

DRAMATIC EXPRESSION IN THIRTY MUSICAL SETTINGS
OF GOETHE'S "DER ERLKÖNIG"

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Mary Eileen McDaniel, B. M.

Denton, Texas

May, 1973

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This study is an investigation of the dramatic expression in thirty musical settings of Goethe's "Erlkönig," to attempt to determine why the works by Franz Schubert and Carl Loewe have achieved such popularity. Chapter I includes a history of Goethe's ballad, and shows how the poet influenced several composers who used his "Erlkönig" as a subject for their music.

Chapter II is a comparison of the thirty settings, and deals with dramatic expression in relation to the musical aspects of form, tonality, rhythm, melody, and harmony. Several of these elements have further subdivisions. The section on rhythm includes a discussion of meter, length of composition, tempo, the coordination of poetic accent with musical accent, and salient rhythmic patterns. Several points are covered in the study of melody, including tessitura and range, type of melodic movement, intervals, dynamics, and diatonicism versus chromaticism. The discussion of harmony deals primarily with the altered chords used by the thirty composers to achieve dramatic effect.

The conclusions reached in Chapter III confirm that the Schubert and Loewe ballads deserve the greater recognition they have received. These two works surpass all other Erbkönig settings in each of the aspects examined. While many of the other compositions do not rise above the level of folksong, Schubert's and Loewe's ballads become the models of true dramatic art song.

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CHAPTER I

INTRODUCTION

Goethe's ballad, "Der Erlkönig," written in 1776 and later included in his Singspiel, Die Fischerin, has been set to music at least seventy times since Goethe conceived the poem. Of these seventy settings, only two, those by Franz Schubert and Carl Loewe, are reasonably well known. The merits of these two works have been a source of argument for over a century, while the other Erlkönig compositions have rarely been discussed or performed. Such obscurity may be justly deserved; however, this neglected music needs reconsideration if for no other reason than to establish why the works by Schubert and Loewe have been preferred over other Erlkönig ballads.

This study is primarily concerned with those musical elements which, when combined with the text, create a dramatic whole. The composers whose Erlkönig compositions were most successful are those who best expressed the relationship between the poetry and the music. The main aspects examined here are form, tonality, rhythm, melody, and harmony, with subdivisions under each of these general headings.

Goethe's conception of how his poem should have been set to music is an important factor to consider when comparing these works. Through his friendship with several composers

who used his "Erlkönig" as a subject for their music, he influenced the type of composition they created.

Of the seventy known settings of "Der Erlkönig," less than half seem to be currently available. Of this number thirty have been examined in this study. A list of the composers of these works will be found in the appendix.

History of the Ballad

The original inspiration for Goethe's "Erlkönig" comes from a sixteenth-century manuscript of the Danish ballad "Sir Oluf and the Elf-King's Daughter."¹ In this folksong Sir Oluf, riding out to invite guests to his wedding, encounters in the woods a maiden, the Elf-King's daughter, who asks him to dance with her. When he refuses she casts a spell over him and sends him home to his mother a dying man. The original ballad goes on to recount the deaths of the knight's bride and his mother.

In 1778-79 the German critic and philosopher Johann Gottfried von Herder published a two-volume collection of folksongs entitled Volkslieder.² This anthology contains translations of folk poetry of several nations.³ In the

¹Frederick W. Sternfeld, Goethe and Music (New York, The New York Public Library, 1954), p. 127.

²After his death, editors changed this title to Stimmen der Völker in Liedern.

³Eric Blom, "Erl-King," Groves' Dictionary of Music and Musicians, 5th ed., Vol. II (London, The Macmillan Company, 1954).

work Herder included a translation of the Danish ballad, "Sir Oluf and the Elf-King's Daughter." However, the Danish "Ellerkong" (modern "Elverkong"), literally "Elf-King," Herder mistranslated into German as "Erlkönig," literally "Alder-King" or "King of the Alder trees."

Herder's translation, entitled "Erlkönigs Töchter," differed in both content and form from the Danish original. In the German, parts of several stanzas are omitted, as is the refrain which recurs after each stanza. In the following excerpt the portions omitted by Herder are bracketed.

Danish Folksong
"Sir Oluf and the Elf-King's Daughter"

Stanza 1

(Solo) Sir Oluf rode by East and West
To bid his friends to his bridal-feast.
[(Chorus) Gay goes the dance by the greenwood tree.]

