

**The bird in his cage = (Txoriñuak kaloian) : Basque folksong for six-part chorus of mixed voices / setting by Norberto Almandoz, San Sebastian ; edited by Kurt Schindler ; English version by Mary Ellis Opdycke and Kurt Schindler.**

Almandoz, Norberto.  
Boston : O. Ditson, c1923.

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# SONGS OF THE SPANISH PROVINCES

*Edited and with Piano Accompaniments*  
by KURT SCHINDLER

## CATALONIA

- DON GALIARDO'S SON (*El Fill de Don Gallardó*)  
Bell Chorus  
No. 13,678 JOSEP SANCHO MARRACO S.A.T.T.B.B. .15
- CAT AND DOG (*La Gata i en Belitre*)  
No. 13,679 FRANCESC PUJOL S.A.T.B. .15
- FUM! FUM! FUM! Jolly Christmas March  
No. 13,680 KURT SCHINDLER S.S.A.A.T.T.B.B. .25
- GOOD FRIDAY MUSIC IN A CATALONIAN CHURCH  
(*Divendres Sant*). Four choruses in fourteen parts (*a cappella*)  
No. 13,681 ANTONI NICOLAU .30
- JOLLY BACHELORS, THE (*Els Fadrinets de Sant Boi*)  
No. 13,682 ANTONI PÉREZ MOYA S.A.T.T.B.B. .15
- NIGHTINGALE OF FRANCE (*Rossinyol de França*)  
No. 13,683 KURT SCHINDLER S.S.A.A.T.T.B.B. .12
- VAGABOND'S SONG, THE (*Canço del Lladre*)  
No. 13,684 JOSEP SANCHO MARRACO S.A.T.B. .15

## BASQUE PROVINCES

- BIRD IN HIS CAGE, THE (*Txorinuak Kaloian*)  
No. 13,685 NORBERTO ALMANDOZ S.A.T.T.B.B. .25
- SONG OF THE CIDER, THE (*Goixian On*). The Flagon  
No. 13,686 NORBERTO ALMANDOZ S.A.T.T.B.B. .25
- MELANCHOLY (*Itiuna*)  
No. 13,687 NORBERTO ALMANDOZ S.A.T.T.B.B. .15
- NIGHTINGALE'S MESSAGE, THE (*Txori Urretxindorra*)  
No. 13,688 JESÚS GURIDI S.A.A.T.T.B.B. .15
- ON THE MOUNTAIN TOPS (*Goico Mendiyan*)  
No. 13,689 JESÚS GURIDI S.A.T.T.B.B. .15

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## THE BASQUE PEOPLE AND THEIR MUSIC

ALONG the inner angle of the Bay of Biscay, on the north and the south of the Western Pyrenees, live the Basque people, a sturdy race of mountaineers and fishermen, settled there since prehistoric times, speaking a language utterly different from that of any other race, and—since no other explanation has as yet been discovered—apparently belonging to the most ancient Celto-Iberic stock of the Hispanic peninsula. Today about one-third of them are French, while the remaining two-thirds form the Spanish provinces of Guipúzcoa (with San Sebastian), Vizcaya (with Bilbao) and part of Navarra. They are a proud race, and their aristocracy feels inferior to none, not even to the Castilians; they are rugged and muscular, and their favorite game, "Jai-Alai" (basketball) is justly famous; and in our times they have become a thriving and prosperous people, owing to the fact that Bilbao is the steel centre of Spain, a veritable little Pittsburgh in Europe, full of bustle and activity and smoke.

