

*Creaciones musicales en las primeras  
producciones cinematográficas: las  
composiciones incidentales de Kurt  
Schindler*

**Matilde Olarte (Universidad de Salamanca)**

**VII Simposio "La creación musical en la banda sonora"  
Oviedo, 13-14/12/2012**

**I+D+i "La canción popular como medio de inspiración"  
(HAR2010-15165)**

# Índice:

- ~~¿Quién es Kurt Schindler?~~
- La música incidental forma parte de su catálogo musical
- *The masque*, primera recepción de su música incidental
- Buscando más música incidental...
- *Nobleza baturra* (1935)

¿Quién es Kurt  
Schindler?



# Principales datos biográficos

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- ❑ 1898-1902: Estudió en las Universidades de Berlín y Munich
- ❑ 1902-1903: “Head of the Orchestra”, Stuttgart Opera House
- ❑ 1903-1904: “Head of the Orchestra”, Würzburg Opera House
- ❑ 1905-1908: “Assistant Conductor”, Metropolitan Opera, NY
- ❑ 1907-35: lector, crítico y editor para G. Schirmer, Inc. Publications (NY)
- ❑ 1909-12: fundador y director del MacDowell Chorus (NY)
- ❑ 1912-26: fundador y director de la Schola Cantorum (NY)
- ❑ 1912-35: “Choir Master”, Temple Emanu-El (NY)
- ❑ 1926: Roxy Theatre (NY)
- ❑ 1927-28: “Conductor”, Musical Forum
- ❑ 1932-33: “Head of Music Department”, Bennington College (Vermont)

# Otros datos...

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- ❑ Conoció a su mujer, una actriz rusa, durante sus trabajos de campo en Odessa, casándose en noviembre de 1916; se murió unos meses más tarde
- ❑ En 1922 fue el Presidente del Festival Musical de Cataluña
- ❑ Entre 1928-1931 viajó a España subvencionado por la Hispanic Society of America (NY), la Casa de las Españas (Columbia University), y el Centro de Estudios Históricos de Madrid
- ❑ Realiza trabajos de campo en Rusia de 1911 a 1916
- ❑ Desde 1919 a 1935 se interesó por las canciones populares de la Península Ibérica:
  - España:
    - \*otoño 1919, verano 1920-1922-1925
    - \*desde otoño 1928 a primavera 1931 (verano 1929 viajes a Marruecos y Francia)
    - \*de julio a diciembre 1932 (octubre en Portugal)
  - Portugal: primavera 1935

La música incidental



forma parte de su

catálogo musical

# Catálogo musical (cfr. *New Grove*)

## Stage:

- ❑ *The Mummer's revel and the masque of the Apple* (B. Talmud, after R. Harris) (1934)

## Songs:

- ❑ Waldmärchen (F. Freiligrath), op.2, 1901, unpubd
- ❑ Sommerliche Fahrt (D. von Liliencron, G. Falke, Freidrich), op.3, 4 songs (1901)
- ❑ Tanz und Andacht (Falke), op.4, 4 songs (1901)
- ❑ 5 songs (O.E. Hartleben, C. Busse, L.H.C. Hölty, C. Brentano), op.5
- ❑ Romance and 3 Satirical Songs (H. Heine), op.6
- ❑ 3 Songs (P. Verlaine), op.7 (1905)
- ❑ 3 Songs (C. Morgenstern, Hartleben), op.8 (1907)
- ❑ Old Swiss Lays (after G. Keller), op.9
- ❑ 3 Songs (J. Keats), op.11 (1908)
- ❑ Paraphrase on 4 Folk-Song Themes as Sung in the Provinces of Novgorod and Voronesh, op.12 (1909)
- ❑ Woman and Cat (Verlaine), op.13
- ❑ 3 Sonnets of Mediaeval Italy (trans. D.G. Rossetti), op.14 (1912)
- ❑ 3 English Songs (O. Wilde, A. Swinburne, G. Meredith), op.15 (1912)
- ❑ 7 other pubd songs; 23 unpubd songs, 1889–1901
- ❑ Other works, all unpubd: 14 chbr works, up to 1900; 10 pf works, 1890–97
- ❑ Principal publishers: Schirmer, Ditson, H.W. Gray

## FOLKSONG EDITIONS

*A Centenary of Russian Song from Glinka to Rachmaninoff* (New York, 1911)

*Songs of the Russian People* (Boston, 1915)

~~*Sixty Russian Folk Songs for One Voice* (New York, 1918-1919)~~

*Bayou Ballads: Twelve Folk Songs from Louisiana (Mind Monroe)* (New York, 1921)

*Folk Music and Poetry of Spain and Portugal* (New York, 1941).

