

# Der Erlkönig.

Ballade von Goethe

mit Klavierbegleitung componirt von F. Schubert.

Instrumentirt von H. Berlioz.

## Le Roi des Aulnes.

Ballade.

Poésie de Goethe, musique de F. Schubert,

Instrumentée par H. Berlioz.

Traduction française de Maurice Chassang.

## The Erl-King.

Ballad by Goethe.

The music by F. Schubert.

Arranged for Orchestra by H. Berlioz.

English Translation by Percy Pinkerton.

Fräulein Francilla Pixis gewidmet.

H. Berlioz.  
Instrumentirt 1850.

**Presto.**

Flauti.

Oboi.

Corno inglese.

Clarinetti in B (Si $\flat$ ).

II. in G (Sol).

Corni III. in Es (Mi $\flat$ ).

Fagotti.

2 Trombe in D (Re).

Timpani in G (Sol) D (Re).  
Baquettes d'éponge. Schwammschlägel. Sponge-headed sticks.

**Presto.**

Mezzo Soprano.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

**Presto.**

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first three staves have dynamic markings of *f* in the first measure and *p* in the third measure. The fourth staff has *mf* in the first measure and *p* in the third measure. The fifth staff has *f* in the first measure and *p* in the third measure. The bottom two staves of this system have *mf* in the first measure and *pp* in the third measure. The music is written in a key signature of one flat and a 3/4 time signature.

The second system of the musical score consists of six staves. The top two staves are grouped by a brace on the left and feature a dense piano accompaniment of sixteenth notes. The first staff has a dynamic marking of *p* in the third measure. The second staff has a dynamic marking of *p* in the third measure. The third staff has a dynamic marking of *p* in the third measure. The fourth and fifth staves have dynamic markings of *p* in the third measure. The sixth staff has a dynamic marking of *p* in the third measure. The music is written in a key signature of one flat and a 3/4 time signature.

This musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves, all with a key signature of one flat. The music begins with a series of rests, followed by a complex passage of sixteenth-note triplets in the upper staves, marked *pp*. The lower staves feature sustained notes and a bass line with some triplet figures. The second system continues with dense sixteenth-note patterns in the upper staves, also marked *pp*, and a more active bass line with some triplet figures, marked *p*. The score concludes with a final chord in the upper staves.

*poco f* *pp* *poco f* *pp* *poco f*

*poco f* *poco f* *poco f*

*a 2.*

Au trot d'un che - val, par - mi la nuit,  
Wer rei - tet so spät durch Nacht und Wind?  
Who rides thro' the night so dark and wild?

*pp* *pp* *pp*

Fl. *p*

Ob. *p*

Clar. *p*

Cor. III. *p*

Fag. I. *p*

Où va cet hom - me, te - nant son fils? Le  
 Es ist der Va - ter mit sei - nem Kind. Er  
 The fath - er rides with his dar - ling child. The

Clar. *a 2.*

Cor. III. *f*

Fag. *f*

vent fait ra - ge: quel - le fu - reur! Il faut qu'on  
 hat den Kna - ben wohl in dem Arm; Er faßt ihn  
 tremb - ling boy he shields with his arm; From blast of

1

ren - tre, l'en - fant a peur.  
 si - cher, er hült ihn warm.  
 tem - pest he keeps him warm.

1

C. ingl.

«Mon fils, eh quoil tu fré - mis dans mes  
 „Mein Sohn, was birgst du so bang dein Ge -  
 My son, thou hi - dest a face full of

pp p

Fl. I.

Ob.

Cingl.

bras? - Mon pè - re, vois cette om - bre, là -  
 sieht? „Siehst Va - ter, du den Erl - kö - nig  
 fear. See, fath - er, see, the Erl - King is

*f* *pp*

Fl.

Ob.

