



Ihrer Durchlaucht
 der Prinzessin Elisabeth von Schwarzburg-Sondershausen
 ehrfurchtsvoll zugeeignet.

Schön Ellen.

FAIR ELLEN. BELLE ELLEN.

Ballade von Emanuel Geibel.

(Mit deutschem, englischem und französischem Text.)

Für
 Soli (Sopran und Bariton), gemischten Chor und Orchester
 komponiert von

MAX BRUCH.

OP. 24.

Partitur	n. M. 8, -	Chorstimmen (jede einzelne 50 Pf.)	M. 2, -
Klavierauszug	" 5, -	Orchesterstimmen komplett	n. „ 10, -
Solostimmen	" 1, 50.	Duplierstimmen: VI. I., VII., VIa., Vcll. Bass.	
		je n. 90 Pf.	je n. 60 Pf.

Klavierauszüge ohne Text, arr. von Aug. Horn: zu 2 Händen M. 2, 25, zu 4 Händen M. 4, -

Ausgabe für Soli, Männerchor und Orchester,

arrangiert von Wilh. Schauseil.

Klavierauszug

M. 3, 50.	Chorstimmen (jede einzelne 50 Pf.) ..	M. 2, -
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NB. Partitur, Solostimmen und Orchesterstimmen können nach der Original-Ausgabe für gemischten Chor benutzt werden.

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Leipzig.
 C. F. W. Siegel's Musikalienhandlung (H. Linnemann).

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SCHÖN ELLEN.

Ballade von E. Geibel.

Max Bruch, Op. 24.

Allegro moderato.

2 Flöten.

2 Oboen.

2 Clarinetten in A.

2 Fagotte.

2 Hörner in E.

2 Hörner in D.

2 Trompeten in E.

3 Posaunen.

Pauken in E. H.

Grosse Trommel und Becken.

Violine I.

Violine II.

Bratsche.

Sopran-Solo.

Bariton-Solo.

Sopran.

Alt.

Tenor.

Bass.

Harfe.

Violoncell.

Bass..

CHOR.

Nun gna - de dir
God spare ye in

Allegro moderato.

Fag. **A**

Hörner in E.

Viol. I.

Viol. II.

Brat.

Bar. Solo.

Viole.

Bass.

Gott, du be - la - ger - te Schaar! Was frommt noch, dass ich's ver - schwei - ge? Wir ha - ben nicht län - ger Brod noch Wein; das
mer - cy poor suf - fe - ring band? No use to hi - de - our con - di - tion? We nei - ther have bread nor wine in store, fast

f f p pp p

rit. p

f f p pp p

A *p pp p*

Fag.

Hörner in E.

Pos.

Pauk.

Viol. I.

Viol. II.

Brat.

Viole.

Bass.

Pul - ver geht auf die Nei - ge, und kommt nicht Hül - fe, und kommt sie nicht bald, den wimmeln - den Feind zu be - ste - hen, so sehn wir die
less'ning is our mu - ni - tion. If ear - ly help does not come to our aid, our en - e - my's num bers to fight, - that see that is

p poco cresc. sempre cresc. f pp

p poco cresc. sempre cresc. f pp

p poco cresc. sempre cresc. f pp

p poco cresc. sempre cresc. f pp

p poco cresc. sempre cresc. f pp

p poco cresc. sempre cresc. f pp

p poco cresc. sempre cresc. f pp

p poco cresc. sempre cresc. f pp

B

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The remaining eight staves are instrumental accompaniment. The music is written in a major key and 4/4 time. Dynamic markings include *f*, *sf*, *pp*, and *p*. There are also some performance instructions like *tr.* (trill) and *mf* (mezzo-forte).

The second system continues the musical score with ten staves. It features the same vocal and instrumental parts as the first system. Dynamic markings include *pp*, *sf*, *f*, and *p*. There are also some performance instructions like *tr.* (trill).

Son-ne, die roth dort steigt wohl nim - mer-mehr un - ter - gehn!
 ri-sing in glo - ry there Will see no more set at nicht!

The third system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The remaining eight staves are instrumental accompaniment. The music is written in a major key and 4/4 time. Dynamic markings include *pp*, *sf*, *f*, *pizz.* (pizzicato), and *p*.