Stanza 14

(Solo) She struck him twixt his shoulders broad,
It pierced his heart-roots like keenest sword
[(Chorus) Gay goes the dance by the greenwood tree.⁴]

A more lengthy exclusion is the omission of the last three stanzas of the original which related the death of Sir Oluf's bride and his mother.⁵

Herder's "Erlkönig's Töchter"

Herr Oluf reitet spät und weit
Zu bieten auf seine Hochzeitsleut.

⁴Sternfeld, op. cit., p. 128.

⁵Ibid., p. 127.

Da tanzen die Elfen auf grünem Land,
Erlkönig's Töchter reicht ihm die Hand.

"Willkommen, Herr Oluf, was eilst von hier?
Tritt her in den Reihen und tanz mit mir."

"Ich darf nicht tanzen, nicht tanzen ich mag,
Frühmorgen ist mein Hochzeitstag."

"Hör an, Herr Oluf, tritt tanzen mit mir,
Zwei güldne Sporne schenk ich dir.

Ein Hemd von Seide so weiss und fein,
Meine Mutter bleicht's mit Mondenschein."

"Ich darf nicht tanzen, nicht tanzen ich mag,
Frühmorgen ist mein Hochzeitstag."

"Hör an, Herr Oluf, tritt tanzen mit mir,
Einen Haufen Goldes schenk ich dir."

"Einen Haufen Goldes nahm ich wohl;
Doch tanzen ich nicht darf und soll."

"Und willt, Herr Oluf, nicht tanzen mit mir,
Soll Seuch und Krankheit folgen dir."

Sie tät einen Schlag ihn auf sein Herz,
Noch nimmer fühlit' er solchen Schmerz.

Sie hob ihn bleichend auf sein Pferd,
"Reit heim nun zu dein'm Fräulein wert."

Und als er kam vor Hauses Tür,
Seine Mutter zitternd strand dafür.

"Hör an, mein Sohn, sag an mir gleich,
Wie ist dein Farbe blass und bleich?"

Und sollt sie nicht sein blass und bleich,
Ich traf in Erlkönigs Reich.

"Hör an, mein Sohn, so lieb und traut,
Was soll ich nun sagen deiner Braut?"

"Sag ihr, ich sei im Wald zur Stund,
Zu proben da mein Pferd und Hund."

Frühmorgen und als es Tag kaum war,
Da kam die Braut mit der Hochzeitschar.

Sie schenkten Met, sie Schenkten Wein,
 "Wo ist Herr Oluf, der Bräut' gam mein?"

"Herr Oluf, er ritt in Wald zur Stund,
 Er probt allda sein Pferd und Hund."

Die Bräut hob auf den Scharlach rot,
 Da lag Herr Oluf, und er war tot.⁶

Goethe (1749-1832) seems to have been unaware of the original Danish tale, since he entitled his version of the ballad "Der Erikönig," thus perpetuating Herder's mistranslation. His ballad, like Herder's, also lacks the refrain, as well as the stanzas containing the deaths of the knight's bride and mother, which were an integral part of the original. These similarities suggest that Goethe was familiar with Herder's version only.

Goethe, however, made some significant changes of his own. In his poem the principal characters are not the Erikönig's daughter and a knight, but the Erikönig himself and a small boy. Goethe only briefly mentioned the Erikönig's daughter and added another character to the plot: the child's father. In his book, The Music of Schubert, Gerald Abraham suggests that an actual incident witnessed by the poet was a reason for this change of conflict.

One autumn evening Goethe saw, from his garden, a rider go by the gate at full gallop. He found, on enquiry, that the man was a farmer taking his sick child to the doctor; it was this incident that fired his imagination.⁷

⁶Theodor Matthias, editor, Herders Werke, Vol. II (Leipzig and Vienna, Bibliographisches Institut, n.d.), pp. 407-409.

⁷Gerald Abraham, The Music of Schubert (New York, W.W. Norton and Company, 1947), pp. 163, 164.

Goethe's "Der Erlkönig"

Wer reitet so spät durch Nacht und Wind?
 Es ist der Vater mit seinem Kind;
 Er hat den Knaben wohl in dem Arm,
 Er fasst ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?
 Siehst, Vater, du den Erlkönig nicht?
 Den Erlenkönig mit Kron' und Schweif?
 Mein Sohn, es ist ein Nebelstreif.

"Du liebes Kind, komm, geh mit mir.
 Gar schöne Spiele spiel' ich mit dir;
 Manch' bunte Blumen sind an dem Strand;
 Meine Mutter hat manch' gülden Gewand."