Fag. a 2.

bas! Le Roi des aul - nes, re - garde, il  
 nicht, den Er - len - kö - nig, mit Kron' und  
 here; The Erl - King calls me with staff and

*mf* *p*

Fl.  
Ob.  
Cingl.  
Fag.

*p*

vient!  
"Schneeflocke"  
shroud!

-Mon fils,  
"Mein Sohn,  
My son,

c'est un  
es ist  
'tis but

nu - a - ge vain.  
ein Ne - bel streif  
a fleet - ing cloud.

*p*

2 Fl.  
Ob.  
Cingl.  
Clar.  
Cor.  
Timp.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

-Veux - tu me suivre, en  
"Du lie - bes Kind, komm  
My love - ly boy, oh

*dim.*

*dim.*

*dim.* *pizz.*

*pp*

*pp*

*pp*

2 *dim.* *pp*



Fl.  
Ob.  
Cingl.  
Clar.  
Cor.  
Timp.

fant ché - ri, Vers ma pa - tri e,  
geh' mit mir! Gur ma Spie - le  
come with me And schō all day long I'll

Vcl. e C.B.

Fl.  
Ob.  
Cingl.  
Clar.  
Cor.  
Timp.

gai pa - ra - dis? Pour toi s'entr' ou - vre ce doux sé -  
spiel' ich mit dir; Manch' bun - te Blu - mensind an dem  
play with thee Be - side the shore there are flow'rs most

3

The first system of the musical score consists of eight staves. The top three staves are for the piano, showing a rhythmic accompaniment of eighth notes. The next three staves are for the violin, with notes and rests. The bottom two staves are for the viola and cello, also with notes and rests. Dynamics markings include *f* and *mf*.

jour. On y trou - ve des mer - veil - les tou - jours. - Mon pè - re, mon  
 Strand; Meins Mut - ter hat manch' gü - den Ge - wand. "Mein Va - ter, mein  
 fair, I will give thee trea - sures past all com - pare. My fa - ther, my

The second system of the musical score consists of eight staves. The top two staves are for the vocal line, with lyrics and musical notation. The next three staves are for the violin, and the bottom two staves are for the viola and cello. Dynamics markings include *f* and *mf*. There are also markings for *arco* and *arco 2*.

3

Fl.  
Ob.  
Cl. ingl.  
Cor.  
Fag.  
Tromb.  
Timp.

pè - re, en - tends cet - te voix! Le Roi des aul - nes s'ap - pro - che de  
 Va - ter! und hö - rest du nicht? Was Er - len - kö - nig mir lei - se ver -  
 fa - ther, oh! canst thou not hear? The Erl - king whis - pering now in mine

*f* *mf* *pp* *dim.*

moi. - Fo - li - el pas de crain - te, mon fils! Du vent qui  
 „spricht?“ „Sei - ru - hig, blei - be ru - hig mein Kind! In d'ür - ren  
 ear? Nay, slum - ber, gently, slum - ber my child, The night - wind

*pp*

souf . fle vient tout ce bruit. - En - fant si ten - dre, veux - tu? suis moi! Vois mes  
 Blüt - tern söu - salt der Wind? „Willst fei - ner Kna - be, du mit mir gehn? Meine  
 howls thro' the fo - rest wild. Oh beau - teous boy, wilt thou come with me? My

blon - des fil - les ve - nir vers toi! El les jouent et dan - sent, et chan - tent en chœur D'ex -  
 Töch - ter sol - len dich war - ten schön; mei - ne Töch - ter füh - ren den nächt - li - chen Reihn, und  
 daugh - ters fair, they shall wait on thee: They shall there at the mid - night their re - vei - ry keep And

Vollo. e C. B.

Tromb. a. r.

qui - ses mu - si - ques aux ryth - mes berceurs, Dex - qui - ses mu - si - ques aux ryth - mes berceurs.  
 wie - gen und tan - zen und sin - gend dich ein, sie wie - gen und tan - zen und sin - gend dich ein.  
 rock thee and kiss thee and sing thee to sleep, And rock thee and kiss thee and sing thee to sleep!