Among this little race of scarcely five millions, that speak five dialects of a language that none understands, and in which every phrase is constructed in inverted sense compared to our modern tongues\*—a vast treasure of folk-music has been preserved since time immemorial, tunes ranging from the most emotional melancholy to the wildest rhythms of warlike dances (Zortzikos), from sweet shepherd lays saturated with mountain air to boisterous ditties of merriment and carousing. Since the middle of the last century collectors began to note down these song-treasures, especially Sallaberry, whose book is unfortunately no more on the market—but the first systematic explorer of Basque folklore was Charles Bordes (the founder of the Schola Cantorum of Paris) who applied for and received from the French government a stipend to enable him to do this research work. He had heard in 1885 a Basque singer chanting the "Txoriñuak Kaloian" (which is contained in this publication), and this glorious, deeply inspired melody convinced him of the importance of opening these music treasures to the world. Ever since then the Schola Cantorum of Paris has been fostering the music development of the Basques: both Uzandizaga and Guridi completed their studies there under d'Indy's direction. And more directly the work of the Schola Cantorum of St. Jean de Luz (on the Franco-Spanish frontier), an offshoot of the Paris institution, has had a great bearing on the musical life of the Basques. It is not generally known that Ravel is a French Basque, and we have as yet not heard the songs and piano-works of the Padre José Antonio de San Sebastian, although they are much acclaimed in Spain.

During the last ten years the Basques have become much attached to choral singing. Inspired by the success that Catalonia had achieved in this form of art, which served in the same time as a centre of a sane nationalism, as a kindling fire of idealism, they founded large choral societies in all their cities; among these the most important are the Orfeón Donostiarra of San Sebastian (led by the energetic and enthusiastic Secundino Esnaola) and the Orfeón Bilbaino (conducted by the composer and organist, Jesús Guridi). It is an agreeable duty to offer my thanks thus publicly to both Mr. Esnaola and Guridi for the readiness with which they opened me their archives, allowing me thus to take copies of much hitherto unpublished choral literature.

In listening to the music, we shall not find it as strange and inaccessible as the language. The Celtic strain is clearly felt, a certain kinship to Breton and Welsh melody; but, strangely enough, also a relation to Finnish rhythms and harmonic conception. But this relation of the Basques and Finns is a shrouded mystery, strangely accentuated by the fact that recently anatomists have declared the absolute identity of the skull-formation of both races.

\*Compare Cervantes' Don Quixote, Part I, Chapter 8, for the humorous imitation of the gibberish Spanish spoken by a Basque muleteer.

(Notes about the composer and the song are to be found at the end of the piece.)

## NORBERTO ALMANDÓZ MENDIZÁBAL

AN absolute newcomer among the musicians of Spain is this young priest from San Sebastian, who at the age of twenty-six, was appointed first organist of the Cathedral of Sevilla, and whom I met there just at the time of his appointment, in the home of Don Edoardo Torres, the "maestro de capilla" of the Cathedral, scrutinizingly glancing through pages of Moussorgsky—only to find him again later in San Sebastian, listening to the rehearsals of his own works by the Orfeon. His is a singularly ardent spirit, an austere devotion to the ideal quite out of the ordinary; he is at home in the classical polyphonic music of Victoria and Palestrina, as well as in the latest works of the moderns, be they French or Russian or otherwise. After writing some works of liturgical character, he has lately turned to enriching his racial choral literature by a number of folk-song settings, of which we offer three specimens, which have not been published in Spain as yet. He follows to some extent the path shown by the Catalan composers, Nicolau and Pedrell: but his work is distinguished by an extraordinary richness of polyphony, a great audacity in leading and intertwining the parts which are always vocal—and a refreshing freedom from convention. Having compared his settings with the original tunes in their threadbare harmonization, we confess ourselves amazed at the fertility of an imagination, which unravels and accentuates the hidden beauty of each song as with magic wand.

On our questioning him regarding any biographic details that might interest an American public, this young ascetic priest retorted: "Just say that I was born in 1893 in Astigarrága, province of Guipúzcoa, a little village near San Sebastian, famous for the best cider!"