## WRITINGS

- ed.: *The development of opera: from its earliest beginnings to the masterworks of Gluck* (New York, 1913)
- "Boris Godounoff" and the Life of Moussorgsky'; 'Boris Godounoff: a Drama of the Russian People', *North American review*, cxcvii (1913), 1–12, 256–67
- "Introduction to A. Schoenberg: Quartet in D minor, op.7" (New York, 1913)
- ed.: *Masters of Russian song* (New York, 1917)
- 'The Russian Jewish Folk-Song', *Menorah Journal*, iii/3 (New York, 1917), 146–55
- 'Discurs presidencial', *Revista musical catalana*, no.223 (1922), 139–51
- 'Cradle and Cheder Songs of the Eastern Jew', *The Reflex*, iv/2 (Chicago, 1929), 63–7.



*The masque*, recepción  
de su música incidental



## SCHINDLER'S "MASQUE"

A BRITISH "masque," or dance-play, called "A Mummers' Revel and the Masque of the Apple," will be given the afternoons of Dec. 28 and 29 at the Kaufmann Auditorium under the direction of Kurt Schindler, who returned recently to the city after three years' absence in France and Spain.

The libretto, carefully compiled after old British traditions and still surviving quaint folk-customs of Devonshire, was brought to him in Paris by Miss Irene Lewisohn, who has sponsored the musical and choreographic presentations of the Henry Street Settlement. Basing his work on his knowledge of English folk-songs and Elizabethan music for the virginal, Mr. Schindler has endeavored to construct a masque in which the finest specimens of English melody should be set off to produce the illusion of an hour of Shakespearean comedy in an appropriate musical idiom. Yet this masque is far from being a mere medley of old tunes; there is a solid half of it in which the composer gave his imagination free rein, endeavoring, however, to cast it in harmony with the folk-material.

ing activities at Harvard University. The quaint customs accompanying the wassailing of the trees, the exorcism of the apple tree, from which the evil spirits are banned, the children's play of "Cock Robin" and his mock death, the village fiddler telling oracles to the maidens about their future husbands, and many other features are combined to make of this open-air Christmas scene a pendant to the preceding indoor picture.

It is the hope of Schindler and the Neighborhood Playhouse that, aside from any musical value, they may have helped to create a form of artistic entertainment easily within access of the scope of educational institutions, and that this type of "masque" may serve as a step in the movement toward better and more solid scenic offerings than the old type school operetta could provide.

A cast of thirty-five players will have parts. Wolfe Wolfinson, the leader of the Stradivarius Quartet, will play the obligato violin part (the Village Fiddler), while Mr. Schindler himself will officiate at the piano.

To satisfy republican sentiment, the

The first part of the work, "A Mummers' Revel," presents a traditional Christmas celebration in an old manor of the eighteenth century, with the typical mummers, clown, Bessie and boar's-head-bearer, a gay and motley crowd. Nearly all the texts are traditional.

The second picture, "The Masque of the Apple," is based on the still surviving St. Stephen's Day rituals of Devonshire, which, unknown theretofore, were first described fifteen years ago by Professor Rendel Harris of Cambridge, England, well known in America by his long-stand-

ing activities at Harvard University. The quaint customs accompanying the wassailing of the trees, the exorcism of the apple tree, from which the evil spirits are banned, the children's play of "Cock Robin" and his mock death, the village fiddler telling oracles to the maidens about their future husbands, and many other features are combined to make of this open-air Christmas scene a pendant to the preceding indoor picture.

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Buscando más música  
  
incidental ...

# ¿Dónde hemos hecho las búsquedas

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## Bibliotecas:

- ❑ Biblioteca Nacional de España
- ❑ Deutsche Nationalbibliothek
- ❑ Library of Congress
- ❑ Bibliothèque nationale de France

## Catalogos colectivos

- ❑ Catàleg Col·lectiu de les Universitats de Catalunya
- ❑ Catálogo Bibliografico del CSIC
- ❑ Catálogo Colectivo de la Red de Bibliotecas Universitarias (REBIUN)
- ❑ Columbia University Libraries (CLIO)
- ❑ Biblioteca del Orfeón Catalán

# New York Public Library, Schindler' Papers: BOX 18 folder 88-89. Incidental music

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FOLDER 86: **Incidental music** by Kurt Schindler [MAI-13687]

- *b18-f86*: Ceremonia turque. Act IV end: Marche et 1 re entree de ballet, [sf], [1 ms store, 15 pp.a]. Holograph in ink. For solo voices, chorus [STTB] and orchestra. Probably incidental music to Act IV of Le bourgeois gentilhomme by Moliere. Related names and works: Molière

FOLDER 87: **Incidental music** for an unidentified play [MAI-13688]

