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The  
**SUNKEN CLOISTER**  
BALLADE

from the German of Uhland.

COMPOSED FOR A

**CHORUS OF MIXED VOICES**

*With*

Piano accompaniment

AND RESPECTFULLY DEDICATED TO THE

**N.Y. VOCAL UNION**

BY

**FREDERICK BRANDEIS.**

OP. 63.

10

NEW YORK

Wm. A. POND & CO. 25 UNION SQUARE.

Chicago Music Co 152 State St (Chicago.)

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# THE SUNKEN CLOISTER.

Das versunkene Kloster.

Frederick Brandeis.

Moderato.

Op. 63.

PRELUDIO.

Musical notation for the prelude, featuring a treble and bass clef with piano (p) dynamics.

Musical notation for the baritone solo, featuring a treble and bass clef with mezzo-forte (mf) dynamics.

BARITONE SOLO.  
Andante.

*mf*

A con-vent lies deep sunk - en Be - neath the tranquill  
Ein Klos-ter ist ver - sun - ken Tief in den wil-den

Musical notation for the piano accompaniment, featuring a treble and bass clef.

Musical notation for the baritone solo, featuring a bass clef.

wave;  
See,

The nuns and ho - ly fa - thers, Have found a wa - t'ry  
Die Non-nen sind er - trun - ken Zusamt dem Pa - ter

Musical notation for the piano accompaniment, featuring a treble and bass clef.

CHORUS.

Soprano. *grave!*  
weh!

Alto. *f*

Tenor. *grave!*  
weh!

Bass and Bar. Solo. *f*  
*grave!* A troop of laughing mer-maids Go swimming round and  
weh! Der Ni-xen muntre Schaaren, Sie schwimmen rasch her.

Accomp. *p*

*stentando.*

round, In ev'ry cor-ner peering For what may there be found,  
-bei, Nun einmal zu er-fah-ren, Was in den Mauern sei.

*f* *dim.*

For what may there be found, For what may there be found.  
Was in den Mau-ern sei Was in den Mau-ern sei

*f* *dim.*

For what may there be found, For what may there be found.  
Was in den Mau-ern sei Was in den Mau-ern sei

*f* *dim.* *accel.*

## Allegro.

The splashing Thro' cell and o - pen door, And  
Das plätschert In Kreuzgang und Dor-ment Im

*p*

rabble enters Thro' cell and o - pen door, And  
und das ranschet In Kreuzgang und Dor-ment Im

fill the si - lent clois - ter With life and song once more; *p* The  
 Lo - cu-to-rium lau - schet Der schäkernde Con - vent Das

fill the si - lent clois - ter with life and song once more; *p*  
 Lo - cu-to-rium lau - schet Der schäkernde Con - vent

splashing rabble enters Thro' cell and o - pen door, *f* And  
 plätschert und dar rauschet In Kreuzgang und Dor - ment Am

The splashing rabble enters Thro' cell and o - pen door, *f* And  
 Das plätschert und dar rauschet In Kreuzgang und Dor - ment Am

fill the silent clois-ter With life and song once more, And fill the silent  
Lo - entorium lauschet Der schakernde Convent Im Lo - entorium

fill the silent clois-ter With life and song once more And fill the silent  
Lo - entorium lauschet Der schakernde Con-vent Im Lo - cu-to-rium

clois-ter With life and song once more, *f* The splashing rabble en - ters Thro'  
lauschet Der schakernde Con-vent Das plätschert und dar rauschet In

clois-ter With life and song once more, *f* The splashing rabble en - ters Thro'  
lauschet Der schakernde Convent Das plätschert und dar rauschet In

cell and o - pen door,.....All merr' ly they en - ter Thro' cell and o - pen  
**Kreuzgang und Dor - ment Das plätschert und ranschet In Kreuzgang und Dor -**

cell and o - pen door,.....All merr' ly they en - ter Thro' cell and o - pen  
**Kreuzgang und Dor ment Das plätschert und ranschet In Kreuzgang und Dor -**

door, *f* All merr' ly they en - ter Thro' cell and o - pen door, A  
 - ment Das plätschert und ranschet In Kreuzgang und Dorment Der

door, *f* All merr' ly they en - ter Thro' cell and o - pen door, A  
 - ment Das plätschert und ranschet In Kreuzgang und Dorment Der



troop of mermaids swim round and round, They en - ter thro'  
 ri - xen Schaaren schwimmen her - bei Das plätschert in

troop of mermaids swim round and round, They en - ter thro'  
 ri - xen Schaaren schwimmen her - bei Das plätschert in

