line. The second system shows a *poco cresc.* (poco crescendo) marking. The third system features a forte (*f*) dynamic and includes a triplet of eighth notes in the bass line. The fourth system features a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes in the bass line. The fifth system concludes with a triplet of eighth notes in the bass line. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

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,

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 time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand, with some triplets and dynamic markings like *f* and *ff*.

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 (B-flat, E-flat, A-flat). The time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand, with some triplets and dynamic markings like *ff*.

B

They
They
They
They

Detailed description: This block contains the first system of a musical score for four voices. The music is in a minor key and 3/4 time. Each voice part (Soprano, Alto, Tenor, Bass) has a single note on a whole rest, followed by a quarter note on a whole rest, and then a quarter note on a whole rest. The lyrics 'They' are written below each voice line. A section marker 'B' is placed above the Soprano line. The dynamic marking 'p' (piano) is placed below the Soprano line.

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 left hand plays a series of triplet eighth notes, starting with a forte (*ff*) dynamic and gradually becoming softer (*dim.*). The right hand plays a series of quarter notes, starting with a piano (*p*) dynamic and becoming very soft (*pp*). There are some ties and slurs in the right hand.

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 musical score for four voices. The lyrics are 'ride all the day up the steep ra - vine, Gloom-y - the path,'. The music is in a minor key and 3/4 time. Each voice part has a melody of quarter and eighth notes. The dynamic marking 'mf' (mezzo-forte) is placed above the Soprano line. There are some triplet markings in the Soprano and Bass lines.

ff

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The left hand plays a series of eighth notes with a forte (*ff*) dynamic. The right hand plays a series of quarter notes with a triplet marking. There are some ties and slurs in the right hand.

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

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a bass line in bass clef. The fourth staff is a piano accompaniment 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*

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a bass line in bass clef. The fourth staff is a piano accompaniment in bass clef. 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*

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*

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*

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

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;

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some dynamic markings like 'f'.

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 continues with four staves. It follows the same layout as the first system, with two vocal staves and two piano accompaniment staves. The lyrics are split across the vocal staves. The piano accompaniment continues with similar melodic and harmonic patterns, including dynamic markings like 'f'.

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*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major with one flat (F major). The lyrics are: "ros-es bloom, Plung-ing with glee in the cool lake's tide. O". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p*, *smorz.*, and *ff*. There is a triplet of eighth notes in the vocal lines.

dream of Home-land! O dream of

G *ff* *G* *ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major with one flat (F major). The lyrics are: "dream of Home-land! O dream of". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *ff*. There are accents (^) over the notes in the piano accompaniment.

Home-land!

Home-land!

Home-land!

Home-land!

dolce

mf

p

3

3

3

♩

pp

The

pp

The

pp

The

pp

The

pp

The

*

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

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

sfz
cresc.
p

H

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

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

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

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

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 and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair uses a soprano and alto clef, while the bottom pair uses a tenor and bass clef. The piano accompaniment is written in grand staff notation. The music is in a minor key and features a steady, rhythmic accompaniment with triplets in the right hand.

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. It features three vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The piano accompaniment includes triplets and a crescendo marking. The music maintains the same rhythmic and melodic motifs as the first system.

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

piercing the air! Basquish arrows are
Basquish arrows are piercing the air!

piercing the air! Basquish arrows are
Basquish arrows are piercing the air!

piercing the air! piercing the
Basquish arrows are piercing the air!

piercing the air! piercing the
Basquish arrows are piercing the air!

dim.

I Poco meno mosso

foe!—

foe!—

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

foe!— 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*

s *s* *pp*

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.*

