

# *Erlkönig (Erl-King)*

## *by Franz Schubert*

ARR. HUGH LEVEY



## **WIND QUINTET**

SCORE & PARTS

# *Erlkönig (The Erl-King)*

## FRANZ SCHUBERT

Erlkönig (The Erl-King) is a dramatic poem by the famous German writer and poet, Goethe, written in 1782. Although it has been set to music by many composers, the most well-known is the 1815 setting by Franz Schubert for voice and piano.

The Erl-King is a challenging work for the singer because they must portray four distinct characters; narrator, father, son and the Erlkönig himself. Schubert's writing is different for each character in terms of pitch, harmony, rhythm, key (major and/or minor), and melodic shape. Singers usually alter the timbre of their voice to emphasise the different roles.

In this arrangement for wind quintet, the arranger takes the timbre differences a step further by assigning the characters to different instruments in the quintet. The flute plays the role of narrator, the clarinet is the anxious son, the horn plays the reassuring ( but then worried) father, and the oboe plays the Erlkönig with his beautiful enticing melodies that try to lead the boy astray. The full words in English and German are on the following page, so the players can understand the story that is being told.

### PERFORMANCE NOTES

This arrangement remains faithful to Schubert's original melody, structure, and harmony. However, the key has been changed from G minor to F minor to suit the instruments' tessituras. The rhythmic accompaniment is identical except for bars 58-71 where the right hand off-beat triplets have been altered so an element is on the beat. This is to aid good ensemble playing, but can be altered to the original, if all players prefer. So Schubert's figure:



becomes:



The tempo marking of 140 is a guide. Between 130 and 152 bpm should be fine.

Duration: approx. 4 minutes, 15 seconds.

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# *Erlkönig (The Erl-King)*

## LYRICS BY JOHANN WOLFGANG VON GOETHE

### ORIGINAL GERMAN

(Wer reitet so spät durch Nacht und Wind?  
Es ist der Vater mit seinem Kind;  
Er hat den Knaben wohl in dem Arm,  
Er faßt ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht? –  
Siehst, Vater, du den Erlkönig nicht?  
Den Erlenkönig mit Kron' und Schweif? –  
Mein Sohn, es ist ein Nebelstreif. –

"Du liebes Kind, komm, geh mit mir!  
Gar schöne Spiele spiel' ich mit dir;  
Manch' bunte Blumen sind an dem Strand,  
Meine Mutter hat manch gülden Gewand." –

Mein Vater, mein Vater, und hörest du nicht,  
Was Erlenkönig mir leise verspricht? –  
Sei ruhig, bleibe ruhig, mein Kind;  
In dürren Blättern säuselt der Wind. –

"Willst, feiner Knabe, du mit mir gehn?  
Meine Töchter sollen dich warten schön;  
Meine Töchter führen den nächtlichen Reihn,  
Und wiegen und tanzen und singen dich ein." –

Mein Vater, mein Vater, und siehst du nicht dort  
Erlkönigs Töchter am düstern Ort? –  
Mein Sohn, mein Sohn, ich seh' es genau:  
Es scheinen die alten Weiden so grau. –

"Ich liebe dich, mich reizt deine schöne Gestalt;  
Und bist du nicht willig, so brauch' ich Gewalt." –  
Mein Vater, mein Vater, jetzt faßt er mich an!  
Erlkönig hat mir ein Leids getan! –

Dem Vater grauset's; er reitet geschwind,  
Er hält in den Armen das ächzende Kind,  
Erreicht den Hof mit Mühe und Not;  
In seinen Armen, das Kind war tot.

### LITERAL ENGLISH TRANSLATION

Who rides, so late, through night and wind?  
It is the father with his child.  
He has the boy well in his arm,  
He holds him safely, he keeps him warm.

