



Franz Schubert (1797-1828)

Erlkönig (D.328, 1815)

Version for Piano solo after the original for Voice and Piano



Yuliy Yulovich (1850-1924), Erlkönig ("mise en abîme"), 1910 ca

An & An

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Erlkönig - Il re degli Elfi

Version for Piano solo after the original for Voice and Piano (D.328 - 1815)

Agitato

Arr. An&An

Piano

mf

f

p

m.f.

m.d.

m.d.

p

m.f.

23

mp

3

3

Detailed description: This system contains measures 23 to 26. The right hand has a melodic line with a dotted quarter note in measure 23, followed by quarter notes. The left hand features a complex accompaniment with sixteenth-note triplets and chords. Dynamic markings include *mp* and accents.

27

3

Detailed description: This system contains measures 27 to 31. The right hand continues the melodic line with quarter and eighth notes. The left hand has a steady accompaniment of sixteenth-note triplets. A dynamic marking of *mp* is present.

32

m.d.

3

3

Detailed description: This system contains measures 32 to 35. The right hand has a melodic line with eighth-note patterns. The left hand features a complex accompaniment with sixteenth-note triplets and chords. A dynamic marking of *m.d.* is present.

36

mf

m.d.

Detailed description: This system contains measures 36 to 39. The right hand has a melodic line with quarter notes. The left hand features a complex accompaniment with sixteenth-note triplets and chords. Dynamic markings include *mf* and *m.d.*

40

3

3

Detailed description: This system contains measures 40 to 42. The right hand has a melodic line with quarter notes. The left hand features a complex accompaniment with sixteenth-note triplets and chords.

43

mp

3

3

3

Detailed description: This system contains measures 43 to 45. The right hand has a melodic line with quarter notes. The left hand features a complex accompaniment with sixteenth-note triplets and chords. A dynamic marking of *mp* is present.

46

m.d.

3

Detailed description: This system contains measures 46 to 48. The right hand has a melodic line with quarter notes. The left hand features a complex accompaniment with sixteenth-note triplets and chords. A dynamic marking of *m.d.* is present.

48

m.d. m.d. 5

51

mf

54

p

61

3

69

f

74

3

79

mf

3

85

p

3

7

This system contains measures 85 to 90. The right hand features a melodic line with eighth and sixteenth notes. The left hand has a bass line with eighth notes and a triplet of eighth notes in measure 85. A dynamic marking of *p* is present in measure 86.

91

This system contains measures 91 to 96. The right hand continues the melodic line. The left hand features a steady eighth-note bass line. Measure 96 ends with a fermata.

97

f

This system contains measures 97 to 102. The right hand has a melodic line with some rests. The left hand features a dense texture of sixteenth-note chords. A dynamic marking of *f* is present in measure 97.

103

mf

This system contains measures 103 to 108. The right hand has a melodic line with a fermata in measure 103. The left hand features a dense texture of sixteenth-note chords. A dynamic marking of *mf* is present in measure 104.

109

p

3

3

3

3

This system contains measures 109 to 113. The right hand has a melodic line with a fermata in measure 109. The left hand features a dense texture of sixteenth-note chords and a triplet of eighth notes in measure 110. A dynamic marking of *p* is present in measure 110.

114

mp

3

3

3

3

3

3

This system contains measures 114 to 118. The right hand has a melodic line with a fermata in measure 114. The left hand features a dense texture of sixteenth-note chords and triplet eighth notes. A dynamic marking of *mp* is present in measure 115.

119

mf

f

f

This system contains measures 119 to 124. The right hand has a melodic line with a fermata in measure 119. The left hand features a dense texture of sixteenth-note chords. Dynamic markings of *mf* and *f* are present in measures 120 and 122 respectively.

124

124

129

129

p

m.d.

134

134

mp

m.d.

139

139

mf

143

143

mp

147

147

mf

154

154

p a tempo

pp

PICCOLA NOTA CRITICA SULL'“ERLKÖNIG” DI FRANZ SCHUBERT (D.528 - 1815)

Questo celebre Lied, pur rappresentando un'opera giovanile, costituisce un modello di perizia nella tecnica di modulare tonalità diverse, con funzione espressiva in rapporto al testo. Esaminiamole in dettaglio.

Battute 1-15: presentazione del Leitmotiv del cavallo galoppo (sol minore armonico).

15-32: la voce narrante, nella stessa tonalità, prepara l'evento drammatico; alla 24 passa in si b minore per tornare a sol alla 29.

36-40: il padre allarmato si rivolge al fanciullo, sempre in sol minore, ma alla 39 il si bequadro introduce il do minore armonico della replica del figlio (41-50).

51-55: risposta rassicurante del genitore (si b maggiore).

56-70: il re degli Elfi parla dolcemente al fanciullo (sempre si b maggiore, con un passaggio in fa alla 62).

71-78: implorazione del ragazzo sgomento, che si conclude in sol minore nelle ultime due battute.

79-84: nuova rassicurazione del padre (sol maggiore).

86-95: il re degli Elfi si rivolge al giovinetto in tono accattivante (do maggiore).

97-103: invocazione del ragazzo che, partendo dalla stessa tonalità, evolve in la minore. Alla 104 un passaggio in do diesis minore dell'accompagnamento prepara la replica del padre sempre più inquieto, che comincia in mi maggiore per concludersi in re minore.

116-122: terzo intervento del re degli Elfi: è dolce all'inizio (mi b maggiore), ma diventa aggressivo alla 121 (re minore).

123-130: grido disperato del fanciullo morente, che parte da una tonalità lontana (si b minore) e si conclude in quella di partenza (sol minore); riappare il Leitmotiv del cavallo al galoppo, con la variante melodica del mi bequadro.

135-154: torna la voce narrante che, dalla tonalità iniziale, prosegue nel fa minore del recitativo e bruscamente scivola in re minore sulle parole “war todt”.

159-160: una risonanza di due accordi in sol minore (da suonare pianissimo) conclude il brano.

SHORT CRITICAL NOTE ABOUT “ERLKÖNIG” BY FRANZ SCHUBERT (D.528 - 1815)

This famous Lied, despite being an early work, represents a model of ability in modulating different tonalities with an expressive function in relation to the text. Let's examine it in detail.

Bars 1-15: presentation of the leitmotif of the galloping horse (G minor harmonic).

15-32: the narrator, in the same key, prepares the dramatic event; at 24 it goes into B flat minor to return to G at 29.

36-40: the alarmed father addresses the boy, always in G minor, but at 39 the natural B introduces the C minor harmonic of the son's reply (41-50).

51-55: parent's reassuring response (B flat major).

56-70: the king of the Elves speaks softly to the child (always B flat major, with a passage in F to 62).

71-78: pleading with the dismayed boy, ended in G minor at the last two bars.

79-84: new reassurance from the father (G major).

86-95: the king of the Elves addresses the boy in a captivating tone (C major).

97-103: invocation of the boy, starting from the same key and evolving into A minor. At 104 a passage in C sharp minor of the accompaniment prepares the reply of the father who, increasingly restless, begins in E major to end in D minor.

116-122: third intervention by the king of the Elves, sweet at the beginning (E flat major), but which becomes aggressive to 121 (D minor).

123-130: desperate cry of the dying child: it starts from a distant key (B flat minor) and ends in the original one (G minor); the Leitmotiv of the galloping horse reappears, but with the melodic variant of my natural.

135-154: the narrating voice returns which, from the initial tonality, continues in the F minor of the recitative and abruptly slides into D minor over the words “war todt”.

159-160: a resonance of two chords in G minor (to be played pianissimo) concludes the piece.

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