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ELSI DIE SELTSAME MAGD D. Nussbaumer

nach der gleichnamigen Erzählung von Jeremias Gotthelf

DAS WERK

I - Largo: Elsi

II - Allegro: Christen

III - Allegro: Unruhe

IV - Andante: Der Franzos

V - Allegro vivace: Krieg

VI - Largo delicato e quasi etereo: Abschied

DER ROMAN

1796 im Bernbiet: Die Müllerstochter Elsi verlässt nach dem Tod ihrer lieben Mutter das Vaterhaus und wird von einem Bauern in Heimiswyl als Magd aufgenommen. Alle, außer dem Bauern, meinen, Elsi könne wegen ihrer «gewissen adelichen Art» keine Magd sein. Elsi beweist das Gegenteil. Durch ihre umsichtige, selbständige Arbeit in Haus und Hof gewinnt das große, stark gebaute, schöne Mädchen die Achtung und dann die Zuneigung der zunächst voreingenommenen «Bäurin». Junge Burschen weist Elsi zurück, besonders wenn diese das Mädchen auf den Tanzboden führen wollen. Das hat einen Grund. Elsis Vater hatte das beträchtliche Vermögen in Gasthäusern verjubelt und die ganze Familie ins Unglück gestürzt.

Der junge Bauer Christen lässt sich von der Schönen nicht so schnell abweisen. Elsi ist zu stolz. In ein Gasthaus zu einem Vergnügen geht sie nicht mit Christen, denn sie müsste währenddessen immer an ihren leichtsinnigen Vater denken. Christen bemüht sich trotzdem unbeirrt weiter um das schöne Mädchen. Als ihm Elsi gar nicht entgegenkommen will, wird er zornig und stachelt ihre Eifersucht an. Christen nimmt sich ein willigeres Heimiswyler Mädchen. Die Bäuerin versteht Elsi nicht. Sie will das Mädchen unbedingt mit Christen, dem Sohn wohlhabender Eltern, verkuppeln.

Als die Franzosen ins Waadtland einrücken und gegen Bern ziehen, wird es für den Kanonier Christen ernst. Erneut wendet er sich an Elsi mit der Bitte, sie solle ihm versprechen, seine Frau zu werden. Weil das stolze Mädchen sich ihrer Familie so schämt, weist sie ihn wieder ab. Als dann Christen eingerückt ist, bereut sie ihr Verhalten und bangt um Christens Leben. In dieser Not verrät sie der Bäuerin das Geheimnis ihrer Herkunft. Die Bäuerin hat von dem leichtsinnigen Müller, diesem fröhlichen Zecher, schon gehört. Das mit dem Vater sei alles halb so schlimm, meint die Bäuerin. Die beiden Frauen sind schließlich einer Meinung - Christen muss im Felde unterrichtet werden: Elsi will nun endlich die Seine werden. Das Mädchen macht sich auf den Weg ...

DER KOMPONIST

Dany Nussbaumer absolvierte seine musikalische Ausbildung in der Schweiz, in Deutschland und in Grossbritannien. Er studierte Komposition für Film und Fernsehen am London College of Music der Thames Valley University, wo er Schüler des bekannten britischen Komponisten und Dirigenten John McLeod war. Nach Abschluss seines Studiums wurde Dany Nussbaumer das Postgrad-Diplom in Komposition für Film und Fernsehen mit Auszeichnung verliehen.

Seit 1996 arbeitet Dany Nussbaumer als selbständiger Komponist für Film, Fernsehen und Theater. Er ist als Komponist und Produzent für nationale und internationale, klassische und kommerzielle Film-, Fernseh-, Theater- und Musikproduktionen tätig. Zu seinen klassischen Kompositionen gehören Werke wie unter anderem "Eilean Donan Castle Overture" für symphonisches Blasorchester, "Highlands Symphony" für Symphonieorchester, die Operette "Scherz, List und Rache", und auch Werke für kleinere Ensembles wie Oktette, Quartette oder Trios.

