

Franz Schubert  
**ERL-KING**  
Excerpts from *Erlkönig*

Concert Band Arrangement By Larry Daehn

INSTRUMENTATION

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

Complete Band .....	\$76.00
Full Score .....	6.00
Parts, each .....	1.00

**Daehn**  
PUBLICATIONS

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.

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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 3/4 time signature. It begins with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), then a quarter note (C5), a quarter note (B4), and a quarter note (A4). A slur covers the last three notes (C5, B4, A4). This is followed by a quarter rest, a quarter note (G#4), and a quarter note (F4). The lyrics are written below the staff.

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 Erlkönig

Franz Schubert  
arranged by Larry Daehn

Allegro ♩ = 138 - 152

The musical score is arranged for a full orchestra and includes the following parts:

- Flute:** 1 and 2 staves, playing a melodic line with triplets and slurs.
- Oboe:** 1 and 2 staves, playing a melodic line with triplets and slurs.
- Bassoon:** 1 staff, playing a melodic line with triplets and slurs.
- B♭ Clarinet:** 1 and 2 staves, playing a melodic line with triplets and slurs.
- B♭ Bass Clarinet:** 1 staff, playing a melodic line with triplets and slurs.
- E♭ Alto Saxophone:** 1 and 2 staves, playing a melodic line with triplets and slurs.
- B♭ Tenor Saxophone:** 1 staff, playing a melodic line with triplets and slurs.
- E♭ Baritone Saxophone:** 1 staff, playing a melodic line with triplets and slurs.
- B♭ Trumpet:** 1 and 2 staves, playing a melodic line with triplets and slurs.
- F Horn:** 1 and 2 staves, playing a melodic line with triplets and slurs.
- Trombone:** 1 and 2 staves, playing a melodic line with triplets and slurs.
- Euphonium:** 1 staff, playing a melodic line with triplets and slurs.
- Tuba:** 1 staff, playing a melodic line with triplets and slurs.
- Timpani:** 1 staff, playing a rhythmic pattern with slurs.
- Snare Drum, Bass Drum, Crash Cymbals:** 1 staff, playing a rhythmic pattern with slurs.

The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like slurs and accents. The tempo is marked as Allegro with a metronome marking of ♩ = 138 - 152. The key signature is one flat (B♭) and the time signature is 4/4.

\*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<sup>b</sup> 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<sup>b</sup> 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.

16

15

Fl. 1 2

Ob. 1 2

Bsn.

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Detailed description: This block contains the musical notation for measures 15 and 16 for the Flute, Oboe, Bassoon, Clarinets, and Saxophones. Measure 15 is marked with a box containing the number '15'. Measure 16 is marked with a box containing the number '16'. The Flute and Oboe parts feature a complex rhythmic pattern of eighth notes with triplets. The Bassoon part has a similar pattern but with some rests. The Clarinets and Saxophones have simpler parts, often consisting of quarter notes or eighth notes with triplets.

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.  
DP 200408

Detailed description: This block contains the musical notation for measures 16 through 20 for the Trumpets, Horns, Trombones, Euphonium, Tuba, and Percussion. Measure 16 is marked with a box containing the number '16'. Measure 17 has the word 'div.' above it. Measure 18 has the word 'div.' above it. Measure 19 has the word 'div.' above it. Measure 20 has the word 'div.' above it. The Trumpets and Trombones have a rhythmic pattern of eighth notes with triplets. The Horns and Euphonium parts are mostly rests. The Tuba part has a rhythmic pattern of eighth notes with triplets. The Percussion part has a rhythmic pattern of eighth notes with triplets.

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

21 22 23 24 25

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

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

26 27 28 29 30

Fl. 1 2

Ob. 1 2

Bsn.

B<sup>b</sup> 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.



31

Fl. 1 2

Ob. 1 2

Bsn.

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

31 32 33 34 35 36

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<sup>b</sup> 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.

43

Fl. 1 2

Ob. 1 2

Bsn.

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

This section of the score covers measures 43 through 46. It includes parts for Flute (1 and 2), Oboe (1 and 2), Bassoon, B-flat Clarinet (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The music features various melodic lines, some with triplets and slurs, and rests. A dynamic marking of *p* is present at the bottom of the page.

43 44 45 46 47

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

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

This section of the score covers measures 43 through 47. It includes parts for Trumpet (1, 2, and 3), Horn (1 and 2), Trombone (1 and 2), Euphonium, Tuba, Timpani, and Snare Drum/Bass Drum/Cymbal. The music features rhythmic patterns, primarily triplets, and rests. A dynamic marking of *p* is present at the bottom of the page.

48

Fl. 1 2

Ob. 1 2

Bsn.

B<sup>b</sup> 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.

*mp*

*mf*

*p*

54

Fl. 1 2

Ob. 1 2

Bsn. *mp*

B<sup>b</sup> Cl. 1 2 3

B. Cl. *mp*

A. Sax. 1 2

T. Sax.

Bar. Sax. *mp*

*mf* *mf* *mf* *mf* *mf*

54 55 56 57 58

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph. *mp*

Tba. *mp*

Timp. *mf*

S. D. *mp*

B. D.

Cr. Cym. *mp*

+ Cr. Cym. *mp*

DP 200408

*mf* *mf* *mf* *mf* *mf*

59

Fl. 1 2

Ob. 1 2

Bsn.

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Detailed description: This block contains the first six staves of the musical score. Measures 59-63 are shown. The Flute and Oboe parts feature a rhythmic pattern of eighth notes with triplets. The Bassoon part has a similar eighth-note pattern. The Bb Clarinet and B Clarinet parts play a steady eighth-note accompaniment. The Alto Saxophone and Tenor Saxophone parts are mostly rests. The Baritone Saxophone part has a simple eighth-note line.

59 60 61 62 63

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

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

Detailed description: This block contains the remaining staves of the musical score for measures 59-63. The Trumpet parts (1, 2, 3) play a rhythmic eighth-note pattern with triplets. The Horn parts (1, 2) play a simple eighth-note line. The Trombone parts (1, 2) play a steady eighth-note accompaniment. The Euphonium part has a simple eighth-note line. The Tuba part has a steady eighth-note accompaniment. The Timpani part has a simple eighth-note line. The Snare Drum, Bass Drum, and Cymbal parts have a simple eighth-note accompaniment.

64

Fl. 1 2

Ob. 1 2

Bsn.

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

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

Ob. 1 2

Bsn.

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

69 70 71 72 73

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Timp.

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



74

Fl. 1 2

Ob. 1 2

Bsn.

B<sup>b</sup> 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<sup>b</sup> 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.

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

86

Fl. 1 2

Ob. 1 2

Bsn.

B<sup>b</sup> 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.

Detailed description of the musical score: This page contains measures 86 through 90 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section includes Flute (1 and 2), Oboe (1 and 2), Bassoon, B-flat Clarinet (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet (1, 2, and 3), Horn (1 and 2), Trombone (1 and 2), Euphonium, and Tuba. The percussion section includes Timpani, Snare Drum, Bass Drum, and Cymbals. The score features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *mf* (mezzo-forte) are indicated. The key signature is B-flat major, and the time signature is 4/4. The page number 19 is located in the top right corner.

91 *Recitative rit.* 95 *Andante*

Fl. 1 2

Ob. 1 2

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

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.

*solo mp* *tutti ff*