During the winter 1920–1921, Almandóz was sent by the provincial deputation of his native Guipúzcoa to Paris, in order to finish there his musical studies at the Schola Cantorum. For his journey to Paris he was accompanied by the above-mentioned Padre José Antonio, whose songs are likewise published in this collection. The three choral works of Almandóz were performed for the first time in America, on April 9 and 20, 1920, in New York, by the chorus of the Schola Cantorum, at Carnegie Hall and the Metropolitan Opera House.

### TXORIÑUAK KALOIAN

(*The Bird in His Cage*)

Canción Amatoria (Love-Song) from the Laburdi (French Basque district) harmonized for six-part mixed chorus

#### *Basque Text*

Txorifñuak kaloian, tristerik du kantatzen  
Dia larik an zer jan zer edan,  
Kampua desiratzen. Zeren? Zeren?  
Libertadea zuñien eder den!

#### *Castilian Translation*

El pajarito en su jaula  
Tristemente canta,  
No faltándole allí que comer ni que beber,  
El campo desiderando: porqué? porqué?  
Quan hermosa es la libertad!

#### *English Translation*

The little bird in its cage sings so sadly,  
And yet it has plenty of food and drink.  
It yearns for the fields. Why, O why?  
Because liberty is so beautiful.

#### *French Translation* (J. D. J. Sallaberry)

L'oiselet dans san cage  
Chante tristement;  
Bien qu'il ait là de quoi manger, de quoi boire,  
Il désire d'être dehors, parce que, parce que  
La liberté est chose si belle!

J. D. J. Sallaberry, who published this melody in his "Chants populaires du pays Basque" (Bayonne, 1870), has two more text stanzas, of which the last one especially has become much associated with the tune, so much so that another learned Basque musician, the Rev. Padre Resurrección María Azkue published the song under the title "Barda Amets."

#### *Basque Text*

Verse 2. Kampoko choria  
So 'giok Kaloiani  
Ahal balin bahedi  
Hartarik begir' adi,  
Zeren, zeren  
Libertatia zuñien eder den!

Verse 3. *Barda amets* egin dit  
Maitia ikhusirik:  
Ikhus eta ezin mintza  
Ezta phena handia  
Eta ezin bestia?  
Desiratzen nitke hiltziaz!

#### *French Translation* (Sallaberry)

Oiseau qui est dehors,  
Regarde la cage;  
Si cela t'est possible  
Garde-toi de t'en approcher,  
Parce que, parce que  
La liberté est chose si belle!

Hier soir j'ai rêvé  
Que j'avais vu ma bien-aimée;  
La voir et ne pouvoir lui parler  
N'est-ce pas une grande peine  
Et qui n'a pas sa pareille?  
Je désirerais de mourir!

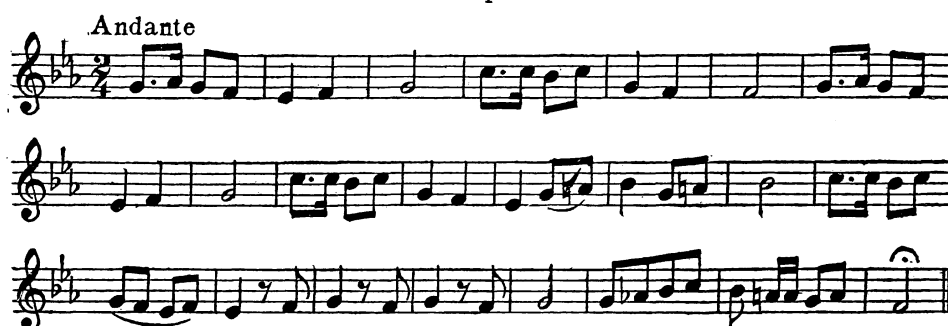
The last lines with their comparison of the little bird in prison and the human heart in the bondage of unhappy love, seem to shed an important light on the symbolic meaning of the melody!