Zusätzliche Infos und Hörbeispiele befinden sich auf der Homepage:

www.danyussbaumer.com

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ELSI THE STRANGE MAID D. Nussbaumer

based upon a novel by Jeremias Gotthelf

THE COMPOSITION

I - Largo: Elsi

II - Allegro: Christen

III - Allegro: Unrest

IV - Andante: The French

V - Allegro vivace: War

VI - Largo delicato e quasi etereo: Farewell

THE NOVEL

1796 in the region of Bern: after the death of her darling mother, Elsi, the miller's daughter, leaves the house of her father and is taken on as a farm girl by a farmer in Heimiswyl. Everyone, except the farmer, believes that Elsi, due to her certain virtuous ways, cannot be a farm girl. Elsi proves them all wrong. Through her careful and independent manner of working in the house and on the farm, Elsi, a tall, well-built and pretty girl, draws the attention, and later the jealousy, of the initially bigoted farm girls. Elsi spurns the attentions of the young lads, especially when they try to lead her onto the dance floor - but for good reason: Elsi's father has frittered his sizeable fortune away in taverns and plunged the whole family into misfortune. The young farmer, Christen is not so easily dismissed. Elsi is too proud. She cannot enjoy the pleasures of a visit to an inn with Christen without her thoughts always turning to her reckless father. Yet Christen strives unperturbed to get the attention of the pretty girl. When Elsi does not yield, he becomes furious. Driven by his jealousy, he courts a more willing girl from Heimiswyl. The farmer's wife cannot understand Elsi's behaviour. She is determined to pair the girl off with Christen, son of wealthy parents. As the French occupy Vaud and draw closer to Berne, the situation becomes grave for gunner Christen. Once more he turns to Elsi, pleading with her to marry him. Because the proud girl feels ashamed of her family she turns him down again. When Christen is enlisted, she regrets her behaviour and fears for his life. In great distress, she reveals the secret of her origins to the farmer's wife who had already heard of the reckless miller and merry reveller. 'All this business with your father is not as terrible as you think', says the farmer's wife. Both women finally come to the conclusion that Christen must be told. Elsi, at long last, desires to be his. The girl sets off...

DER KOMPONIST

Dany Nussbaumer's musical education was undertaken in Switzerland, Germany and Great Britain. He studied composition for film and television at the London College of Music at Thames Valley University,

where he was a pupil of famous British composer and conductor John McLeod. At the end of his studies, Dany Nussbaumer was awarded the postgraduate diploma with distinction in composition for film and television.

Since 1996, Dany Nussbaumer has been working as an independent composer for film, television and the Theater. He is active all across Europe as a composer and producer for national and international

classical and commercial film, television, theater and musical productions.

His classical compositions include works such as the "Eilean Donan Overture" for symphonic wind orchestra, "Highlands Symphony" for symphonic orchestra, the operetta "Scherz, List und Rache", as well as compositions for smaller ensembles such as octets, quartets and trios.

Complementary information and audio extracts are to be found on the website:

www.danynussbaumer.com

ELSI DIE SELTSAME MAGD

Ein Portrait in 6 Bildern

Dany Nussbaumer

1. Elsi
Largo ♩ = 55

rit. A tempo ma poco più mosso

2 3 4 5 6 7 8 9

Piccolo

1st Flute

2nd Flute

1st Oboe

Bassoon

Clarinet Eb

1st Clarinet Bb

2nd Clarinet Bb

3rd Clarinet Bb

Bass Clarinet Bb

1st Alto Saxophone Eb

2nd Alto Saxophone Eb

Tenorsaxophone Bb

Baritonsaxophone Eb

1st Horn F

2nd Horn F

3rd Horn F

1st Trumpet Bb

2nd Trumpet Bb

3rd Trumpet Bb

1st Trombone C

2nd Trombone C

3rd Trombone C

Euphonium

Baritone

Tuba

Contrabass

1st Percussion: Bells

Orch. Bells/Glockenspiel

1st Percussion: Snare2
Six Cymbal
Gong

2nd Percussion: Timpani/Triangle

3rd Percussion: Löffel
Tambourine
Bass Drum

4th Percussion: Drum Set

DEMO SCORE

10 11 12 13 14 15 16 17 18 19 **Poco rit.**

Picc. *mf*

1st Fl. *tutti*

2nd Fl. *p* *mf*

Ob. *mf*

Bssn. *mf*

E♭ Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl.

Bkl.

1st Asax. *p* *mf*

2nd Asax. *p* *mf*

Tsax.

Barsax.

1st Hrn. *p* *mf*

2nd Hrn. *p* *mf*

3rd Hrn. *p* *mf*

1st Trp. *p* *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb.

Euph. *ppp* *p* *mf*

Bari. *ppp* *p* *mf*

Tb. *ppp* *p*

Cb. *p*

1st Perc. *mf*

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.