- *b18-f87*: Unidentified play. Mireille; Chanson de la Grive; Chanson de Magali; Entrance of the little savoyaid; Arlésienne; Airs et danses de Rameau; Marche; Musette et tambourin des Fêtes d'Hebé de Rameau; Fêtes d'Hebe; Castor et Pollux. [sf] [ca. 350pp of mss music in 5 folders]. Chiefly in ink in the hand of KS. For solo voices, chorus [STTB] and orchestra. Probably chiefly arranged by KS from works by Th. Dubois, Gounod, Bizet and Rameau. Includes scores and parts for most numbers. Related names and works: Bizet, George; Dubois, Théodore; Gounod, Charles; Rameau, Jean-Philippe; Schindler, Kurt

Cérémonie liturgique (Ad III. end)  
harpe et 1<sup>re</sup> Euhie de harpes

- 2 Flûtes
- 1.2 Clair
- 1.2 Basson
- Vid. I
- Vid. I<sup>no</sup> A
- B
- Violon
- Bary

Andante (NB. Harpists play only the Repetition)

This system contains the first five staves of the score. The top staff is for Flutes (2 parts), the second for Clarinet (1.2 parts), and the third for Bassoon (1.2 parts). The bottom two staves are for Violins I (Vid. I) and Violins I no. A (Vid. I<sup>no</sup> A). The music is in 3/4 time and begins with a dynamic marking of *f*. The key signature has one sharp (F#).

Very delicate piano, reprise forte

This system contains the next five staves of the score. The top staff is for Flutes (2 parts), the second for Clarinet (1.2 parts), and the third for Bassoon (1.2 parts). The bottom two staves are for Violins I (Vid. I) and Violins I no. B (Vid. I<sup>no</sup> B). The music continues with a dynamic marking of *pp* and a tempo change to *Andante*.

(NB. only Euhie)

This system contains the next five staves of the score. The top staff is for Flutes (2 parts), the second for Clarinet (1.2 parts), and the third for Bassoon (1.2 parts). The bottom two staves are for Violins I (Vid. I) and Violins I no. B (Vid. I<sup>no</sup> B). The music features a key signature change to two sharps (F# and C#).

Violins I p, 2<sup>nd</sup> time

This system contains the final five staves of the score. The top staff is for Flutes (2 parts), the second for Clarinet (1.2 parts), and the third for Bassoon (1.2 parts). The bottom two staves are for Violins I (Vid. I) and Violins I no. B (Vid. I<sup>no</sup> B). The music concludes with a dynamic marking of *p*.

*marche pour la Ceremonie des Turcs* <sup>109</sup>

A handwritten musical score for the first system of the march. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent four staves are in bass clef. The music is a march, characterized by a steady eighth-note rhythm. A red rectangular box highlights the first few measures of the top staff. The page number '109' is written in the upper right corner.

Lully, Jean-Baptiste: Le bourgeois gentilhomme [Comédie-ballet], LWV 43, 5 acts. Libretist. Molière (1622-1673). First Performance 14th/October/1670, Château de Chambord. Royal court of King Louis XIV

A handwritten musical score for the second system of the march. It consists of five staves, continuing the notation from the first system. The music maintains the same rhythmic and melodic patterns. The page number '110' is written at the bottom center of the page.





The year 1912 has been marked both in Paris and London as the two hundredth anniversary of Rousseau's birth; and the Schola Cantorum of New York, after two private performances in December, will publicly pay its debt to the composer, philosopher, and revolutionary, and fittingly close its programme by singing the finale of his best known work in music, "Le Devin du Village." "The Village Soothsayer" was the most popular opera comique in Paris for forty years. Its subject was the same which inspired Mozart's "Bastien and Bastienne." It was composed under the strong impression made upon Rousseau by the success in Paris of the Italian "stagione," presenting such works as Pergolese's "Le Serva Padrona," which made such a hit as to turn the whole balance of public opinion in favor of Italian rather than French music. Rous-

1825. It was translated into English by Dr. Burney, the historian, as "The Cunning Man," and performed at Drury Lane in 1766.

The final divertissement to be performed by the Schola Cantorum comprises the assembly and dance of the young villagers on the public green, the pastoral musette tunes, the lovely final address of the Soothsayer, and the concluding reel of the villagers, to a tune which is yet played by the bells of Geneva in commemoration of Jean-Jacques Rousseau.

The concert will be given at Carnegie Hall on Wednesday evening at 8 o'clock by the entire chorus of the Schola Cantorum under Mr. Schindler's direction, assisted by Anna Case, soprano, of the Metropolitan Opera Company, and Hector Dufranne, bass, of the Chicago-Philadelphia Opera Company.