Many variants of the tune have been published, as it is sung differently in the different Basque provinces. We quote the following transcriptions, which have come to our notice:

1. Pascal Lamazou: in "Chants Pyrénéens"
2. Francisque Michel: in "Le Pays Basque"
3. Manterola: in "Cancionero Vasco"
4. Santisteban: in "Canciones Vascas"
5. R. M. Azkue: in "Basque Folksongs" (a lecture, held in Bilbao)
6. Charles Bordes: in "Basque Love-Songs"
7. Julien Tiersot: in "Basque Love-Songs"
8. P. José Antonio: in "Conference on Basque Folk-Music, 1917, Bilbao"

A very interesting comparison and discussion of these variants is given in Francisco Gascue's "Origen de la Música popular Vascongada" (origin of Basque Folk-Music) published in the Revue Internationale des Etudes Basques (Paris, ed. Honoré Champion). The three main specimens are:

I



Gascue calls attention to the admirable co-ordination of text and music. In the same moment when the poem speaks of the longing for liberty, the melody turns to the major key, thus painting a bright vision of freedom.

II. Santisteban



Here the melody is in a major key and in 4-4 rhythm. Gascue says that while it is more homogeneous, more natural and more logical, it has lost on the other hand the charm of the preceding version.

III. Barda Amets (Azkue)





Dedicated to Don Secundino Esnaola, director of  
the Orfeon Donostiarra of San Sebastian

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# THE BIRD IN HIS CAGE (TXORIÑUAK KALOIAN)

BASQUE FOLKSONG

For Six-part Chorus of Mixed Voices

English version by Mary Ellis Opdycke  
and Kurt Schindler

Setting by  
NORBERTO ALMANDOZ  
San Sebastian

Edited by Kurt Schindler

Molto tranquillo e con espressione intima e triste

SOPRANO

ALTO

TENOR I

TENOR II

BASS I

BASS II

PIANO

Molto tranquillo e con espressione intima e triste

(For rehearsal only)  
pp legatissimo

\*) Hum with half-closed lips, sometimes for the effects of swelling the tone vocalizing on the vowel "oo" (u), but never opening the mouth much. This indication refers to all those sections of the piece, where no words are used.



*p* Hark, with-in his cage the bird *V* Sad - ly his song is  
*Txo - ri - ñu - ak ka - lo - ian,* *Tris - te - rik du kan -*

u \_\_\_\_\_

u \_\_\_\_\_

u \_\_\_\_\_

u \_\_\_\_\_

u \_\_\_\_\_

*p* *V*

Basque pronunciation: Txoriñuak - Tcho-rin-new-ak;  
 otherwise enunciate everything as in Latin or Italian

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sing-ing. In the pri-son he is held, No more his flight is  
ta - tzen. Tzo - ri - ñu - ak ka - lo - ian, Tris - te - rik du kan-



