

Franz Schubert

ERL-KING

Excerpts from *Erlkönig*

Concert Band Arrangement By Larry Daehn

INSTRUMENTATION

1 – Conductor	3 – B \flat Trumpet 1
5 – Flute 1	3 – B \flat Trumpet 2
5 – Flute 2	3 – B \flat Trumpet 3
1 – Oboe 1	2 – F Horn 1
1 – Oboe 2	2 – F Horn 2
2 – Bassoon	3 – Trombone 1
4 – B \flat Clarinet 1	3 – Trombone 2
4 – B \flat Clarinet 2	2 – Euphonium TC
4 – B \flat Clarinet 3	2 – Euphonium BC
2 – B \flat Bass Clarinet	4 – Tuba
3 – E \flat Alto Saxophone 1	1 – Timpani
3 – E \flat Alto Saxophone 2	3 – Snare Drum, Bass Drum, Crash Cymbals (<i>Bass Drum and Cymbals optional</i>)
2 – B \flat Tenor Saxophone	
2 – E \flat Baritone Saxophone	

The **Erl-King** (German: *Der Erlkönig*) is depicted in a number of German poems and ballads as a malevolent creature who haunts forests and carries off travelers to their deaths. The character is most famous as the antagonist in Goethe's poem *Der Erlkönig* and Schubert's musical adaptation of the same name.

Franz Schubert wrote *Erlkönig* for solo voice and piano in 1815. The four characters in the song—narrator, father, son and the Erl-King are usually all sung by a single vocalist; occasionally, however, the work is performed by four individual vocalists.

Schubert's *Erlkönig* was later transcribed for piano solo by Franz Liszt, and the piano accompaniment was orchestrated by Hector Berlioz.

The piece starts with rapidly repeating triplets to create a sense of urgency and to simulate the horse's galloping. Meanwhile rising triplets in the bass add a horror theme to the piece. The father is frantically carrying his son on horseback while the child is seeing the Erl-King (a ghost, or Death) who is trying to tempt him away. Each of the son's pleas get more frantic. The father desperately tries to spur the horse to go faster. As they arrive, the music stops abruptly, and the final line, "In seinen Armen das Kind war tot," ("In his arms the child was dead,") is sung by the narrator, and the piece ends with a dramatic authentic cadence.

The solo trumpet's *recitative* will be most effective if the player knows the text of the final tragic declamation:



The musical notation shows a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the next two notes, D5 and E5, which are quarter notes. This is followed by a quarter rest, then a quarter note F#4, and finally a quarter note G4. The lyrics are written below the staff, aligned with the notes.

In sein - en Arm - en das Kind war tot.
In his arms the Child was dead.

The bass drum and cymbal parts are optional. The snare drum part was included to help fortify the rapidly repeating notes of the wind instruments.

Larry Daehn

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Erl-King

Excerpts from Erbkönig

Franz Schubert
arranged by Larry Daehn

Allegro ♩ = 138 - 152

The score is arranged for a full orchestra. The woodwind section includes Flute (1 and 2), Oboe (1 and 2), Bassoon, B♭ Clarinet (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpet (1, 2, and 3), F Horn (1 and 2), Trombone (1 and 2), Euphonium, and Tuba. The percussion section includes Timpani, Snare Drum, Bass Drum, Crash, and Cymbals. The score features a 4/4 time signature and a key signature of two flats (B♭ major). The tempo is marked Allegro with a metronome marking of ♩ = 138 - 152. The music is characterized by frequent triplet patterns and a dynamic range from piano (p) to fortissimo (f). A large watermark 'NotMyScore.com' is visible across the page.

*Two snare drums, playing alternate measures, may be used. Use of Bass Drum and Crash Cymbals is at the discretion of the conductor.

6

Fl. 1 2

Ob. 1 2

Bsn. *div.*

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

6 7 8 9 10

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp. *f* *p*

S. D.
B. D.
Cr. Cym.

11

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

11 12 13 14

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.

B. D.

Cr. Cym.

p *f*

16

15

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

15 16 17 18 19 20

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.

B. D.

Cr. Cym.