Musical score for the first system. It features a piano part in the lower staves and a violin part in the upper staves. The piano part begins with a long note, followed by a series of chords. The violin part has a long note with a *p* dynamic marking, followed by a *poco cresc.* marking.

Musical score for the second system. It includes vocal lines with lyrics and piano accompaniment. The vocal lines are marked with *ten.* and *tr.* (trill) markings. The piano part has a *poco cresc.* marking.

Musical score for the third system. It features a piano part in the lower staves and a violin part in the upper staves. The piano part has a *p* dynamic marking, and the violin part has a *sempre p* marking.

Lord Ed - ward sprach', trüb stan - den um - her die ta - pfern Waf - fen - ge - nos - - sen,
 Thus spoke Lord Edward, and *sempre p* si lent - ly round his gal - lant camrades were stan - - ding,
 Lord Ed - ward sprach', trüb stan - den um - her die ta - pfern Waf - fen - ge - nos - - sen,
 Thus spoke Lord Edward, and si lent - ly round his gal - lant camrades were stan - - ding,

Musical score for the fourth system. It includes piano and violin parts. The piano part has a *p* dynamic marking, and the violin part has an *arco* marking. Both parts end with a *poco cresc.* marking.

p *poco*

dolce *poco* *p*

dolce *poco*

p dolce *poco*

dolce *poco* *pp*

dolce *poco* *pp*

dolce *poco* *pp*

dolce *p* *pp*

Schön El - - len lehnt an des Feld - stücks Rad vom bun - ten Plaid um - flos - sen, sie starrt hin - aus in die lee - re
 Fair El - - len leant on a field - piece wheel, her eyes straight on - ward ben - ding, She gazed right out in the va - cant

dolce *p* *pp*

Schön El - - len lehnt vom bun - ten Plaid um - flos - sen, sie starrt hin -
 Fair El - - len leant, her eyes straight on - ward ben - ding, She gazed right

dolce *p* *pp*

Schön El - - len lehnt vom bun - ten Plaid um - flos - sen, sie starrt hin -
 Fair El - - len leant her eyes straight on - ward ben - ding, She gazed right

dolce *poco* *pp*

Sie starrt hin -
 She gazed right

stringendo

Musical score for the first system, featuring piano and string parts. The piano part includes dynamic markings *p*, *pp*, and *cresc.*. The string parts also feature *cresc.* markings.

stringendo

cresc.

Musical score for the second system, featuring piano and string parts. The piano part includes dynamic markings *pp* and *cresc.*. The string parts also feature *cresc.* markings.

stringendo

Musical score for the third system, featuring piano and string parts. The piano part includes dynamic markings *p* and *cresc.*. The string parts also feature *cresc.* markings.

stringendo
cresc.

3

Luft, als ob ein Zauber sie bann - te, da plötzlich fährt sie em - por wie im Traum, ihr dunk - les Au - ge
 air, as if by magic quite chil - led, when all at once she a - waked from her dream, her eyes with ar - dour

aus in die lee - re Luft, als ob ein Zau - ber sie bann - te, da plötzlich fährt sie em - por wie im Traum, ihr dunk - les Au - ge
 out in the va - cant air, as if by mag - ic quite chil - led, when all at once she a - waked from her dream, her eyes with ar - dour

aus in die lee - re Luft, als ob ein Zau - ber sie bann - te, da plötzlich fährt sie em - por wie im Traum, ihr dunk - les Au - ge
 out in the va - cant air, as if by mag - ic quite chil - led, when all at once she a - waked from her dream, her eyes with ar - dour

aus in die lee - re Luft, als ob ein Zau - ber sie bann - te, da plötzlich fährt sie em - por wie im Traum, ihr dunk - les Au - ge
 out in the va - cant air, as if by mag - ic quite chil - led, when all at once she a - waked from her dream, her eyes with ar - dour

stringendo

Sp
arco

cresc.

Sp stringendo

cresc.

Vivace ma non troppo.

(Alla marcia.)

a tempo

Recit.

Recit.

Recit.

a tempo

Recit.

f Recit.

a tempo

Recit.

Recit. *in grosser Erregung*

Nun schaut ihr Brüder, nun schaut vom Thurm, und habt ihr nichts ver - nom - men?
 Look out oh brothers, look out from high! And heard you not some hum - ming?