*molto cresc.*  
*quasi trombe.*

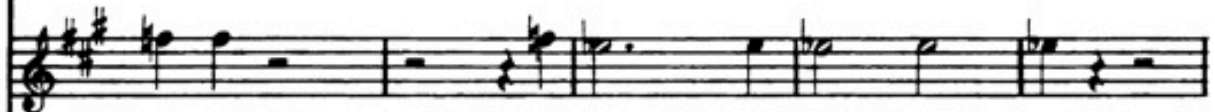
cell and o - pen door, They  
 Kreuz - gang und Dor - ment Das

cell and o - pen door, They  
 Kreuz - gang und Dor - ment Das

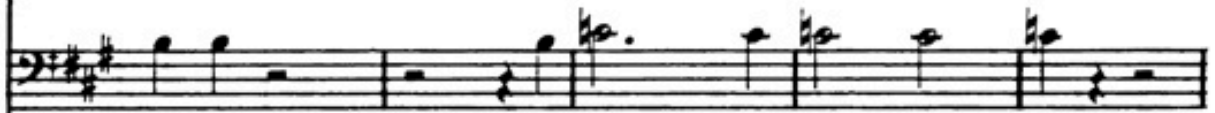
*f*  
*f con strepito.*



en - ter                      Thro' cell      and o - pen      door.  
 ran - schet                      In Kreuz - gang und Dor - ment.



en - ter                      Thro' cell      and o - pen      door.  
 ran - schet                      In Kreuz - gang und Dor - ment.



*sempre ff*

*sfz*      *sfz*      *sfz*

*sempre f*

ORGAN.

ORGAN.

PLANO.

*p*

*f*

*p rall.*

With anthem  
Man hört Ge-

*p rall.*

With  
Man hört Ge-

*p rall.*

With  
Man hört. Ge-

*p rall.*

ORGAN.  
*meno mosso.*

*meno mosso.*

*sforz.*

*molto rall.*

TACET (Piano.)

*loud* ..... *re - sounding,*      *And toll - ing res - per*  
*-sang*      *im Cho - re*      *Und lus - tig Or - gel-*

*an - them re - sound-ing,*      *And toll - ing res - per*  
*-sang*      *Ge im Cho re*      *Und lus - tig Or gel*

*an - them re - sound-ing,*      *And toll - ing res - per*  
*-sang*      *im Cho - re*      *Und lus - tig Or - gel-*

*p*

*bell,*      *With anthem loud - ly*      *re - sound-ing,*      *And*  
*-spiel*      *Man hört Gesang*      *im Cho - re*      *Und*

*bell,*      *With an - them*      *re - sound-ing,*      *And*  
*-spiel*      *Ge - sang*      *im Cho - re*      *Und*

*bell,*      *With an - them*      *re - sound-ing,*      *And*  
*-spiel*      *Ge - sang*      *im Cho - re*      *Und*

toll - ing res - per bell; *f* They try the deep, They try the  
 lus - tig Or - gel - spiel Man hört Ge - sang Man hört Ge -

*f* They try the deep, the  
 Man hört Ge - sang Ge -

toll - ing res - per bell; They try the  
 lus - tig Or - gel - spiel Man hört Ge -

deep, They try the deep, the deep-toned or - gan They try the  
 - sang Man hört Ge - sang Ge - sang im Cho - re Man hört Ge -

deep, They try the deep, the deep-toned or - gan,  
 - sang Man hört Ge - sang Ge - sang im Cho - re

*f* They try the deep, They try  
 Man hört Ge - sang Man hört

*deep, They try the deep, They try the deep, the deep = ton'd*  
 -sang Man hört Ge - sang Man hört Ge - sang Ge - sang im

*They try the deep, the deep, They try the deep, the deep = ton'd*  
 Man hört Gesang Ge - sang Man hört Ge - sang Ge - sang im

*They try the deep, They try the deep, the deep = ton'd*  
 Man hört Ge - sang Man hört Ge - sang Ge - sang im

*They try the deep, They try the deep = ton'd*  
 Man hört Gesang Man hört Ge - sang im

*or-gan, They sing, they ring*  
 Chore Man hört Ge - sang

*or-gan, They sing, they ring*  
 Chore Man hört Ge - sang

*animato.*  
*f*

*They rang in merry humor The solemn res-per*  
 Man hört Gesang und Or - gel-spiel lus-tig Or-gel-

*They ring in merry humor The solemn res-per*  
 Man hört Ge-sang im Cho-re Und lus-tig Or-gel-

*They ring in merry humor The solemn res-per*  
 Man hört Ge-sang im Cho-re Und lus-tig Or-gel-

Omit 8 bars when "Ossia" is used.