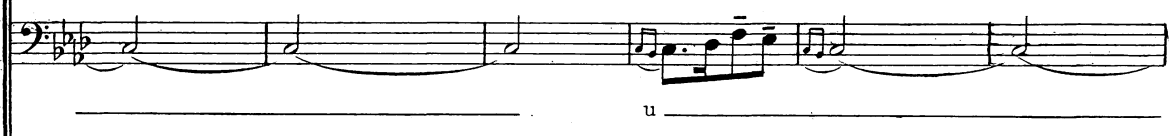
U u



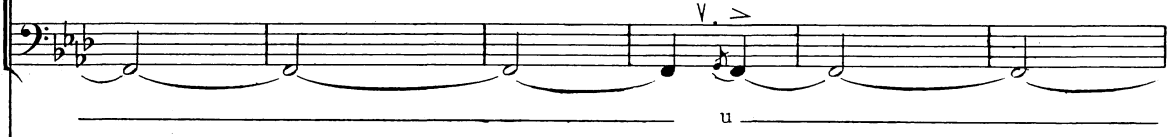
u



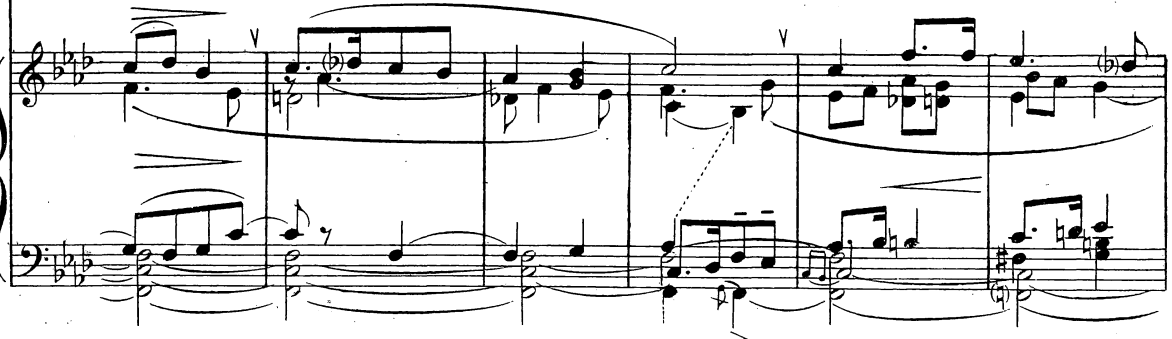
u



u



u



*cresc. poco a poco animando* *rit.*

wing- ing. Yet he lacks no care for his food or his drink. \_\_\_\_\_  
 ta - tzen, di - a la - rik an zer jan zer e - den. \_\_\_\_\_

*cresc. ed animando poco a poco* *rit.*

u \_\_\_\_\_ u \_\_\_\_\_

*cresc. ed animando poco a poco* *rit.*

u \_\_\_\_\_

*pp rit.*

Hark, with -  
 Tso - -

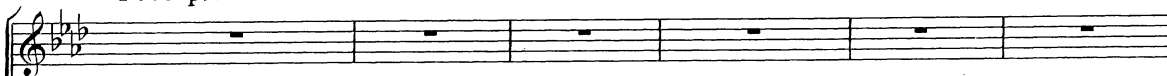
*rit.*

*cresc. poco a poco animando* *rit.*

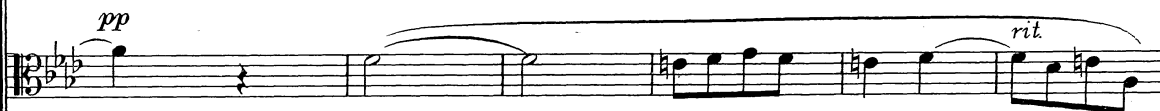
*pp*

*Basque pronunciation:* the letter "z" is spoken like a soft lisped "th"

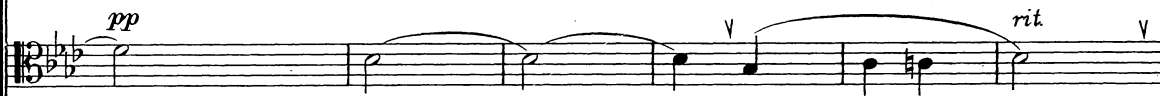
Poco più mosso



Hark, with-in his cage the bird Sad-ly his song is sing-ing.  
Two-ri-nu-ak ka-lo-ian, Tris-te-rik du kan-ta-tzen,



u

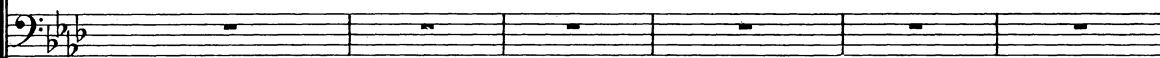


u



in his cage the bird.

ri - - - - - nu - ak



Poco più mosso



riten.