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*365 West 114th St New York*

MAC DOWELL CHORUS  
108 WEST 55TH ST.

*W. Martin W. Martin*

# THE DEVELOPMENT OF OPERA

From its Earliest Beginnings to the Masterworks of Gluck

A Practical and Entertaining

DEMONSTRATION OF MUSICAL HISTORY

in the form of a

Continuous and Diversified Concert-Program

Edited

FOR THE SCHOLA CANTORUM OF NEW YORK

By

**KURT SCHINDLER**

*The development of opera from its earliest beginnings to the masterworks of Gluck : a practical and entertaining demonstration of musical history in the form of a continuous and diversified concert-program*

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- ❑ ed. for the Schola Cantorum of New York by Kurt Schindler.
- ❑ Musical Score
- ❑ 1 vocal score (3 p.l., 158 p.) ; 28 cm.
- ❑ Published: New York :G. Schirmer ; Boston : Boston Music Co., [c1913]
- ❑ Vocal scores with pianoforte accompaniment.
- ❑ Includes selections from:
- ❑ La pazzia senile / Adriano Banchieri -- Alceste / Chr. W. von Gluck ; Le bourgeois-gentilhomme / Jean-Baptiste Lully ; Ariana ; L'incoronazione di Poppea / Claudio Monteverdi ; Tom Jones ; Ernelinde, Princesse de Norvège / André Danican Philidor -- King Arthur / Henry Purcell -- Hippolyte et Aricie / Jean-Philippe Rameau -- Le devin du village / Jean-Jacques Rousseau -- Il cicalamento delle donne al Cusato / Alessandro Striggio -- Amfiparnasso / Orazio Vecchi.

## Jean-Baptiste Lully

(1632-1687)

## Turkish Ceremony

Humorous Divertissement for Baritone Solo and Chorus from Act IV of

"Le Bourgeois Gentilhomme"

performed in Paris Nov. 23, 1670

Comédie-ballet by J.-B. Molière

arranged for concert use by Kurt Schindler

Moderato

Accomp.

The musical score is arranged in five systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The tempo is marked 'Moderato'. The first system starts with a piano (p) dynamic. The second system starts with a forte (f) dynamic. The third system starts with a piano (p) dynamic. The fourth system starts with a forte (f) dynamic. The fifth system starts with a piano (p) dynamic. The score includes various musical notations such as chords, arpeggios, and trills.



Andantino  
The Muphti (Baritone)

Se ti sa - bir, Ti respon - dir, Se

The first system of the musical score for 'The Muphti'. It features a baritone vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Se ti sa - bir, Ti respon - dir, Se'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

ti sa - bir, Ti respon - - dir, Ti respon -

The second system of the musical score. The vocal line continues with the lyrics 'ti sa - bir, Ti respon - - dir, Ti respon -'. The piano accompaniment continues with the same melodic and harmonic structure.

dir: Se non sa - bir, Ta - zir, ta - zir;

The third system of the musical score. The vocal line begins with the lyrics 'dir: Se non sa - bir, Ta - zir, ta - zir;'. The piano accompaniment continues with the same melodic and harmonic structure.

Se non sa - bir, Ta - zir, ta - zir, ta - zir, ta -

The fourth system of the musical score. The vocal line continues with the lyrics 'Se non sa - bir, Ta - zir, ta - zir, ta - zir, ta -'. The piano accompaniment continues with the same melodic and harmonic structure.

Recit. -  
zir! Dice, Turque, Qui star qui - sta? A - na - ba - ti - sta? A - na - ba - ti - sta?

The fifth system of the musical score, marked 'Recit.' (Recitativo). The vocal line begins with the lyrics 'zir! Dice, Turque, Qui star qui - sta? A - na - ba - ti - sta? A - na - ba - ti - sta?'. The piano accompaniment is minimal, consisting of a few chords in the right hand and a simple bass line in the left hand.

*Nobleza baturra*



(1935)



