

SCHIRMER'S EDITION

FAIR ELLEN

A BALLAD

for

Soprano and Baritone Solos
and Chorus

MUSIC BY

Max Bruch.

Price net. ~~50¢~~

NEW-YORK. G. SCHIRMER.

r

FAIR ELLEN.

(Schön Ellen.)

Sopr. & Baritone Solo & Chorus.

MAX BRUCH.

Allegro moderato.

SOPRANO
SOLO.

BARITONE
SOLO.

PIANO.

Musical score for Soprano, Baritone, and Piano. The piano part features a complex accompaniment with dynamic markings like *f*, *sf*, and *p*.

May God in his mer - cy be good to us
 Von gun - de dir Gott, du be - lu - ger - te

cresc. *fp* *p*

now, What boots it to shrink from dy - ing? No bread to sustain us the
 Schaa! Was fromt noch, dass ich's ver schwei-ge? Wir ha - ben nicht län - ger

rit. *p* *pp*

long day through, no shot to the foe - men re - ply - ing: But
 Brod noch Wein, das Pul - - ver geht auf die Nei - ge, und

cresc.

pray for res - cue and that — right soon, to come to our lea - guer'd
 kommt nicht Hül - fe, und kommt sie nicht bald, den wim - meln - den Feind zu be -

poco cresc. *sempre cresc.*

tow - er; though yon - der the morning be low²ring red, there Death—
 ste - hen, so sch'n wir die Sou - ne, die roth dort steigt, wohl nim -

f *pp* *pp*

— in the sun - set hour."
 mermehr un - ter - geh'n!

f *f* *f* *f* *p* *ten.*

SOPRANO.

ALTO.

CHOR. TENOR. *p* *sempre p*

BASS. *p* *sempre p*

Lord Ed - ward spoke; down - hearted and sad his gal - lant
 Lord Ed - ward sprach, trüb' stan - den um - her die ta - pfern

ten. *tr* ten. ten. ten. ten. ten. ten.

dolce.

Fair El - len leant on a can - non
 Schön El - len lehnt an des Feldstüel

dolce.

Fair El - - - len
 Schön El - - - len

p

ve - terans stay - ed; Fair El - - - len
 Waf - fen - ge - nos - sen, Schön El - - - len

ve - terans stay - ed;
 Waf - fen - ge - nos - sen,

ten. ten. ten. *dolce.*

p *poco cresc.* *p*

p near, in tar - tan plaid ar - ray - ed. *pp* There's e'en a
Rad vom bun - ten Plaid um - flos - sen, sie starrt hin -

p leant in tar - tan plaid ar - ray - ed.
lehnt vom bun - ten Plaid um - flos - sen,

p leant in tar - tan plaid ar - ray - ed.
lehnt vom bun - ten Plaid um - flos - sen,

pp

spell on the bon - ny face, the lost look hea - ven - ward
aus in die lee - re Luft, als ob ein Zau - ber sie

pp There's e'en a spell on the bon - ny face the
sie starrt hin - aus in die lee - re Luft, als

pp There's e'en a spell on the bon - ny face the
sie starrt hin - aus in die lee - re Luft, als

pp There's e'en a spell on the bon - ny face the
sie starrt hin - aus in die lee - re Luft, als

p

cresc. e stringendo

turn - - ing and straight - way like - to a
 bann - - te, und plötz - lich fährt sie em -

cresc. e stringendo

lost look hea - ven - ward turn - ing and straight - way like - to a
 ob ein Zau - ber sie bann - te und plötz - lich fährt sie em -

cresc. e stringendo

lost look hea - ven - ward turn - ing and straight - way like - to a
 ob ein Zau - ber sie bann - te und plötz - lich fährt sie em -

cresc. e stringendo

lost look hea - ven - ward turn - ing and straight - way like - to a
 ob ein Zau - ber sie bann - te und plötz - lich fährt sie em -

p
stringendo

fp

wraith she rose her eyne all dark - some burn - ing.
 por wie im Traum, ihr dunk - les Au - ge brann - te.

wraith she rose her eyne all dark - some burn - ing.
 por wie im Traum, ihr dunk - les Au - ge brann - te.

wraith she rose her eyne all dark - some burn - ing.
 por wie im Traum, ihr dunk - les Au - ge brann - te.

wraith she rose her eyne all dark - some burn - ing.
 por wie im Traum, ihr dunk - les Au - ge brann - te.