*p* *espressivo*

*pp*



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*a tempo*  
*mf* *cresc.* *f*

O bird! — my bird! So sad-ly sounds his lit-tle  
Tso - ri - ñu - ak, Tris - te - rik du kan - ta -

*a tempo* *cresc.* *f*

Hark in his cage the bird, Sad - ly his song is  
Tso - ri - ñu - ak, Tris - te - rik du kan -

*a tempo* *mf* *f*

Hark, with-in his cage the bird, Sad - ly his song is  
Tso - ri - ñu - ak ka - lo - ian, Tris - te - rik du kan -

*a tempo* *cresc.* *f*

Hark — to the bird, Sad - ly his song is  
Tso - ri - ñu - ak, Tris - te - rik du kan -

*a tempo* *f*

Hark — to the bird, Sad - ly his song is  
Tso - ri - ñu - ak, Tris - te - rik du kan -

*a tempo* *f*

Hark, the bird, — So sad - ly his song is  
Tso - ri - ñu - ak Tris - te - rik du kan -

*a tempo* *mf* *cresc.* *f*

*Marcato* *cresc.* *e* *rit. molto*

song. Yet he lacks no care for his food or his drink.  
*tzen,* *di - a la - rik an zer — jan zer e - dan.*

sing - ing. Yet he lacks no care for his food or his drink.  
*ta - tzen,* *di - a la - rik an zer — jan zer e - dan.*

sing - ing. Yet he lacks no care for food or his drink.  
*ta - tzen,* *di - a la - rik an zer jan zer e - dan.*

sing - ing. Yet he lacks no care for food or his drink. In his  
*ta - tzen,* *di - a la - rik an zer jan zer e - dan. Two -*

sing - ing. Yet he lacks no care for food or his drink.  
*ta - tzen,* *di - a la - rik an zer jan zer e - dan.*

sing - ing. Yet he lacks no care for food or his drink.  
*ta - tzen,* *di - a la - rik an zer jan zer e - dan.*

*Marcato* *cresc.* *e* *rit. molto*

Più mosso

poco ritenuto

subito piano

*pp* (come un eco)

In his pri - son he is held, No more his flight is  
 Txo - ri - ñu - ak ka - lo - ian, Tris - te - rik du kan -

pri - son he is sing - ing.

pri - son he is held, sing - ing. No more his flight is  
 ri - ñu - ak ka - lo - ian, Tris - te - rik du kan -

Hear the bird sing - ing. No more his flight is  
 Txo - ri - ñu - ak, Tris - te - rik du kan -

Hark his sing - ing. No more his flight is  
 Txo - ri - ñu - ak, Tris - te - rik du kan -

Più mosso

poco ritenuto

subito piano

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*a tempo*

*mf animando*

Hark, with-in his cage the bird, Sad - ly his  
Tso - ri - ñu - ak ka - lo - ian, Tris - te - rik

wing - ing. Hark, with-in his cage the bird, Sad - ly his  
ta - tzen, Tso - ri - ñu - ak ka - lo - ian, Tris - te - rik

wing - ing. Hark, the bird in his lit - tle cage Sad - ly his  
ta - tzen, Tso - ri - ñu - ak ka - lo - ian, Tris - te - rik

wing - ing. Hark, how the bird, So sad - ly  
ta - tzen, Tso - ri - ñu - ak, Tris - te - rik

wing - ing. Hark, in his cage the bird sings, Sad - -  
ta - tzen, Tso - ri - ñu - ak ka - lo - ian, Tris - -

*a tempo, animando*

*mf*

*cresc.*

*f*



*molto rit. e cresc.*

song is sing - ing. Yet he lacks no care for his food or his  
 du kan - ta - tzen, di - a la - rik an zer jan zer e -

*molto rit. e cresc.*

— song is sing - ing. Yet he has care for his food and his  
 — du kan - ta - tzen, di - a la - rik an zer jan zer e -