Mir dünkt ich hö - re ganz
 Me thinks I hear in the

Recit.

a tempo

Recit.

Recit.

a tempo

Recit.

sf Recit.

Recit.

Fac. *a tempo* **C** *sempre pp*

Hörner. *pp* *tranne* *sempre pp*

Tromm. u. Beck. *pp* *sempre pp*

Viol. I. *pp* *pizz.* *pp*

Viol. II. *f* *a tempo* *f* *pizz.*

Brat. *f* *pizz.* *f* *arco marcato ma sempre p*

Sop. Solo. *f* *a tempo* *f*

fern den Marsch, den Marsch die Campbells kommen! Ich hö - - re die gro - sse Trommel
dis tance far the march: the Campbells are coming! *arco* *pizz.* *Im cat - - ching the hol - low sound of*

Bass. *f* *pizz.* *f* *sempre pp*

pp *a tempo* *f* **C** *sempre pp*

sempre staccato *sempre pp*

pp *pp* *pp*

cresc. *molto espress.* *p*

dumpf, — ich hö - re des Pibrochs Wei - - se. „wie könnt' ich ver - ges - sen der al - - ten Treu“ — so
drums. — In hearing the Pib-rocks play - - ing; "How could I be mind - less of an - - cient faith?" — such

cresc. *cresc.* *p*

pp

pp

pp
Pauk. *pp*

cresc.
pp

spielt in den Win - den es lei - - - se; „wie könnt' ich ver - ges - - sen der al - - ten
soft - ly the gales are con - vey - - - ing. „How could I be mind - - less of an - - cient

morendo
pp morendo
morendo

pp
pp
pizz.
pizz.
morendo
morendo
p

Treu“ so spielt es fern und lei - se:
faith?“ such soft - ly the gales are con - vey - - - ing!

Bariton-Solo, *f*

arco
pp
morendo
morendo

Ach

Oh

D Tempo I. (Allegro moderato.)

Fl. ob. *f* *p*

Cl. *f* *p*

Fag. *f* *p*

Hörn. *f* *p*

Viol. I. *f* *p* *arco*

Viol. II. *sp* *arco*

Br. *sp*

Baß Solo. *p*

Mäd-chen, was re - dest du Traum und Trug! Vom Thurm ist nichts zu
 mai - den thy fan - cy de - ludes thy ear! There's noth - ing we can

Viola. *arco*

Bass. *arco*

D Tempo I. (Allegro moderato.)

p *cresc.* *f* *p* *cresc.*

p *cresc.* *f* *p* *cresc.*

p *cresc.* *f* *p* *cresc.*

p *cresc.* *f* *p* *cresc.*

p *cresc.* *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

schon als blau e Luft und gel ber Sand und
 so, but blau e air and gel ber sand and

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

fern, und fern des Rohr - fels We - - hen; und
 für and für the reed - - fields wa - - ring; and

fern des Rohr - fels We - - hen!
 für the reed - - fields sea!

Hob. **E**

Fag. *pp*

Hörn. in D.

Pos. *pp*

Viol. I. *pp*

Viol. II. *ppp*

Brat. *ppp*

Sop. *ppp*

Alt. *pp*

Viola. *pp*

Bass. *pp*

E

Hob.

Fag. *cresc.*

Pos. *cresc.*

Viol. I. *cresc.*

Viol. II. *cresc.*

Br. *cresc.*

Sop. *cresc.*

Alt. *cresc.* *CHOR.* *And die*

Ten. *mf* *cresc.* *And the*

Bass. *mf* *cresc.* *And the*

Viola. *mf* *cresc.* *And the*

Bass. *mf* *cresc.* *And the*

cresc.