- - *cresc.*

Recit.
SOPR. SOLO.

molto agitato.

p *rit.* *Allegro.*
(*alla Marcia.*)

“Oh haste ye, haste to the ram - part high, look out i' the mis - ty gloaming.
Nun schaut ihr Brü - der, nun schaut vom Thurm, und habt ihr nichts ver - nom - men?”

fp *tremolo.* *rit.* *ten. ten.* *pp*

Recit. *cresc.*

Me thought I heard in the distance far the march, the Campbells
Mir düncht ich hö - re ganz fern den Marsch, den Marsch: die Campbells

ten. ten. *pp trem.* *p*

a tempo.

coming.
kommen. Oh list — to the
Ich hö - - re die

dolce p *sempre pp ma marc.*

sempre pp e staccato.

roll - ing sound of drums, — the Pi - broch I hear them play - - -
gro - sse Trom - mel dumpf, — ich hö - re des Pi - brochs Wei - - -

molto espress.

ing, "We come for the sake of our old - - - en
se, „Wie könnt' ich ver - ges - - sen der al - - - ten

sempre pp

troth? Oh list what the breez - es are say - - - ing. "We
Treu so spielt in den Win - den es lei - - - se, „wie

p *pp*

cresc.

come for the sake of our old - - - en troth? the winds are
könn' ich ver - ges - sen der al - - - ten *Treu* so spielt es

morendo. *p*

soft - - ly say - - - ing."
fern und lei - - - se!

BARITONE SOLO. *f* *#*

Ah
o

morendo. *pp*

maid-en, I ween thou art sore dis-traught,
 Mäd-chen, was re-dest du Traum und Trug!

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. Dynamics include *f* (forte) and *p* (piano). The piano part includes triplets and slurs.

nought hast thou seen or heard save deep blue
 Vom Thurm ist nichts zu seh'n als blau - - e

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The piano accompaniment features a *cresc. legato.* marking. The piano part includes slurs and triplets.

sky— and — yel - low — sand and dis - tant
 Luft — und — gel - ber — Sand und fern, und

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) and a *p* (piano) marking. The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part features slurs and triplets.

reeds by — bree - zes — stir - red — and
 fern des — Rohr - - feld's We - - hen, — und

The fourth system concludes the vocal and piano parts. The vocal line has a dynamic marking of *f* (forte). The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part features slurs and triplets.

p

reeds by breezes stirred.
fern des Rohr-feld's We-hen!

sempre cresc.

pp

ppp

SOPRANO. *p cresc.*

ALTO. *p cresc.*

TENOR. *mf*

BASS. *mf*

And the sun a-rose to his
Und die Sonne stieg in die

And the
Und die

And the
Und die

sempre legato.

poco cresc.

CHOR.

mid - - day height, and the sun pass'd o - ver the
 Mit - - tag's - höh', und die Son - ne be - gann sich zu

mid - - day height, and the sun pass'd o - ver the
 Mit - - tag's - höh', und die Son - ne be - gann sich zu

cresc.
 sun a - rose and the sun pass'd o - ver the
 Son - - ne stieg, und die Son - ne be - gann sich zu

cresc.
 sun a - - rose to his mid - - day height, and the
 Son - ne stieg in die Mit - - tag's - höh', und die

cresc.

hea - - ven,
 nei - - - gen;

hea - - ven,
 nei - - - gen;

hea - - ven,
 nei - - - gen;

sun pass'd o - - ver the hea - ven,
 Son - - ne be - gann sich zu nei - gen;

cresc molto. *ff sfz sf sf*

f marc.

And near-er and nearer the last hour came,
 Sie lu - den die Stü-cke zum letz - ten Mal,

f marc.

And near-er and nearer the last hour came,
 Sie lu - den die Stü-cke zum letz - ten Mal,

f marc.

And near-er and nearer the last hour came,
 Sie lu - den die Stü-cke zum letz - ten Mal,

f marc.

And near-er and nearer the last hour came,
 Sie lu - den die Stü-cke zum letz - ten Mal,

mf *f sfz* *mf*

mf *morendo.* *pp* *rit.*

and sad - ly the fare - well was gi - ven.
 sie drück - ten die Hand sich mit Schwei - gen.

mf *morendo.* *pp* *rit.*

and sad - ly the fare - well was gi - ven.
 sie drück - ten die Hand sich mit Schwei - gen.

mf *morendo.* *pp* *rit.*

and sad - ly the fare - well was gi - ven.
 sie drück - ten die Hand sich mit Schwei - gen.

mf *morendo.* *pp* *rit.*

and sad - ly the fare - well was gi - ven.
 sie drück - ten die Hand sich mit Schwei - gen.

p *ten.* *pp* *rit.*

Allegro vivace.