*molto rit. e cresc.*

— song is sing - ing. Yet he has care for his food and his  
 — du kan - ta - tzen, di - a la - rik an zer jan zer e -

*molto rit. e cresc.*

sings — his lit - tle song, Yet he has food and drink.  
 di - a la - rik an zer jan zer e - dan

*molto rit. e cresc.*

- - ly he sings his lit - tle  
 - - te - rik du kan - ta -

*molto rit. e cresc.*

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Più mosso

*ff*

In the pris-on he is held, No more his flight is  
*Txo - ri - ñu - ak ka - lo - ian, Tris - te - rik du kan -*

*(legato)*  
*f*

drink. U u  
 dan.

*legato*  
*f*

drink. U  
 dan.

*ff*

drink in the pris-on he is held. No more his  
 dan. *Txo - ri - ñu - ak ka - lo - ian. Tris - te - rik*

*f*

There in his pris - on sad he  
*Txo - ri - ñu - ak tris - te -*

*f*

song: U u u u u u u u  
 tzen.

Più mosso

*ff*

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wing - ing. Hark, with-in his cage the bird, Sad - ly his  
ta - tzen; tso - ri - nu - ak ka - lo - ian, tris - te - rik

u

u

flight is wing - ing. Hark, with-in his cage the bird,  
du kan - ta - tzen; tso - ri - nu - ak ka - lo - ian,

sings. Sad is his lit - tle song  
rik du kan - ta - tzen

u

song is sing - ing. Yet he lacks no care for his food or his  
 du kan - ta - tzen. Di - a la - rik an zer ——— jan zer e -

Yet he lacks no care for food or for  
 Di - a la - rik an zer jan zer e -

Yet he lacks no care for food or for  
 Di - a la - rik an zer jan zer e -

Sad is his song as he sings. Yet he lacks no care for food or for  
 tris - te - rik du kan - ta - tzen. Di - a la - rik an zer jan zer e -

But ——— yet he lacks no care for food or for  
 Di - a la - rik ——— an zer jan zer e -

u u u Yet he lacks no care for food or for  
 Di - a la - rik an zer jan zer e -

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*molto ritenuto*  
*pp* drink. Oh! for the mea - dows and the fields! He longs. And  
*p* *cresc.*  
*dan.* Kam - pu - a . de - si - ra - tzen, ze - ren? ze -

*molto ritenuto*  
*ppp* drink. Oh! for mea - dows He longs.  
*cresc.*  
*dan.* Kam - pu - a, ze - ren?

*molto ritenuto*  
*ppp* drink. Oh! for mea - dows He longs.  
*cresc.*  
*dan.* Kam - pu - a, ze - ren?

*molto ritenuto*  
*ppp* drink. Oh! for the mea - dows. Oh! He longs.  
*cresc.*  
*dan.* Kam - pu - a, ze - ren?

drink.  
*dan.*

*pp* drink. He longs.  
*cresc.*  
*dan.* ze - ren?

*molto ritenuto*  
*pp* drink. He longs.  
*pp* *p* *cresc.*  
*dan.* ze - ren?

Basque pronunciation: zerén = the-renn

*v f rit molto*

why? So beau - ti - ful is free - dom in the sky.  
 ren? Li - ber - ta - da zui - ñen e - der den!

— And why? Free - dom is fair in the sky.  
 — ze - ren? Zui - ñen e - der e - der den!

— And why? Free - dom is fair in the sky.  
 — ze - ren? Zui - ñen e - der e - der den!

— And why? Free - dom is fair in the sky.  
 — ze - ren? Zui - ñen e - der e - der den!

Free - dom is fair in the sky.  
 Zui - ñen e - der e - der den!

He longs for the sky.  
 Zui - ñen e - der den!

*molto rit*

Basque pronunciation: zuiñen = thoui-nyënn

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Tempo I

*p*

U

*p*

U

*p*

U

*p*

U

*p*

U

*p*

U

u

Tempo I

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