21

Allegretto giocoso ♩ = 140

22

24

25

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Bssn. *f*

E♭ Cl. *f*

1st Cl. *f* *sempre fp subito*

2nd Cl. *f* *poco dim.* *sempre fp subito*

3rd Cl. *f* *poco dim.*

Bkl. *f* *poco dim.* *mf*

1st Asax. *f* *mf*

2nd Asax. *f* *mf*

Tsax. *f* *mf*

Barsax. *f* *mf*

1st Hrn. *f* *poco dim.* *mf*

2nd Hrn. *f* *poco dim.* *mf*

3rd Hrn. *f* *poco dim.* *mf*

1st Trp. *f* *mf*

2nd Trp. *f* *mf*

3rd Trp. *f* *poco dim.* *mf*

1st Trb. *f* *poco dim.* *mf*

2nd Trb. *f* *poco dim.* *mf*

3rd Trb. *f* *poco dim.* *mf*

Euph. *f* *poco dim.* *mf*

Bari. *f* *poco dim.* *mf*

Tb. *f* *poco dim.* *mf*

Cb. *f* *poco dim.* *mf*

1st Perc. *mf* *Glap*

1st Perc. *mf*

2nd Perc. *mp* *mf*

3rd Perc. *mf*

4th Perc. *mf*



Picc. *mf*

1st Fl. *mf*

2nd Fl.

Ob.

Bssn.

E♭ Cl.

1st Cl. *sempre fp subito*

2nd Cl. *sempre fp subito*

3rd Cl.

Bkl.

1st Asax. *mf* *sempre fp subito*

2nd Asax. *mf* *sempre fp subito*

Tsax.

Barsax.

1st Hrn.

2nd Hrn.

3rd Hrn.

1st Trp. *mf*

2nd Trp.

3rd Trp.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bari.

Tb.

Cb.

1st Perc. *Bells* *mf*

1st Perc.

2nd Perc.

3rd Perc. *mf*

4th Perc. *mf*



rit.

A tempo

$\text{♩} = \text{♩}$

Picc. *cresc.* *mf* *mp* *mf* *pp*

1st Fl. *cresc.* *mf* *mp* *mf* *pp*

2nd Fl. *cresc.* *mf* *pp*

Ob.

Bsn.

E♭ Cl. *cresc.* *pp*

1st Cl. *cresc.* *pp*

2nd Cl. *cresc.* *pp*

3rd Cl. *cresc.* *pp*

Bkl. *mf* *fp* *solo* *pp*

1st Asax. *cresc.* *mf* *pp*

2nd Asax. *cresc.* *pp*

Tsax. *cresc.* *pp*

Barsax. *mf* *fp* *pp*

1st Hrn. *cresc.* *mp* *solo* *pp* *tutti*

2nd Hrn. *cresc.* *mp* *pp*

3rd Hrn. *cresc.* *mp* *pp*

1st Trp. *cresc.* *pp*

2nd Trp.

3rd Trp.

1st Trb. *cresc.* *pp*

2nd Trb. *cresc.* *pp*

3rd Trb. *cresc.* *fp* *pp*

Euph. *cresc.* *pp*

Bari. *cresc.* *fp* *pp*

Tb. *cresc.* *fp* *mp* *pp* *pp*

Cb. *cresc.* *fp* *pp* *pp*

1st Perc.

1st Perc. *fp*

2nd Perc.

3rd Perc.

4th Perc.



87 88 89 90 91 92 93

Picc. *f* *mf*

1st Fl. *f* *mf*

2nd Fl. *f* *mf*

Ob. *mf*

Bsns. *mf* *mf*

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *mf*

Bkl. *mf*

1st Asax. *tutti* *mf* *mf*

2nd Asax. *mf*

Tsax. *mf* *mf*

Barsax. *mf* *mf*

1st Hrn. *mf*

2nd Hrn. *mf*

3rd Hrn. *mf*

1st Trp. *fp subito* *f* *fp* *ff* *mf*

2nd Trp. *fp subito* *f* *fp* *ff*

3rd Trp. *fp subito*

1st Trb. *fp subito* *fp subito* *fp subito* *ff* *mf*

2nd Trb. *fp subito* *fp subito* *fp subito* *ff* *mf*

3rd Trb. *ff* *mf*

Euph. *mf* *mf*

Bari. *mf* *mf*

Tb. *mf*

Cb. *mf*

1st Perc. *p*

1st Perc. *ff* *ff*

2nd Perc. *p*

3rd Perc. *ff* *ff*

4th Perc.