# *Nobleza baturra* (1935)

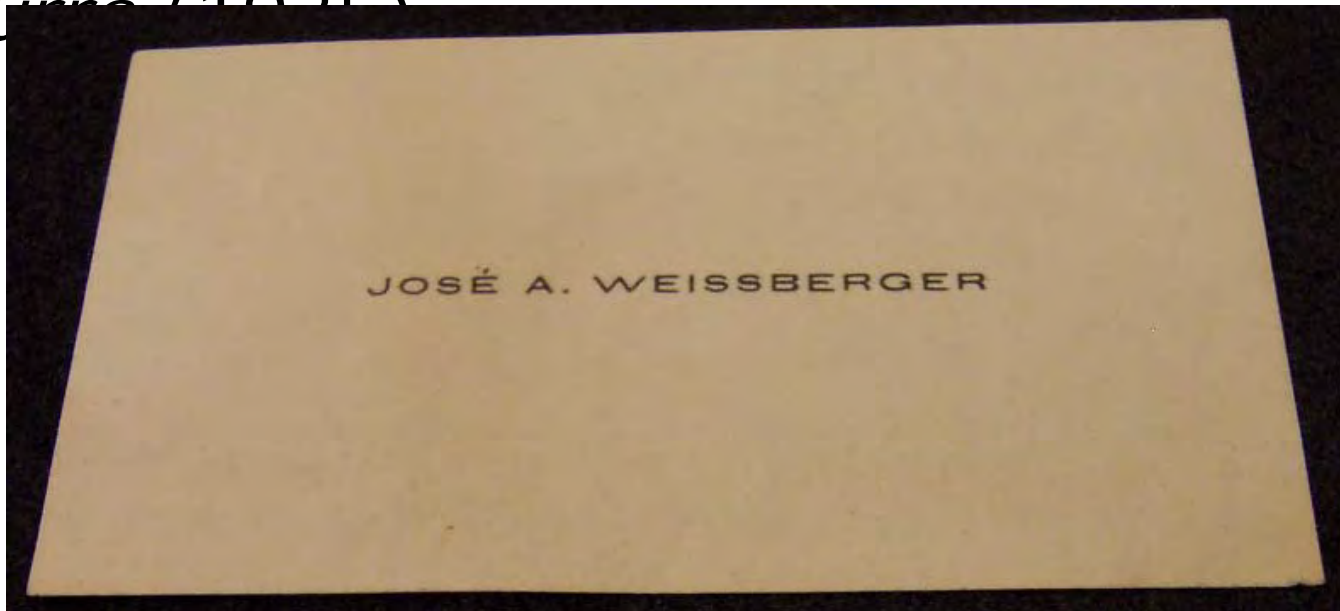
- ❑ Ficha Técnica: Nacionalidad: Española.
- ❑ Producción: CIFESA.
- ❑ Director: Florián Rey.
- ❑ Argumento: la obra teatral de Joaquín Dicenta [hijo].
- ❑ Guión: Florián Rey.
- ❑ Fotografía: Enrique Guerner. /Segundo operador: Tom Kemmenffy./
- ❑ Música: Rafael Martínez, José L. Rivera.
- ❑ Montaje: Eduardo García Maroto. /Ayudante de dirección: Francisco Camacho. /Decorados: José María Torres. /Sonido: Miguel Pereyra, León Lucas de la Peña.
- ❑ Sistema sonido: Tobis Klangfilm.
- ❑ Intérpretes: Imperio Argentina, Miguel Ligeró, Juan de Orduña, José Calle, Manuel Luna, Carmen de Lucio, Pilar Muñoz, Juan Espantaleón, Blanca Pozas.
- ❑ Laboratorios: Madrid Film. /Estudios: CEA. /Metraje: 2.353 metros./ Paso: 35 mm. /Procedimiento: B/N. /Versión: Sonora.
- ❑ Estreno: Cataluña (Barcelona). 7-X-1935. Rialto (Madrid). 11-X-1935. /Duración: 86 min. /Distribución: CIFESA



# ¿Por qué no se le atribuye la autoría de la música de esta película?

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- Sólo hay 2 cartas de Josef A. Weissberger a su hermano Ewald Schidnler donde el confirma el cobro de los derechos de autor de su hermano Kurt por la música de *Nobleza baturova* (1925)



JOSE A. WEISSBERGER

Alameda 28 - Teléfono 20202  
Edificio "FOTOGRAFIA MADRID"  
M A D R I D

Madrid 4 Mai 36.

Lieber Herr Schindler! Ich glaube Ihnen vor einigen Tagen gesehrt zu haben.  
Da ich aber in schweren Verhandlungen stecke u. allerlei Aufträgen habe,  
bin ich nicht sicher, ob nur die Absicht bestand Ihnen zu schreiben.

Was ich sagte, oder sagen wollte, ist Folgendes/ Nobelka Returra. Hierfür  
hat die Rechte die Positivlerin C.I.F.E.S.A Avenida Eduardo Dato 1. Madrid

New Yorker Correspondent weiss nicht ob es sich um Ihren von Ihnen erwarteten  
Brief vom 12. März handelt, der dort sehr unangenehm aufgefallen ist.