Fair El - len stood with a fix - ed look —
 Schön El - len starrt in die lee - re Luft, —

Fair El - len stood with a fix - ed look —
 Schön El - len starrt in die lee - re Luft, —

Fair El - len
 Schön El - len

Fair El - len
 Schön El - len

Allegro vivace.

fp

cresc.

and bright - ly her eyes were a - glowing
 ihr blei - ches Ge - sicht war er - glommen.

cresc.

and bright - ly her eyes were a - glowing
 ihr blei - ches Ge - sicht war er - glommen.

stood with a fix - ed look — and bright - ly her
 starrt in die lee - re Luft, — ihr blei - ches Ge -

cresc.

stood with a fix - ed look — and bright - ly her
 starrt in die lee - re Luft, — ihr blei - ches Ge -

cresc. — — — — —

fp *fp*

SOPR. SOLO. *f e marcato.*

The Camp - bells are com - ing, I told — you true, — I
 Ich hab's euch ge - sagt und ich sag's — auf's Neu'; — ich

eyes were a - glowing.
 sicht war er - glommen.

eyes were a - glowing.
 sicht war er - glommen.

ff — *p* *sempre p*

ben marcato.

hear — I hear the bu - gle blowing. The Camp - bells are com - ing. I
 hör's, — ich hör's die Campbells kommen! Ich hab's euch ge - sagt und ich

pp *p* *tremolo. 2.*

told — you true, — I hear, I hear — the bu - gle blowing. The
 sag's — auf's Neu', — ich hör's, ich hör's, — die Campbells kommen! Ich

p

ff

Pi - broch is borne a down the wind, — the tones on the breezes qui - ver, Neath the
 hö - - re den dumpfen Trommel - schlag — zum gel - lenden Pi - broch - to - ne ich

con fuoco.

tread of bat - tal - ions that hur - ry a - long — a - far the plains do shi - -
 hö - re den schüt - tern - den Schritt auf dem Grund, den Schritt der Ba - tail - lo - -

Allegro.

ver!
 ne!

f con dolore.

BARITONE SOLO.

Allegro.

“Ah mai - den, we lis - ten and lis - ten in vain, and
 „Ach Müd - chen, wir spä - hen und spä - hen umsonst, and

fast the hours — are fly - - ing, the breach is wide, and the
 chon bricht ein das Fer - der - - ben! Der Feind, schon legt er die

storm is nigh, there's Hon - our, Hon - - - our is
 Lei - - tern an, nun gill's mit Eh - - - ren zu

cresc. *f* *colla parte.*

dy - - ing. Fare - well then, wife and
 ster - - ben! Fahrt wohl denn Weib und

f *rit.* *p* *espress. Poco meno vivo.*

child at home! and the High-land lochs and the hea - - ther!
 Kind da heim, und ihr Hoch-lands - see - en und Hai - - den!

wife — and child fare-well and the High-land lochs and the
 Weib — und Kind da-heim, und ihr Hoch-lands - see - en und

fp *p*

heather fare-well to the Highland lochs and the
 Hai-den! Fahrt wohl-denn, ihr Hoch-lands-see-en und

cresc. - - f

heather fare-well then, fare-well then, wife and
 Hai-den, fahrt wohl denn! Fahrt wohl denn, Weib und

molto espress.

p sf cresc. - f

child at home and the Highland lochs and the heather; And now, for the last time God
 Kind daheim, und ihr Hoch-lands-see-en und Hai-den! Und nun, Ka-me-ra-den, gebt

rit. Allegro.

sf p cresc. rit. p f

speed the shot, let your swords be un-sheath-ed to-gether -
 Feuer mit Gott, und die Schwer-ter her- vor aus den Schei-

Recit. Recit.

ff

Allegro molto.

er." den!

ff con fuoco.

Chor-Recit. Poco meno vivo.

f pesante. *ff*

And the vol-ley rang, and the fight was hot, _____ and
 Und die Sal-ve kracht und der Sturm ward heiss, _____ und

f pesante. *ff*

And the vol-ley rang, and the fight was hot, _____ and
 Und die Sal-ve kracht und der Sturm ward heiss, _____ und

f pesante. *ff*

And the vol-ley rang, and the fight was hot, _____ and
 Und die Sal-ve kracht und der Sturm ward heiss, _____ und

f pesante. *ff*

And the vol-ley rang, and the fight was hot, _____ and
 Und die Sal-ve kracht und der Sturm ward heiss, _____ und

ff sempre ff ff trem.