94 95 96 97

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *mf*

Bsns. *mf*

E♭ Cl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Bkl. *mf*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

1st Hrn. *mf*

2nd Hrn. *mf*

3rd Hrn. *mf*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Bari. *mf*

Tb. *mf*

Cb. *mf*

1st Perc.

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

104

105

Picc. f fp $poco\ dim.$ mf Stomp

1st Fl. f fp $poco\ dim.$ Stomp

2nd Fl. f fp $poco\ dim.$ Stomp

Ob. f fp $poco\ dim.$ Stomp

Bssn. f fp $poco\ dim.$ Stomp

Eb Cl. f fp $poco\ dim.$ Stomp

1st Cl. f fp $poco\ dim.$ Stomp

2nd Cl. f fp $poco\ dim.$ Stomp

3rd Cl. f fp $poco\ dim.$ Stomp

Bkl. f fp $poco\ dim.$ $pppp$ Stomp

1st Asax. f fp $poco\ dim.$ $pppp$ Stomp

2nd Asax. f fp $poco\ dim.$ $pppp$ Stomp

Tsax. f fp $poco\ dim.$ $pppp$ Stomp

Barsax. f fp $poco\ dim.$ $pppp$ Stomp

1st Hrn. f fp $poco\ dim.$ $pppp$ Stomp

2nd Hrn. f fp $poco\ dim.$ $pppp$ Stomp

3rd Hrn. f fp $poco\ dim.$ $pppp$ Stomp

1st Trp. f fp $poco\ dim.$ $pppp$ Stomp

2nd Trp. f fp $poco\ dim.$ $pppp$ Stomp

3rd Trp. f fp $poco\ dim.$ $pppp$ Stomp

1st Trb. f fp $poco\ dim.$ $pppp$ Stomp

2nd Trb. f fp $poco\ dim.$ $pppp$ Stomp

3rd Trb. f fp $poco\ dim.$ $pppp$ Stomp

Euph. f fp $poco\ dim.$ $pppp$ Stomp

Bari. f fp $poco\ dim.$ $pppp$ Stomp

Tb. f fp $poco\ dim.$ $pppp$ Stomp

Cb. $pizz.$ $arco$ p ff $pppp$ Stomp

1st Perc. Bells f $pppp$ Stomp

1st Perc. ff ppp Stomp

2nd Perc. ppp Stomp

3rd Perc. ff ff Stomp

4th Perc. Snares off & Timpani Sticks mp Stomp

120 5. Krieg
Allegro Vivace ♩ = 160

Picc. 117 118 119 121 122 123

1st Fl. *ff* 3

2nd Fl.

Ob. *morendo*

Bsn. *f* 3

E♭ Cl.

1st Cl. *f*

2nd Cl.

3rd Cl.

Bkl. *f* 3

1st Asax. *mf*

2nd Asax.

Tsax. *mf*

Barsax. *f*

1st Hrn. *f* 1. Hn: Hand mute - *f* decres.

2nd Hrn. *mf*

3rd Hrn.

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Trb. *pppp*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *f*

Bari. *f*

Tb. *f*

Cb. *f*

1st Perc.

1st Perc. *f*

2nd Perc. *mf*

3rd Perc. *f*

4th Perc. *ppp* *sem* *-pre* *po*

Snares on & reg. Sticks



124 125 126 127 128

Picc. *ff* 3

1st Fl. *ff* 3 solo *ff* 3 tutti *f*

2nd Fl. *f*

Ob. *f*

Bssn. 3

E♭ Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bkl. 3

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Hrn. 1. Hn: Open + mf cresc/decrease *mf*

2nd Hrn. *mf*

3rd Hrn. *mf*

1st Trp. *mf*

2nd Trp. *mf*

3rd Trp. *mf*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *mf*

Bari. *mf*

Tb. *mf*

Cb. *mf*

1st Perc. *f*

1st Perc. *ff*

2nd Perc. 3 *f*

3rd Perc. *f*

4th Perc. *f*

- co a po - co cresc

129

130

131

132

Picc. *ff* 3

1st Fl.

2nd Fl.

Ob.

Bssn. 3

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl. 3

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Hrn.

2nd Hrn.

3rd Hrn.

1st Trp. *solo ff*

2nd Trp.

3rd Trp.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bari.

Tb.

Cb.

1st Perc.