The musical score consists of several systems of staves. The top system includes staves for strings and woodwinds, with dynamic markings such as *mf*, *molto cresc.*, and *f*. The middle system continues the instrumental parts, with *molto cresc.* markings. The bottom system features a vocal line with lyrics in German and English, accompanied by piano accompaniment. The lyrics are:

gann sich zu nei - gen, Sie lu - den die

men - ced des - cen - ding, They loa - ded their

gann sich zu nei - gen, Sie lu - den die

höht und die Son - ne be - gann sich zu nei - gen, They loa - ded their

height and the sun com - men - ced des - cen - ding,

The score concludes with dynamic markings *mf*, *f*, and *p*.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *sf*, *mf*, *p*, *ten.*, and *pp*. The violin part includes *rit.*

Musical score for the second system, continuing the piano and violin parts. The piano part includes dynamic markings such as *mf*, *p*, *ten.*, and *pp*. The violin part includes *rit.*

Musical score for the third system, including vocal lines with German and English lyrics. The piano part includes dynamic markings such as *mf*, *morendo*, *pp*, and *rit.*

Stü - cke zum letz - ten Mal, sie drückten die Hand sich mit Schweigen.
 pie - ces the ce - ry last time, shook hands, and kept si - lent - ly stan - ding.

Stü - cke zum letz - ten Mal, sie drückten die Hand sich mit Schweigen.
 pie - ces the ce - ry last time, shook hands, and kept si - lent - ly stan - ding.

Musical score for the fourth system, featuring piano and violin parts. The piano part includes dynamic markings such as *p*, *mf*, *ten.*, and *pp*. The violin part includes *rit.*

Allegro vivace.

First system of musical notation. It includes piano (p) and violin parts. Dynamic markings include *p*, *cresc.*, and *f*. There are also some numerical markings above the staff, possibly indicating fingerings or bowings.

Second system of musical notation. It includes piano (p) and violin parts. Dynamic markings include *sp*, *molto cresc.*, and *ff-p*. The piano part features a series of chords.

Vocal score system with German and English lyrics. The German lyrics are: "Schön El - len startt in die lee - re Luft, ihr dunkles Ge - sicht war er - glommen,". The English lyrics are: "Fair El - len gazed in the va - cant air, her face in ex - citement was glowing,". Dynamic markings include *cresc.* and *p*.

Third system of musical notation. It includes piano (p) and violin parts. Dynamic markings include *sp*, *molto cresc.*, and *ff-p*.

Allegro vivace.

G

sempre pp

mf cresc.

mf cresc.

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

p

2. trem.

sempre pp

trem.

sempre pp

un poco marc. marcato

hab's euch ge-sagt und ich sag's aufs Neu, ich hör's, ich hör's, die Camp-bells kommen! Ich
 told you be-fore and I say a-gain, I hear, I hear them on-ward growing. I've

p

kommen.

p

glorioso.

pizz.

pizz.

The musical score consists of multiple staves. The top section includes piano accompaniment with various dynamics such as *p*, *pp*, and *f*. The middle section features a vocal line with lyrics in German and English. The bottom section continues with piano accompaniment.

Lyrics:

habs euch ge-sagt und ich sag's auf's Neu, ich hör's, ich hör's die Campbells kommen! Ich
 told you be-fore and I say a-gain I hear, I hear them on-ward grooming. I

The first system of the musical score consists of six staves. The top two staves are vocal lines. The bottom four staves are for piano accompaniment. Dynamic markings include *pp* (pianissimo) and *sf* (sforzando). The piano part features a rhythmic pattern with eighth notes and sixteenth notes.

The second system of the musical score consists of six staves. The top two staves are vocal lines. The bottom four staves are for piano accompaniment. Dynamic markings include *sempre pp* (pianissimo) and *marcato e cresc.* (marked and crescendo). The piano part features a rhythmic pattern with eighth notes and sixteenth notes.

h \ddot{u} - re den dum - pfen Trom - mel - schlag zum gel - len den Pi - broch - to - ne, ich h \ddot{u} - re den sch \ddot{u} - tern - den Schritt auf dem
hear - the drums deep hol - low sound - I hear the Pi - broch's gel - ting, I'm touched by the sound of the steps on the

The third system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four staves are for piano accompaniment. These staves are mostly empty, indicating a rest or a break in the music.

The fourth system of the musical score consists of six staves. The top two staves are vocal lines. The bottom four staves are for piano accompaniment. Dynamic markings include *pp* (pianissimo) and *sf* (sforzando). The piano part features a rhythmic pattern with eighth notes and sixteenth notes.

Allegro con fuoco.