CHOR.

smoke hung thick - ly be - fore them, —
 Dampf lag — ü - ber den Wäl - - len, —

smoke hung thick - ly be - fore them, —
 Dampf lag — ü - ber den Wäl - - len, —

smoke hung thick - ly be - fore them, —
 Dampf lag — ü - ber den Wäl - - len, —

smoke hung thick - ly be - fore them, —
 Dampf lag — ü - ber den Wäl - - len, —

ff

f pesante.

the co - lours droop'd but fair El - len rose, — and
 und als der Föhn - drich zu Bo - den sank, — da

f pesante.

the co - lours droop'd but fair El - len rose, — and
 und als der Föhn - drich zu Bo - den sank, — da

f pesante.

the co - lours droop'd but fair El - len rose, — and
 und als der Föhn - drich zu Bo - den sank, — da

f pesante.

the co - lours droop'd but fair El - len rose, — and
 und als der Föhn - drich zu Bo - den sank, — da

fp trem. cresc. - - f

p

string. - - - Tempo I.

for - ward right bold - ly — she bore - - - - them!
fass - te — die Fah - ne — schön El - - - - len!

for - ward right bold - ly — she bore - - - - them!
fass - te — die Fah - ne — schön El - - - - len!

for - ward right bold - ly — she bore - - - - them!
fass - te — die Fah - ne — schön El - - - - len!

rfz sempre cresc. rfz *ff* *f marcato.*

SOPRANO SOLO.

f

Oh stay, oh stay 'tis the
Nun steht ihr Brü - der, nun

rfz *fz*

pipes I hear, the sound draws near - er and near - - - er.
steht, ganz nah, ganz nah schon hör' ich die Wei - - - se!

pp cresc. *ff*

Ha! see — there's a rent in the mist — and the
 Ha seht, — schon zer-reisst das Ge-wölk, und der

f *trem.*

The first system features a vocal line starting with a fermata and a dynamic marking of *f*. The piano accompaniment consists of a right-hand part with a tremolo effect and a left-hand part with a dynamic marking of *sfz*. The key signature has one sharp (F#).

sight grows clear-er and clear-er."
 Blick wird of-fen im Krei-er."

ff rit. *a tempo.*

pp *molto cresc.* *ff*

The second system continues the vocal line with a dynamic marking of *ff rit.* and a tempo change to *a tempo.* The piano accompaniment features a dynamic marking of *pp* and a *molto cresc.* instruction. The right-hand part has a dynamic marking of *ff* and includes accents. The key signature changes to two sharps (F# and C#).

The third system shows the piano accompaniment in two staves. The right-hand part features a complex texture with many notes and a dynamic marking of *sf*. The left-hand part has a dynamic marking of *sf*. The key signature remains two sharps.

The fourth system continues the piano accompaniment. The right-hand part has a dynamic marking of *ff* and includes accents. The left-hand part has a dynamic marking of *ff*. The key signature remains two sharps.

CHOR.

ff

And they broke on the foe like a High - - land
 Und da brach's in den Feind wie Hoch - - lands-

ff

And they broke on the foe like a High - - land
 Und da brach's in den Feind wie Hoch - - lands-

ff

And they broke on the foe like a High - - land
 Und da brach's in den Feind wie Hoch - - lands-

ff

And they broke on the foe like High - - land
 Und da brach's in den Feind wie Hoch - - lands-

cresc. molto. *ff*

storm, — and near - er and loud - er be - com - -
 sturm, — und jetzt — von Al - - len ver - nom - -

storm, — and near - er and loud - er be - com - -
 sturm, — und jetzt — von Al - - len ver - nom - -

storm, — and near - er and loud - er be - com - -
 sturm, — und jetzt — von Al - - len ver - nom - -

storm, — and near - er and loud - er be - com - -
 sturm, — und jetzt — von Al - - len ver - nom - -

ff

marcato.

ing, far o - - ver the mist there sound - - ed the
 men, noch ü - - ber den Rauch fort wog - - te der

ing, far o - - ver the mist there sound - - ed the
 men, noch ü - - ber den Rauch fort wog - - te der

ing, far o - - ver the mist there sound - - ed the
 men, noch ü - - ber den Rauch fort wog - - te der

ing, far o - - ver the mist there sound - - ed the
 men, noch ü - - ber den Rauch fort wog - - te der

march, — the march: the Camp - - - bells are com - ing
 Marsch, — der Marsch: die Camp - - - bells kom - men!

march, — the march: the Camp - bells are com - ing
 Marsch, — der Marsch: die Camp - bells kom - men!

march, — the march: — the Camp - bells are com - ing
 Marsch, — der Marsch: — die Camp - bells kom - men!

march, — the march: the Camp - bells are com - ing
 Marsch, — der Marsch: die Camp - bells kom - men!

poco stringendo.
con fuoco.