Sie haben keine Ahnung davon, wie sich Menschen die Sie nie gesehen haben, noch  
sehen werden auf uneigennützig Weise plagen um aus dem wie Sie sagen  
"gigantischen Nachlasse" etwas herauszuschinden. Noch mehr! Man arbeitet  
daran die M.S. irgendwie zu verwerten, obwohl dieselben, nicht Ihnen  
sondern Alice Beer und Ikle gehören. Kurts Andeknen zuliebe bringen zwei oder  
drei Menschen ihre freie Zeit damit zu Bücher zu ordnen, sich mit dem schwierigen  
gen Verkauf zu beschäftigen. ICH BIN VOELLIG SICHER DASS SIE UNFAEHIG WAEREN

wertatige Opfer zu bringen. Wahrscheinlich ich auch nicht. Höchstwahrscheinlich

Was Sie geschrieben haben, was Anstoss erregt hat weiss ich nicht. Aber es muss  
wohl etwas ebenso taktlos sein, wie meine ebenerfolgte gesperrt gedruckte  
Bemerkung. Sonst waeren diese grundguetigen opfervollen Menschen nicht so  
empfindlich tief verstimmt. Mit sind Sie Nichts schuldig. Mit Newyork verrechnet.

Bedauere sehr, dass es Ihnen nicht gut geht. Mit bestem Grusse

*Wiederholen*  
Es wäre natürlich nicht angebracht wenn Sie in Ihren  
Correspondenz mit H. J. diese Kritikierung zu erwähnen. - Das würde zu  
Nichts führen. - Da man die Briefe

JOSÉ A. WEISSBERGER

Almagro, 25, Teléfono 30.307

Telegramas: WEISSBERGER - MADRID

MADRID

28/4 36

Ihrer Herr Siphuder:

In der Ihre Waren Bf v. 15.

Ich höre dass Sie in Amerika  
hochleben haben, aber nicht,  
dass Ihre Briefe von mir Sie nicht  
mitteilen 12. III unbeantwortet  
bleib. - Allerdings hat der Ton  
einer Ihrer Briefe aus dem erregt  
war es der? Man schlägt sich  
müde um einige Jahre Sie  
brauszuschlagen. - ganze Tage  
Bücher



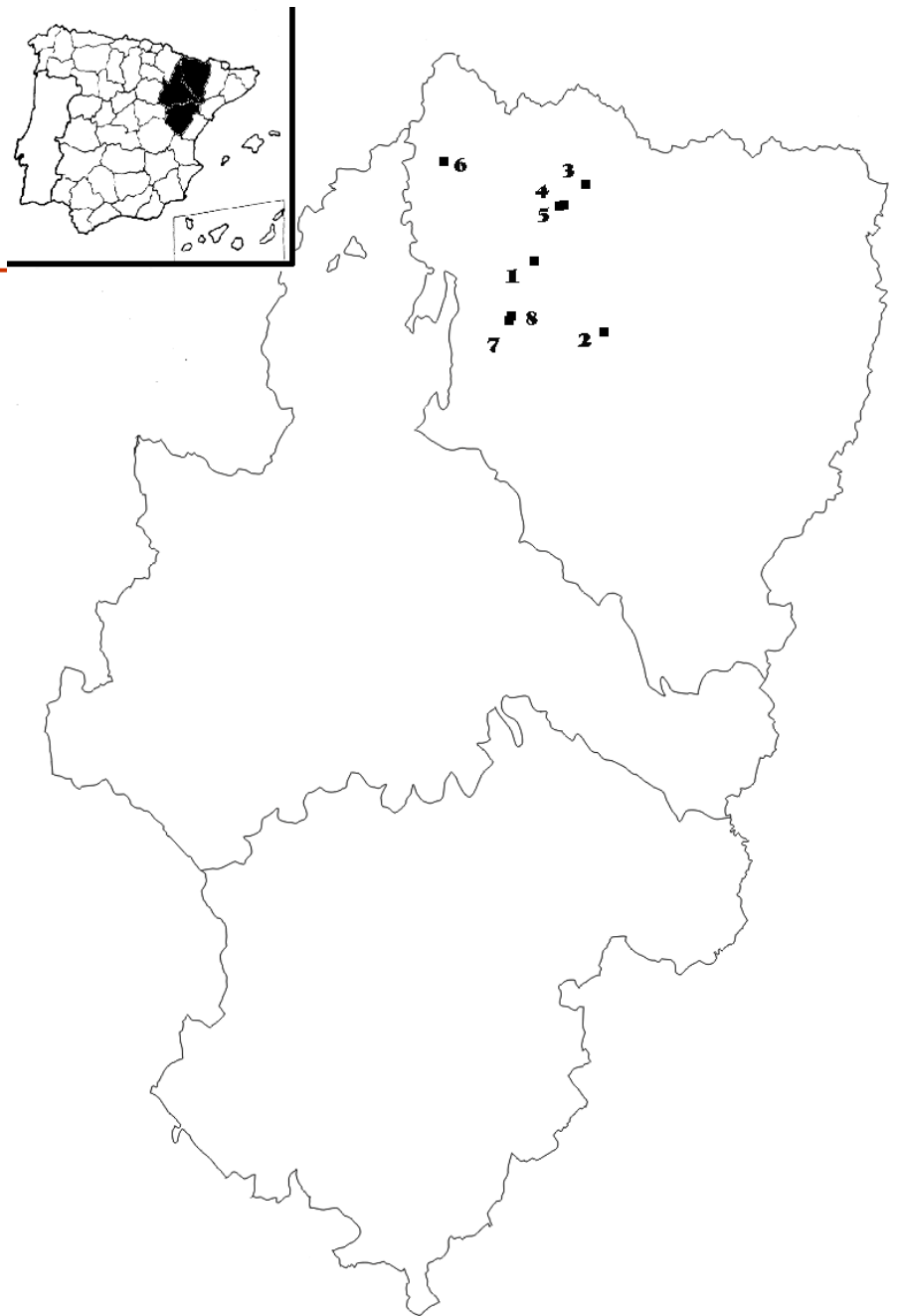
# Es público que su heredero universal fue su hermano Ewald