My son, why do you hide your face in fear? –  
Father, do you not see the Erl-King?  
The Erl-King with crown and cape? –  
My son, it is a streak of fog. –

"You dear child, come, go with me!  
(Very) beautiful games, I play with you;  
Many colourful flowers are on the beach,  
My mother has many a golden robe." –

My father, my father, and do you not hear  
What the Erl-King quietly promises me? –  
Be calm, stay calm, my child;  
Through dry leaves, the wind is sighing. –

"Do you, fine boy, want to go with me?  
My daughters shall wait on you finely;  
My daughters lead the nightly dance,  
And rock and dance and sing to bring you in." –

My father, my father, and don't you see there  
The Erl-King's daughters in the gloomy place? –  
My son, my son, I see it clearly:  
There shimmer the old willows so grey. –

"I love you, your beautiful form excites me;  
And if you're not willing, then I will use force." –  
My father, my father, he's touching me now!  
The Erl-King has done me harm! –

It horrifies the father; he swiftly rides on,  
He holds the moaning child in his arms,  
Reaches the farm with great difficulty;  
In his arms, the child was dead.



5

mf

mf

f

8

mf

mf

mf

f

10

Musical score for measures 10 and 11. The score is written for five staves. The first two staves are empty. The third and fourth staves contain eighth-note triplets. The fifth staff contains a quarter note followed by a triplet of eighth notes. A large blue watermark with the text "PREVIEW ONLY" is overlaid on the score.

12

Musical score for measures 12 and 13. The score is written for five staves. The first two staves contain eighth-note triplets with dynamics *mf* and *pp*. The third staff contains a quarter note with dynamic *mf*. The fourth and fifth staves contain eighth-note triplets with dynamics *pp* and *pp*. A large blue watermark with the text "PREVIEW ONLY" is overlaid on the score.

14

3 3 3 3

*mf* *mf*

3 3 3 3

*mf* *p*

3 3 3 3

*mf* *p*

3 3 3 3

*mf* *p*

3 3 3 3

*mf* *p*

3 3 3 3

*mf* *p*

17

3 3 3 3

*mf* *pp* *p*

3 3 3 3

*mf* *pp* *p*

3 3 3 3

*mf* *pp* *p*

3 3 3 3

*mf* *pp* *p*

3 3 3 3

*mf* *pp* *p*

3 3 3 3

*mf* *pp* *p*

20

*p*

23

*mf* *mp*



26

Musical score for measures 26-28. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of five staves: a vocal line and four piano accompaniment staves. The vocal line contains a melodic phrase with a slur over measures 26-28. The piano accompaniment features a complex rhythmic pattern of eighth notes, primarily organized into triplets. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page.

29

Musical score for measures 29-31. The score continues in the same key signature and time signature. It consists of five staves: a vocal line and four piano accompaniment staves. The vocal line has a melodic phrase with a slur over measures 29-31. The piano accompaniment continues with the eighth-note triplet pattern. Dynamic markings include *mp* (mezzo-piano). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page.

32

Musical score for measures 32-33. The score is written for five staves in a grand staff format. The key signature has three flats (B-flat, E-flat, A-flat). The first staff is a treble clef with a whole rest. The second staff is a treble clef with a series of eighth notes, each marked with a '3' and an accent (>). The third staff is a treble clef with a whole rest. The fourth staff is a treble clef with a series of eighth notes, each marked with a '3' and an accent (>). The fifth staff is a bass clef with a whole rest, followed by a series of eighth notes marked with a '3' and an accent (>), and then two whole notes marked with 'A'.

34

Musical score for measures 34-35. The score is written for five staves in a grand staff format. The key signature has three flats (B-flat, E-flat, A-flat). The first staff is a treble clef with a whole rest. The second staff is a treble clef with a series of eighth notes, each marked with a '3' and an accent (>). The third staff is a treble clef with a series of eighth notes, each marked with a '3' and an accent (>). The fourth staff is a treble clef with a whole rest. The fifth staff is a bass clef with a whole rest, followed by a series of eighth notes marked with a '3' and an accent (>), and then two whole notes marked with 'A'. Dynamics include *f*, *p*, and *mf*.