There's a shim - mer of steel — o'er the far — spreading
 Seht! Schon blitzt es her - an — durch das wei - - te Ge -

p poco stringendo.

plain, from the squa - drons for bat - tle ar - ray - ed,
 fild, und es kommt in Ge - schwa - dern ge - zo - - gen,

With their plaids and gay plumes in their bon - - nets they
 mit ge - wü - - fel - tem Plaid und mit Fe - - dern com

come, — and Eng - land's flag dis - play - - ed! —
 Aar, — und Eng - lands Ban - ner wo - - gen! —

ad lib. *trm* *a tempo.*

colla parte.

ff

CHOR.

f

And the foe - men fled,
Und der Feind zer - stob,

f

And the foe - men fled,
Und der Feind zer - stob,

f

And the foe - men fled,
Und der Feind zer - stob,

f

And the foe - men fled,
Und der Feind zer - stob,

f

trem.

f

and they en - ter'd the gate,
und sie zo - gen in's Thor,

f

and they en - ter'd the gate,
und sie zo - gen in's Thor,

f

and they en - ter'd the gate,
und sie zo - gen in's Thor,

f

and they en - ter'd the gate,
und sie zo - gen in's Thor.

marcato.

ff

f marcato.

and El - len's voice rose to
und El - - len sang wie sie

f marcato.

and El - len's voice rose to
und El - - len sang wie sie

f marcato.

and El - len's voice rose to
und El - - len sang wie sie

f marcato.

and El - len's voice rose to
und El - - len sang wie sie

SOPRANO SOLO. *rit.* *ff*

"We're Nun

rfz. *rit.*

Hea - - - ven: -
blie - - - sen: -

rfz. *rit.*

Hea - - - ven: -
blie - - - sen: -

rfz. *rit.*

Hea - - - ven: -
blie - - - sen: -

rfz. *rit.*

Hea - - - ven: -
blie - - - sen: -

mf.

Andante con moto.

sav'd by the bond of our old - - - en
 hat uns er - - - ret - tet die al - - - te

p. *sempre stacc.*

troth, to God praise and ho - nour be
 Treu, und Gott in der Höh' sei - ge -

gi - - - ven!" "We're sav'd by the
 prie - - - sen!" Nun hat uns er - -

BARITONE SOLO. *ff.*

"We're - sav'd by the
 Nun - hat uns er

bond of our old - - - en troth, to God praise and
 ret - tet die al - - - te Treu', und Gott in der

bond of our old - - - en troth, to -
 ret - tet die al - - - te Treu', und -

ho - - nour be - gi - - - ven!
 Hüh' - - - sei ge - - - prie - - - sen!

God - - - praise be - gi - - - ven!
 Gott - - - sei ge - - - prie - - - sen!

CHOR.

We're sav'd by the
 Nun hat uns er - -

We're sav'd by the
 Nun hat uns er - -

our old - - - en
 die al - - - te

bond of our old - - - en
 ret - - - tet die al - - - te

bond of our old - - - en
 ret - - - tet die al - - - te

f

to God praise and
troth, und Gott in der
Treu?

to God praise and
Treu? und Gott in der
troth, to God praise and
Treu? und Gott in der

ho - - - nour be gi - - -
Höh' sei - - - ge - - - prie - - -

ho - - - nour be gi - - -
Höh' sei - - - ge - - - prie - - -

ho - - - nour be gi - - -
Höh' sei - - - ge - - - prie - - -

8207

ven? "We're sav'd by the
 sen! Nun hat uns er
 ven? "We're sav'd by the
 sen! Nun hat uns er
 ven? "We're sav'd by the
 sen! Nun hat uns er

bond of our old - - - en
 ret - - tet die al - - - te
 bond of our old - - - en
 ret - - tet die al - - - te
 bond of our old - - - en
 ret - - tet die al - - - te

troth, to God praise and ho - - nour be gi - -
 und Gott in der Höh' sei be gi - -

Treu', to God praise ge - prie -
 und Gott sei ge - prie -

troth, to God praise and ho - - nour be gi - -
 Treu', und Gott in der Höh' sei ge - prie -

troth, to God praise and ho - - nour be gi - -
 Treu', und Gott in der Höh' sei ge - prie

Allegro molto.

ven?"
 sen!

ven?"
 sen!

ven?"
 sen!

Allegro molto.