The musical score is arranged in a standard orchestral format. It includes staves for the first and second violins, violas, first and second violas, first and second cellos, first and second double basses, and a vocal line. The tempo is marked 'Allegro con fuoco'. The key signature has two flats. The score contains various dynamic markings: *cresc.* (crescendo), *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *f* (forte). Performance instructions include *arco* (arco) and *con dolore* (with pain). The vocal line features German lyrics: 'Grund, den Schritt der Ba-tail-lo ne! ground, I mark their num-bers swel-ling.' and 'Ach Mäd-chen, wir spä-hen und Oh mai-den, we-tis-ten auf'.

Fl.
Hh.
Cl.
Fag.
Hörner.
Tromp.
Viol. I.
Viol. II.
Bratsche.
Barit. Solist.

spä - - hen umsonst, und schon bricht ein das Ver - - den, der Feind, schon legt er die
 Vell. u. Bass. tis - - ten in rain, our doom is fast on us gai - - ning; the foe pre-pares for the

non legato
cresc.
f
ff
p
cresc.
f

colla parte rit.
colla parte rit.
colla parte rit.
colla parte rit.
colla parte rit.
colla parte rit.
colla parte rit.

Lei - - tern au, nun gilt's mit Eh - - ren zu ster - - ben!
 in - - stant sturm, Let's die then with out com plai - - ning!

cresc.
f
ff
p
cresc.
f
ff
p
cresc.
f
ff
p

H Poco meno vivo.

Hörner in F.
 Tromp.
 Fl.
 Cl.
 Fag.
 Hörner in D.
 Tromp.
 Violen.
 Bass.

tranquillo
p
espress.
espress.
espress.
pp
sf
p
pp
arco
pp
pp
pp
p
pp
pp
p
pp
pp
p
pp
p
pp
p
pp

Fahrt wohl denn, Weib und Kind daheim, und ihr Hochlandsseen und
 Fare well then wife and child at home, and ye mountain lakes and will

Hai - - - den! Weib - - - und Kind daheim, und ihr Hochlandsseen und
 her - - - ther! wife - - - and child at home, and ye mountain lakes and will

arco
arco
arco
arco

Hob.

Cl.

Fag.

Hörn. in E.

Hörn. in D.

Hai - - - den!
hea - - - ther!

Fahrt
fare

wohl
well

denn,
then,

ihr
ye

cresc. *fp* *cresc.*

p *cresc.* *fp* *cresc.*

p *cresc.* *fp* *cresc.*

Fl.

Hob.

Cl.

Fag.

Hörn.

SOLO

Hoch - lands - see - en und Hai - - - den,
moun - tain lakes and wild hea - - - ther!

fahrt
fare

wohl
well

denn!
then!

Fahrt
fare

cresc. *mf* *p* *cresc.*

f *f* *f* *p* *cresc.*

f *f* *f* *p* *cresc.*

fp *p* *cresc.*

cresc. *p* *cresc.*

cresc. *p* *cresc.*

Fl. *Allegro.*

Hob. *p* *sp* *cresc.* *f rit.*

Clar. *p* *sp* *cresc.* *f rit.*

Fag. *p* *sp* *cresc.* *f rit.*

Hör. *p* *sp* *p* *f rit.*

Tromp. *p* *sp* *p* *f rit.*

Viol. I. *p* *sp* *cresc.* *f rit.*

Viol. II. *p* *sp* *cresc.* *f rit.*

Brat. *sp* *cresc.* *f rit.*

Bar. Solo *cresc. molto espress.* *sp* *cresc.* *f rit.* *Allegro.*

wohl denn Weib und Kind da-heim und ihr Hoch-lands-see-en und Hai-den! Und
 well then wife and child at home, and ye moun-tain lakes and wild hea-ther! And

Viola. *p* *sp* *cresc.* *f rit.*

Bass. *p* *sp* *cresc.* *f rit.* *Allegro*

Hör. III. u. IV. *Recit.* in C.

Pauk. in Es.

ff *Recit.*

ff *Recit.*

ff *Recit.*

ff *Recit.*

ff *Recit.*

ff *Recit.*

ff *Recit.*

ff *Recit.*

ff *Recit.*

nun. Ka-me-ra-den, gebt Feu-er mit Gott, und die Schwer-ter her-vor aus den Schei-
 now, dear comrades, let's fire at once, take the swords out and pe-rish to ge-

5794 *Recit.*