SCHINDLER, KURT (Nov. 16). Estate, \$5,000. To Ewald Schindler, brother, Al-mangro, 25, Madrid, Spain, one-half estate; Nora Schindler, sister-in-law, same address, one-half net estate; four specific bequests; Charles Ikle, 975 Park Av., and Alice Baldwin Beer, 168 E. 61st St., ex-ecutors, photographs, music and archives relating to decedent's life. The Fifth Avenue Bank of New York, 530 5th Av., ex-ecutor.

## Schindler Estate \$5,549

Kurt Schindler, composer and musical director, founder of the MacDowell Chorus, later known as the Schola Cantorum, left an estate of \$6,743 gross and \$5,549 net when he died on Nov. 16, 1935, the transfer-tax appraisal showed yesterday. Royalties on songs were valued at \$3,020. The principal heirs are his brother and sister-in-law, Ewald and Nora Schindler of Paris.

# Fechas de los trabajo de campo de Kurt Schindler en Aragón



**Primer viaje:** 23 junio – 2 julio

1930

-Riglos

-Jaca

-Huesca

-Santa Cruz de la Serós

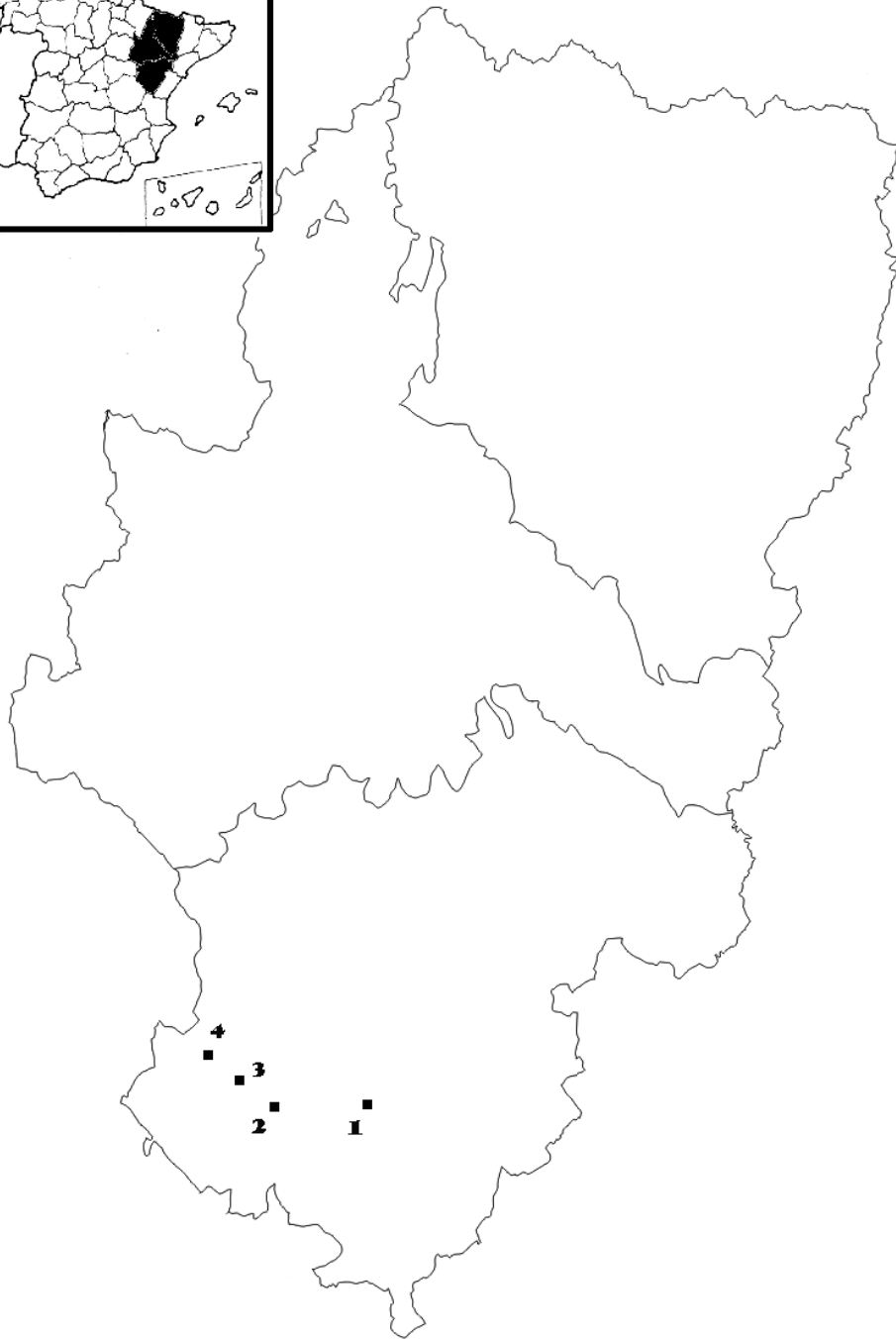
-San Juan de la Peña

-(3) Jaca

-Ansó

-Ayerbe

-Loarre



## 2º viaje: 15 al 21 de julio de 1930

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- Teruel
- Albarracín
- Bronchales
- Orihuela del Tremedal



# 3er viaje: 23-30 septiembre 1930



- 
- Tarazona
  - Ágreda
  - Borobia
  - Calatañazor
  - Burgo de Osma
  - Madrid
  - Calatañazor

# Música en *Nobleza baturra*

---

- Créditos musicales por Rafael Martínez y J. Rivera (trabajaron para Florián Rey varias veces)
- 8 ejemplos de música de tradición oral de Aragón (recogida por Kurt Schindler en sus trabajos de campo en 1930)
  - jota de trabajo
  - jota de estilo
  - jotas de baile
  - jotas de ronda
  - jotas pícaras o satíricas
  - jotas amorosas
  - jotas de temática religiosas