*f*

*bell, With an - thems loud re - sound - ing, And*  
 -spiel Das Glück - lein ruft zur Ho - re Wann's

*f*

*bell, With an - thems loud re - sound - ing, And*  
 -spiel Das Glück - lein ruft zur Ho - re Wann's

*f*

\* See page 16 for "Ossia."

3 4 *f* 5 15

deep-ton'd or-gan's swell; They ring with mer-ry  
ih-nen just ge-fiel Das Glöcklein ruft zur

deep-ton'd or-gan's swell; They ring with mer-ry  
ih-nen just ge-fiel Das Glöcklein ruft zur

6 7 8 *p*

hu-mor The sol-enn res-per bell, With  
Ho-ne wann's ih-nen just ge-fiel Man

hu-mor The sol-enn res-per bell, With  
Ho-ne wann's ih-nen just ge-fiel Man



MOSSIA.

1 2 3

*an - thems loud re - sound - ing, And deep - toned or - gans*  
 Glücklein ruft zur Ho - re Wann's ih - nen just ge -

*an - thems loud re - sound - ing, And deep - toned*  
 Glück - lein ruft zur Ho - re Wann's ih - nen just ge -

4 5 6

*swell, They ring in mer - ry hu - - mor The*  
 -fiel Das Glücklein ruft zur Ho - - re Wann's

*or - gan's swell, They ring the sol - - emn*  
 -fiel Das Glücklein ruft zur Ho - - re Wann's

7 8

*sol - emm res - per bell, With an - thems loud re-*  
*ih - nen just ge - fiel Man hört Ge - sang im*

*res - - per bell, With an - thems loud re-*  
*ih - nen just ge - fiel Man hört Ge - sang im*

*sound - ing, And deep = ton'd or - gan suell; They*  
*Cho - re Und lus - tig Or - gel - spiel Das*

*sound - ing, And deep = ton'd or - gan suell; They*  
*Cho - re Und lus - tig Or - gel - spiel Das*

*p*

*p*

ring in mer - ry hu - mor The sol - emn ves - per  
Glück - lein ruft zur Ho - re Wann's ih - nen just ge-

ring in mer - ry hu - mor The sol - emn ves - per  
Glück - lein ruft zur Ho - re Wann's ih - nen just ge-

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature and features a key signature of one flat (B-flat major or D minor).

hüll.....  
-fiel.....

hüll.....  
-fiel.....

hüll.....  
-fiel.....

hüll.....  
-fiel.....

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature and features a key signature of one flat. The lyrics for this system are "hüll....." and "-fiel.....". The piano accompaniment includes a *cresc.* marking and a *p* (piano) dynamic marking.

## Allegro vivo leggiero.

*p*

Sopr.

*But when the moon is shin-ing, They gath-er on the strand, And  
Bei heit-rem Vollmond glanze Lockt sie der grü - ne Strand Zu*

Alto.

*p*

Tenor.

*But when the moon is shin-ing, They gather on the strand, And  
Bei heit-rem Vollmond glanz-ze Lockt sie der grü-ne Strand Zu*

Bass.

*p*

PIANO.

*p*

ORGAN.

*mf*

Swell.

*Ed.*

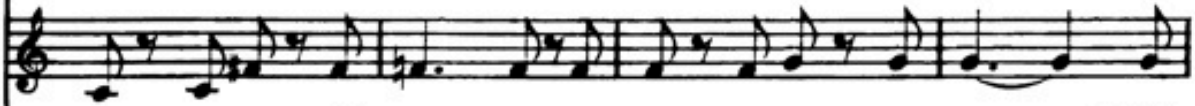
deck'd in sa - ble garments Dance in the glitt' - ring sand, And  
ei - nem Rin - gel - tan - ze In geist - li - chem Ge - wand Zu

deck'd in sa - ble garments Dance in the glitt' - ring sand, And  
ei - nem Rin - gel - tan - ze In geist - li - chem Ge - wand Zu

The musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The piano part includes a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment. The lyrics are written below the vocal staves.



*deck'd in sa - ble garments Dance in the glitt'ring sand;..... But*  
*ei - nem Rin - gel - tan - ze In geist - li - chem Ge - wand Bei*



*deck'd in sa - ble gar - ments Dance in the glitt'ring sand; But*  
*ei - nem Rin - gel - tan - ze In geist - li - chem Ge - wand Bei*



*when the moon is shin - ing* They gath - er on the strand,  
 heit - rem Voll - mond - glan - ze Lockt sie der - grü - ne Strand

*when the moon is shin - ing* They gath - er on the strand,  
 heit - rem Voll - mond - glan - ze Lockt sie der grü - ne Strand

The musical score consists of several systems. The first system contains two vocal staves with lyrics. The second system contains two vocal staves with lyrics. The third system contains a bass line. The fourth system contains a piano accompaniment with two staves. The fifth system contains a piano accompaniment with two staves. The sixth system contains a piano accompaniment with two staves. The seventh system contains a piano accompaniment with two staves. The eighth system contains a piano accompaniment with two staves.