C. ingl.

Fag.

fils, je vois et j'en tends Le vent à gi - ter les sau - les trem.  
 Sohn, ich seh' es ge - nau; Es schet - nen die al - ten Wai - den so  
 son, Ich tell thee a - non; The will - ows they wave in the moon - - light

Fl.

Ob. f

C. ingl.

Clar.

f a 2.

Cor.

Fag.

Timp.

blants. - Je  
 grau. „Ich  
 wan. I

Fl. a 2. a 2.

Ob.  
C. ingl.  
Clar.

t'aime, enfant, c'est toi que re-cher-chent mes vœux. En vain tu ré-sis-tes, suis  
 lie - bs dich, mich reist dei-ne schö - ne Ge-stalt, Und bist du nicht wil - lig, so  
 love - thee! thy bo - dy shall now be my prize; Con - sent, or I'll stif - le thy

*ppp*

*ppp*

*ppp*

*ppp*

**Animato.**

Fl.  
Ob. *cresc. molto*  
C. ingl. *cresc. molto*  
Clar. *cresc. molto*  
Cor.  
Fag.  
Tromb. in F (a)  
Timp.

*f* *mf* *f* *mf* *f* *mf* *f* *mf*

**Animato.**

moi, je le veux! - Mon pè - re, mon pè - re, quel poids, là, sou -  
 brauch' ich Ge-walt. Mein Va - ter, mein Va - ter! Jetzt fällt er mich  
 tears and thy cries. Oh fa - ther, oh fa - ther! He seiz - eth my

*cresc. molto* *ff* *mf* *f* *mf*

*cresc. molto* *ff* *mf* *f* *mf*

*cresc. molto* *ff* *mf* *f* *mf*

*cresc. molto* *ff* *mf* *f* *mf*

*ff* *Animato.* *(mf)* *(f - mf)*

The first system of the musical score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is spread across six staves. The first four staves are the right hand, and the last two are the left hand. The music is in a 3/4 time signature. The vocal line begins with a rest, followed by a series of notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings such as *f* (forte) are present throughout the system.

dain! Du Roi des aul - - nes je sens la  
 an! Erl - - kö - - nig hat mir ein Leids ge -  
 arm! Erl - - king hath wrought me a dead - - ly

The second system of the musical score consists of seven staves, primarily for piano accompaniment. The top staff is the vocal line, which continues from the first system. The piano accompaniment is spread across six staves. The first four staves are the right hand, and the last two are the left hand. The music continues with the same eighth-note pattern in the right hand. Dynamic markings such as *sfz* (sforzando) and *f* (forte) are present throughout the system.





*accelerando*

The first system of the musical score consists of eight staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The remaining six staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The tempo is marked as *accelerando*.

*accelerando*

trot for - ce - né. An - gois - se fol - le, l'en -  
rei - - tet ge - schwind; Er hält in Ar - men das  
spurs thro' the wild, He clasps more close - ly the

The second system of the musical score consists of eight staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The remaining six staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The tempo is marked as *accelerando*.

*accelerando*



Andante.

The first system of music consists of eight staves. The top two staves are for the right hand, and the bottom six are for the left hand. The music is in a minor key with a common time signature. It features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *sf* (sforzando), *pp* (pianissimo), and *f* (forte). The tempo is marked *Andante*.

Recitativo.

Andante.

but, supreme ef - fort...      Aux bras du père, le fils est mort!

Hof mit Müh' und Not.      In seinen Armen das Kind war todt.

home in fear and dread:      Up - on his bos. om the boy lay dead!

The second system of music includes a vocal line at the top and piano accompaniment below. The vocal line is in a recitative style, with lyrics in French, German, and English. The piano accompaniment continues with similar textures to the first system. Dynamic markings include *sf*, *pp*, and *p* (piano). The tempo is marked *Andante*.

Andante.