  - Rosario de la Aurora (La Almunia de Doña Godina)

*Dedicated to Vera*  
A MIRACLE OF THE VIRGIN MARY  
(UN MIRAGRE DE LA VIRGEN MARIA)

(A Canticle of Spanish Galicia(XIV Century)

For Two-part Chorus (with Tenor and Bass ad lib.)  
and Organ

English version by  
Deems Taylor and Kurt Schindler

After Francesch Pujol  
by KURT SCHINDLER, Op.19b

Andantino

ORGAN

*pp dolce* *cresc.* *p*

Solenne

SOPRANO

*mp* *mf*

Ma - r - vels un - end - ing On us de - scend - ing, Won - ders por - tend - ing Nev - er to cease!  
Ma - ra - vi - llo - sos et pi - a - do - sos et mi - sui fre - mo - sos mi - ra - gres faz

ALTO

*mp* *mf*

Ma - r - vels un - end - ing On us de - scend - ing, Won - ders por - tend - ing Nev - er to cease!  
Ma - ra - vi - llo - sos et pi - a - do - sos et mi - sui fre - mo - sos mi - ra - gres faz

TENOR (ad lib.)

*mp* *mf*

Ma - r - vels un - end - ing On us de - scend - ing, Won - ders por - tend - ing Nev - er to cease!  
Ma - ra - vi - llo - sos et pi - a - do - sos et mi - sui fre - mo - sos mi - ra - gres faz

BASS (ad lib.)

*mp* *mf*

Ma - r - vels un - end - ing On us de - scend - ing, Won - ders por - tend - ing Nev - er to cease!  
Ma - ra - vi - llo - sos et pi - a - do - sos et mi - sui fre - mo - sos mi - ra - gres faz

Solenne

*mp* *mf*

Gallegan Pronunciation: Maravillosos - Maraviliosos; faz - fah

La música incidental  
que utiliza en  
algunas secuencias  
se identifica con las  
orquestraciones y  
arreglos corales que  
estrenó en sus  
conciertos de la  
Schola Cantorum y  
que se difundieron  
desde 1910 a través  
de las ediciones de  
música popular  
folkórica española en  
la editorial Ditson



Egypt - SaKKāra (Gizeh) p. 109,  
Bartók, Hindemith, Frau Hindemith,  
von Hornbostel,       ?, KS, Wellesz

**Muchas gracias**