*f*

*in sa - ble garments, Dance in the glitt'ring sand, But*  
*Zu ei - nem Tan - ze In geist - li - chem Ge - wand Bei*

*f*

*in sa - ble gar - ments, Dance in the glitt'ring sand, But*  
*Zu ei - nem 'Tan - ze In geist - li - chem Ge - wand Bei*

*f*



*when the moon is shin - ing* *They*  
 heit - rem Voll - mond - glan - ze *Lockt*

*when the moon is shin - ing* *They*  
 heit - rem Voll - mond - glan - ze *Lockt*

*f*

*f*

- gath - er on the strand, *And*  
 sie der grü - ne Strand Zu

gath - er on the strand, *And*  
 sie der grü - ne Strand Zu

Musical score for piano accompaniment, including grand staff notation (treble and bass clefs) and dynamic markings such as *f*.

deck'd in sa - ble gar - ments, Dance  
ei - nem Rin - gel - tan - ze In

deck'd in sa - ble gar - ments, Dance  
ei - nem Rin - gel - tan - ze In

The musical score consists of two vocal parts and piano accompaniment. The vocal parts are written in treble clef with lyrics. The piano accompaniment is written in treble and bass clefs. The score is divided into four measures by vertical bar lines. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal parts have lyrics that are split across the measures. The first two measures contain the lyrics 'deck'd in sa - ble gar - ments,' and 'ei - nem Rin - gel - tan - ze'. The last two measures contain the lyrics 'Dance' and 'In'. The piano part has a consistent rhythmic accompaniment throughout the piece.

in the glitt' - ring sand,  
gelst - li - - chem Ge - wand

in the glitt' - ring sand, *The*  
gelst - li - - chem Ge - wand *Die*

*f*

*f*



*Long white sails are stream - - ing, The*  
*wels - sen Schlei - er flat - - tern Die*

*marc.*

*black robes come and go, The*  
*schwar - zen Sto - len wehn, Die*

*f*

The image shows a musical score for a song. It consists of several staves. The top two staves are empty. The third staff contains the vocal melody with lyrics in English and German. The fourth staff is empty. The fifth and sixth staves form a piano accompaniment, with the fifth staff having a treble clef and the sixth a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are: *flam - ing tap - ers spark - - le ..... With* and *Ker - zen - flämm - chen knat - - tern Wie*.

*flam - ing tap - ers spark - - le ..... With*  
*Ker - zen - flämm - chen knat - - tern Wie*



*The Die*

*life they seem to glow,*  
*sie im Sprung sich drehn*

*f*

*ff*



*long white rails are stream - ing, The*  
wels - sen Schlei - er flat - tern Die

*f*

The musical score consists of several staves. The top staff is a vocal line with lyrics in English and German. The second staff shows the vocal melody with notes and rests. The third and fourth staves are empty. The fifth and sixth staves form a piano introduction, with the right hand playing a sixteenth-note pattern and the left hand playing chords. The piano introduction is marked with a forte (*f*) dynamic. The seventh and eighth staves are empty.

*black robes come and go, schwar - zen Sto - len wehn, Be - Der*  
*schwar - zen Sto - len wehn, Der*

*f*

*f*

*f*

*f*

*-hind the cliff the gob - lin In shad - or hid - den lies,*  
**Kobold dort im Schut - te Der hoh - len Fel - sen - wand** **Er**

*-hind the cliff the gob - lin In shad - or hid - den lies,* **A**  
**Ko - hold dort im Schut - te Der hoh - len Fel - sen - wand** **Er**

The musical score consists of two vocal staves and a piano accompaniment. The piano part is written in treble and bass clefs. The lyrics are in German and English. The first vocal part is in a higher register, and the second is in a lower register. The piano accompaniment features a mix of chords and melodic lines.

*monk's black cowl he seiz - es, And to the dance he flies, A*  
 nimmt des Pa - ter's Kut - te Die er am U - fer fand Er

*monk's black cowl he seiz - es, And to the dance he flies, A*  
 nimmt des Pa - ter's Kut - te Die er am U - fer fand Er

The musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The score is divided into two systems, each with a vocal staff and a piano accompaniment. The lyrics are in English and German. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal lines are melodic and follow the lyrics.