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
B. D.
Cr. Cym.

8

26

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

26 27 28 29 30

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
B. D.
Cr. Cym.

This musical score page contains measures 31 through 36 for a woodwind and brass ensemble. The instruments are arranged as follows:

- Flute (Fl.):** 1 and 2 staves, playing a melodic line with triplets.
- Oboe (Ob.):** 1 and 2 staves, playing a melodic line with triplets and a dynamic marking of *a2*.
- Bassoon (Bsn.):** 1 staff, playing a melodic line with triplets.
- B♭ Clarinet (B♭ Cl.):** 1 and 2/3 staves, playing a melodic line with triplets.
- B♭ Clarinet (B. Cl.):** 1 staff, playing a melodic line with triplets.
- Alto Saxophone (A. Sax.):** 1 and 2 staves, playing a melodic line with triplets and a dynamic marking of *a2*.
- Tenor Saxophone (T. Sax.):** 1 staff, playing a melodic line with triplets.
- Baritone Saxophone (Bar. Sax.):** 1 staff, playing a melodic line with triplets.
- Trumpet (Tpt.):** 1 and 2/3 staves, playing a melodic line with triplets and a dynamic marking of *mp*.
- Horn (Hn.):** 1 and 2 staves, playing a melodic line with triplets.
- Trombone (Tbn.):** 1 and 2 staves, playing a melodic line with triplets.
- Euphonium (Euph.):** 1 staff, playing a melodic line with triplets.
- Tuba (Tba.):** 1 staff, playing a melodic line with triplets.
- Timpani (Timp.):** 1 staff, playing a melodic line with triplets and a dynamic marking of *p*.
- Snare Drum (S. D.), Bass Drum (B. D.), and Cymbal (Cr. Cym.):** 1 staff, playing a rhythmic pattern with triplets.

The score includes various musical notations such as triplets, slurs, and dynamic markings. A large watermark "Not valid for printing" is visible across the page.

10

37

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

37 38 39 40 41 42

mp

a2

mp

mp

mp

mp

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D. B. D. Cr. Cym.

37 38 39 40 41 42

mp

mp

mp

mp

mp

mp

mp

div.

div.

div.

S. D. sempre mp

B. D. only

p

43

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

43 44 45 46 47

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
B. D.
Cr. Cym.

p

48

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

48 49 50 51 52 53

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
B. D.
Cr. Cym.

58

54

Fl. 1 2

Ob. 1 2

Bsn. *mp*

B♭ Cl. 1 2 3

B. Cl. *mp*

A. Sax. 1 2

T. Sax.

Bar. Sax. *mp*

54 55 56 57 58

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba. *mp*

Timp.

S. D. *mp*

B. D.

Cr. Cym.

+ Cr. Cym. *mp*

DP 200408

59

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

59 60 61 62 63

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
B. D.
Cr. Cym.

66

64

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

66

64 65 66 67 68

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
B. D.
Cr. Cym.

69

Fl. 1 2 *a2* *f*

Ob. 1 2 *a2* *f*

Bsn. *f*

B^b Cl. 1 2 3 *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

69 70 71 72 73

Tpt. 1 2 3 *f*

Hn. 1 2 *f*

Tbn. 1 2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

S. D.

B. D.

Cr. Cym. *f*

74

Fl. 1/2

Ob. 1/2

Bsn.

B^b Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

74 75 76 77 78 79

Tpt. 1/2/3

Hn. 1/2

Tbn. 1/2

Euph.

Tba.

Timp.

S. D.
B. D.
Cr. Cym.

81

80

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

80 81 82 83 84 85

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

mf

S. D.
B. D.
Cr. Cym.

86

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

86 87 88 89 90

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.

B. D.

Cr. Cym.

mf

mf

91

Recitative
rit.

95 Andante

Fl. 1 2

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

91 92 93 94 95 96

mp ff *mp ff* *mp ff* *mp ff* *mp ff*

a2

91

92

93

94

95

96

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.
B. D.
Cr. Cym.

91 92 93 94 95 96

solo mp ff tutti *mp ff* *mp ff* *mp ff* *mp ff*

mp ff