



Franz Schubert (1797- 1828)
Erlkönig (D.328, 1815)

Version for Piano solo after the original for Voice and Piano

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

An&An

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Franz Schubert (1797-1828)
Erlkönig - Il re degli Elfi

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

Agitato

Arr. An&An

Piano

Agitato

Arr. An&An

Piano

1

2

3

4

5

6

8

12

16

20

mf

3

3

3

3

3

3

f

p

m.d.

p

m.d.

23

mp 3 3

27

3 3

32

m.d. 3 3

36

mf m.d.

40

3 3 3 3

43

mp 3 3

46

m.d.

48

m.d.

m.d. 5

51

mf

54

p

61

3

69

f

74

mf

79

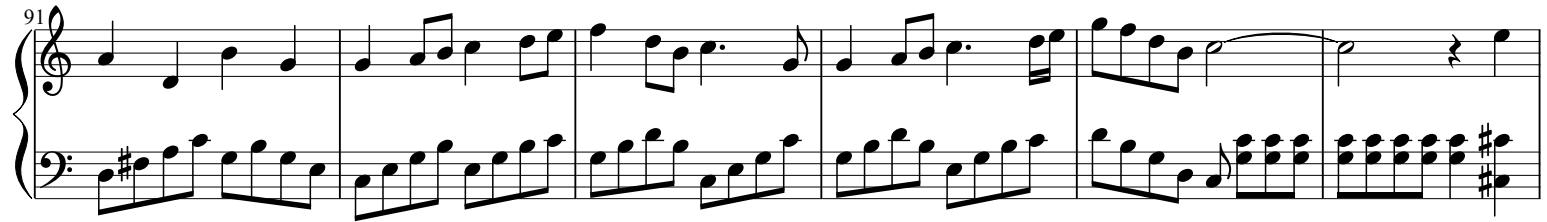
mf

85



A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and common time. It features eighth-note patterns and a dynamic marking 'p' (piano). The bottom staff is in bass clef, A major key signature, and common time, with sixteenth-note patterns. A measure number '3' is centered below the bass staff.

91



A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, A major key signature, and common time, with sixteenth-note patterns.

97



A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and common time, with eighth-note patterns and dynamics 'f' (fortissimo) and 'mf' (mezzo-forte). The bottom staff is in bass clef, A major key signature, and common time, with sixteenth-note patterns.

103



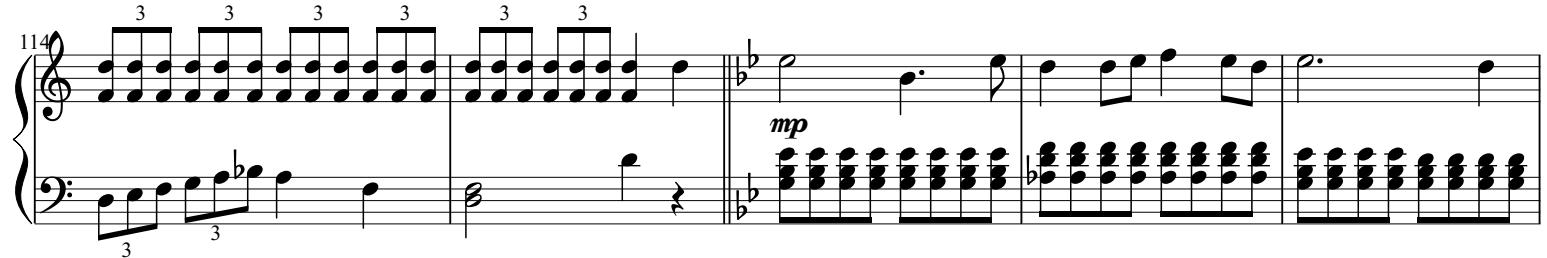
A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, A major key signature, and common time, with sixteenth-note patterns and a dynamic marking 'mf' (mezzo-forte).

109



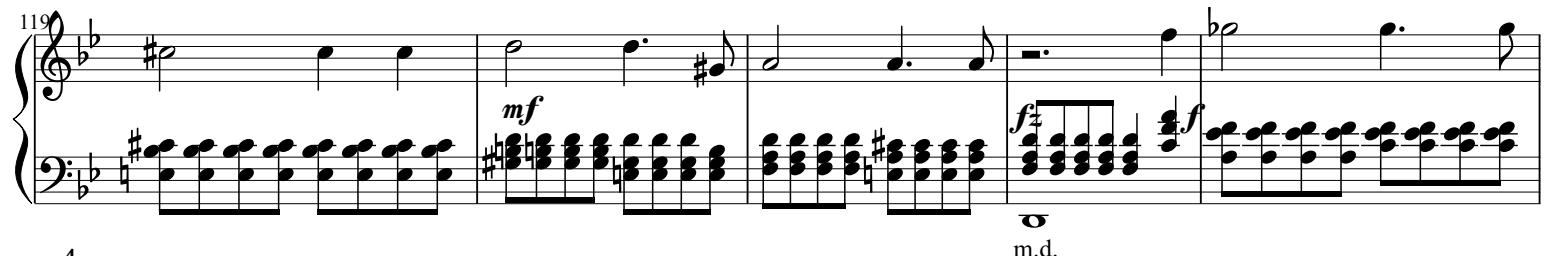
A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, A major key signature, and common time, with sixteenth-note patterns and a dynamic marking 'p' (pianissimo). Measure numbers '3' are placed above the bass staff.

114



A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, A major key signature, and common time, with sixteenth-note patterns and a dynamic marking 'mp' (mezzo-piano). Measure numbers '3' are placed above the bass staff.

119



A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, A major key signature, and common time, with sixteenth-note patterns and a dynamic marking 'f' (fortissimo). Measure numbers '3' are placed above the bass staff. The bass staff ends with a fermata symbol and the instruction 'm.d.' (moderato).

124

129

134

139

143

147

154

PICCOLA NOTA CRITICA SULL'“ERLKÖNIG” DI FRANZ SCHUBERT (D.328 - 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 b quadro introduce il do minore armonico della replica del figlio (41-50).

51-53: 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 b quadro.

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 tod’t”.

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.328 - 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).

51-53: 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 tod’t”.

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

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