1st Perc. *ff*

2nd Perc. 3

3rd Perc.

4th Perc. *ff*

- en - do

DEMO SCORE

141 142 143 144 145

Picc. *fff*

1st Fl. *fff*

2nd Fl. *fff*

Ob. *fff*

Bssn. *fff* *crescendo* *ff*

E♭ Cl. *fff* *crescendo* *ff*

1st Cl. *fff* *crescendo* *ff*

2nd Cl. *fff* *crescendo* *ff*

3rd Cl. *fff* *crescendo* *ff*

Bkl. *fff* *crescendo* *ff*

1st Asax. *fff* *crescendo* *ff*

2nd Asax. *fff* *crescendo* *ff*

Tsax. *fff* *crescendo* *ff*

Barsax. *fff* *crescendo* *ff*

1st Hrn. *fff* *ff*

2nd Hrn. *fff* *ff*

3rd Hrn. *fff* *ff*

1st Trp. *fff* *ff*

2nd Trp. *fff* *ff*

3rd Trp. *fff* *ff*

1st Trb. *fff* *ff*

2nd Trb. *fff* *ff*

3rd Trb. *fff* *ff*

Euph. *fff* *ff*

Bari. *fff* *ff*

Tb. *fff* *ff*

Cb. *fff* *ff*

1st Perc. *fff* *ff* Bells *fff*

1st Perc. *f* *fff* (raise hands and hit sticks together)

2nd Perc. *f* *fff* (raise hands and hit sticks together)

3rd Perc. *f* *fff* (raise hands and hit sticks together)

4th Perc. *fff* (raise hands and hit sticks together)



Picc.

1st Fl.

2nd Fl.

Ob.

Bsns.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Hrn.

2nd Hrn.

3rd Hrn.

1st Trp.

2nd Trp.

3rd Trp.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bari.

Tb.

Cb.

1st Perc.

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

DEMO SCORE

Picc.

1st Fl.

2nd Fl.

Ob.

Bssn.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Hrn.

2nd Hrn.

3rd Hrn.

1st Trp.

2nd Trp.

3rd Trp.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bari.

Tb.

Cb.

1st Perc.

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

The image shows a page of a musical score for a large ensemble, including woodwinds, brass, and percussion. The score is for measures 152-157. A large red 'DEMO SCORE' watermark is overlaid diagonally across the page. The instruments listed on the left are Piccolo, Flute 1 and 2, Oboe, Bassoon, Clarinet in E-flat, Clarinet 1 and 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Horn 1, 2, and 3, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Euphonium, Baritone, Tuba, and Contrabass. The percussion section includes four different parts. The score features various musical notations such as triplets, slurs, and dynamic markings.

Picc.

1st Fl.

2nd Fl.

Ob.

Bsns.

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Hrn.

2nd Hrn.

3rd Hrn.

1st Trp.

2nd Trp.

3rd Trp.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Bari.

Tb.

Cb.

1st Perc.

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

Poco rall.

A tempo semplice e poco a poco eroico

Picc.

1st Fl.

2nd Fl.

Ob.

Bssn.

Eb Cl.

1st Cl. *solo* *pp* *tutti* *pp* *dim.* *mp*

2nd Cl. *pp* *dim.*

3rd Cl. *pp* *dim.*

Bkl. *pp* *dim.*

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Hrn. *solo* *mp* *tutti* *mp* *ff* *f* *mf* *pp*

2nd Hrn. *mf* *ff* *f* *mf* *pp*

3rd Hrn. *mf* *ff* *f* *mf* *pp*

1st Trp. *solo* *mp* *tutti* *mp* *f* *mf* *f* *mf* *pp*

2nd Trp. *mp* *f* *mf* *f* *mf* *pp*

3rd Trp. *mf* *f* *mf* *f* *mf* *pp*

1st Trb. *mf* *f* *mf* *f* *mf* *pp*

2nd Trb. *mf* *f* *mf* *f* *mf* *pp*

3rd Trb. *mf* *f* *mf* *f* *mf* *pp*

Euph. *mf* *f* *mf* *ff* *f* *mf* *pp*

Bari. *mf* *f* *mf* *ff* *f* *mf* *pp*

Tb. *f* *mf* *f* *mf* *pp*

Cb. *f* *mf* *f* *mf* *pp*

1st Perc. *Bells* *pp*

1st Perc. *pp*

2nd Perc. *mf* *mf* *pp*

3rd Perc.

4th Perc.