*monk's black cowl he seiz - es And to the dance he flies,..... To*  
 nimmt des Pa - ter's Kut - te Die er am U - fer fand Die

*monk's black cowl he seiz - es And to the dance he flies,..... To*  
 nimmt des Pa - ter's Kut - te Die er am U - fer fand Die

Musical score for piano accompaniment, featuring a grand staff (treble and bass clefs) and a lower staff with a long melodic line. Dynamics include *f* (forte) and *f* (f).

ter - ri - fy the maid - ens, He comes with shout and glee, To  
Tän - zer - in - nen schreck - end Kommt er zur Mum - me - rei Die

ter - ri - fy the maid - ens, He comes with shout and glee, To  
Tän - zer - in - nen schreck - end Kommt er zur Mum - me - rei Die

*ter - ri - fy the maid - ens, He comes with shout and glee,..... with*  
 Tän - zer - in - nen schreck - end Kommt er zur Mum - me - rel zur

*ter - ri - fy the maid - ens, He comes with shout and glee,..... with*  
 Tän - zer - in - nen schreck - end Kommt er zur Mum - me - rel zur

*accel.*

*accel.*

*accel.*

*accel.*

*accel.*

*accel.*

*shout ..... and glee .....*  
**Mum - - me - rei .....**

*shout ..... and glee .....*  
**Mum - - me - rei .....**

*f*

*f*





*longa. p*

*But they with rap - id mo - tion Dire*  
*Sie a - ber tau - chen neck - - end Hin.*

*longa. p*

*But they with rap - id mo - tion Dire*  
*Sie a - ber tau - chen neck - - end Hin.*

*longa.*

*longa. P*

*longa. P*

*Adagio.*  
*P dolce.*

*P dolce.*

*P dolce.*

*Adagio.*

*P dolce.*

*Adagio.*

*pp*

down be - neath the sea .....  
-ab in die Ab - tel .....

down be - neath the sea ..... *And*  
-ab in die Ab - tel ..... *Sie*

.....

*Andante tranquillo con molto espress (dreamy)*

S. *e*

A. *e*

T.1 *pp*

T.2

*now they once more gath-er With - in the sa - cred*  
*a - ber tau - chen neck-end Hin - ab in die Ab-*

*pp*  
**TACET (Accompaniment.)**

*walls, In sportive wonder gaz - ing On*  
*-tel Nun ein-mal zu er-fah - ren Was*

*In sportive wonder gaz - ing On*  
*Nun ein-mal zu er-fat - ren Was*

*pp*

With an - thens loud re-  
 Man hört Ge - sang im

*pp*

the de - sert - ed halls With an - thens loud re-  
 in den Mau - ern sel Man hört Ge - sang im

*pp*

*pp*

-sounding And deep toned or - gan swell With  
 Cho - re Und lus - tig Or - gel - spiel Das

*pp*

-sounding And deep toned or - gan swell  
 Cho - re Und lus - tig Or - gel - spiel

an - thems loud re - sound - ing, And deep ton'd or - gan  
Glück - lein ruft zur Ho - ne Wann's ih - nen just ge -

*pp*

With an - thems loud resound - ing, deep ton'd or - gan  
Das Glücklein ruft zur Ho - ne Wann's ih - nen ge -

*pp*

*p* *molto rit.*  
swell, They ring in merry hu - mor The  
-fel Das Glücklein Es ruft zur Ho - re Wann's

*p* *molto rit.*

swell, They ring in merry hu - mor The  
-fel Das Glück - lein Es ruft zur Ho - re Wann's

*p* *molto rit.*

*sol - emm res - per bell, The res - per bell.*  
*ih - nen just ge - fiel. ih - nen ge - fiel.*

*sol - emm res - per bell, The res - per bell.*  
*ih - nen just ge - fiel ih - nen ge - fiel.*

*sol - emm res - per bell, The res - per bell.*  
*ih - nen just ge - fiel ih - nen ge - fiel.*

*sol - emm res - per bell, The res - per bell.*  
*ih - nen just ge - fiel ih - nen ge - fiel.*

**ORGAN.**

*p*

**Pedal.**

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with multiple voices and various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has three sharps (F#, C#, G#). The music continues with complex textures and rhythmic patterns, including eighth and sixteenth notes, and rests.

Third system of musical notation, consisting of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has three sharps (F#, C#, G#). The music continues with complex textures and rhythmic patterns, including eighth and sixteenth notes, and rests.

*molto cresc.*

*f con somma passione.*

*molto riten.*

*pp*

*Fine.*