Mein Vater, mein Vater, und hörest du nicht,
 Was Erlenkönig mir leise verspricht?
 Sei ruhig, bleibe ruhig, mein Kind.
 In dürren Blättern säuselt der Wind.

"Willst, feiner Knabe, du mit mir gehn?
 Meine Töchter sollen dich warten schön;
 Meine Töchter führen den nächtlichen Reihn
 Und wiegen und tanzen und singen dich ein."

Mein Vater, mein Vater, und siehst du nicht dort
 Erlkönigs Töchter am düstern Ort?
 Mein Sohn, mein Sohn, ich seh' es genau;
 Es scheinen die alten Weiden so grau.

"Ich liebe dich, mich reizt deine schöne Gestalt;
 Und bist du nicht willig, so brauch' ich Gewalt."
 Mein Vater, mein Vater, jetzt fasst er mich an.
 Erlkönig hat mir ein Leids getan.

Dem Vater grauset's, er reitet geschwind,
 Er hält in Armen das ächzende Kind,
 Erreicht den Hof mit Mühe und Not;
 In seinen Armen das Kind war tot.⁸

Goethe's formal construction of the ballad also differs from Herder's form. While the latter's poem consists of twenty-one rhymed couplets, or forty-two lines, Goethe's

⁸Johann Wolfgang von Goethe, Goethe's Poems (New York, Appleton-Century-Crofts, Inc., 1941), pp. 58, 59.

ballad contains eight stanzas composed of pairs of rhymed couplets, or thirty-two lines. Both works, however, end in a similar fashion with the death of the principal character, and both emphasize the death by a rhyme on the final word "tot."

Herder Die Braut hob auf den Scharlach rot
Da lag Herr Oluf, und er war tot.

Goethe Erreicht den Hof mit Mühe und Not;
In seinen Armen das Kind war tot.⁹

In 1797 Walter Scott, a Scottish poet and novelist, translated Goethe's "Der Erlkönig" into English. He titled his work, not "Alder-King," which would have been a literal translation of Goethe's title, but "Erl-King," a term which, in English, is meaningless. His narrative, however, follows the same format as that of Goethe. Like its model, the "Erl-King" contains eight stanzas, each consisting of two rhymed couplets.

Scott's "The Erl-King"

O! Who rides by night through the woodland so wild?
It is the fond father embracing his child;
And close the boy nestles within his loved arm,
From the blast of the tempest to keep himself warm.

"O father! see yonder, see yonder!" he says.
"My boy, upon what dost thou fearfully gaze?"
"O, 'tis the Erl-King with his staff and his shroud!"
"No, my love! it is but a dark wreath of the cloud."

"O! Wilt thou go with me, thou loveliest child?
By many gay sports shall thy hours be beguiled;
My mother keeps for thee full many a fair toy,
And many a fine flower shall she pluck for my boy."

⁹Sternfeld, op. cit., p. 129.

"O father! my father! and did you not hear
The Erl-King whisper so close in my ear?"
"Be still, my loved darling, my child, be at ease!
It was but the wild blast as it hurried through the trees."

"O! Wilt thou go with me, thou loveliest boy!
My daughter shall tend thee with care and with joy;
She shall bear thee so lightly through wet and through wild,
And hug thee, and kiss thee, and sing to my child."

"O father! my father! and saw you not plain
The Erl-King's pale daughter glide past through the rain?"
"O no, my heart's treasure! I knew it full soon,
It was the gray willow that danced on the moon."

"Come with me, come with me, no longer delay!
Or else, silly child, I will drag thee away."
"O father! O father! now, now, keep your hold!
The Erl-King has seized me--his grasp is so cold."

Sore trembled the father; he spurred through the wild
Clasping close to his bosom his shuddering child.
He reaches his dwelling in doubt and in dread;
But, clasped to his bosom, the infant was dead!¹⁰

No musical settings of Herder's "Erlkönig's Töchter"
are known. Goethe's version, however, was widely used in
the nineteenth century as a song text, as was Scott's
"Erl-King."

Although Goethe wrote "Der Erlkönig" in 1776, it was
not until 1782 that he incorporated the ballad into his Sing-
spiel, Die Fischerin.¹² Goethe's ballad had no organic

¹⁰Sir Walter Scott, The Complete Poetical Works of Sir
Walter Scott, Cambridge Edition (Boston and New York, Hough-
ton Mifflin Company, 1900), pp. 8, 9.

¹¹A table showing the textual alterations of Goethe's
and Scott's ballads, which were employed by the thirty com-
posers, appears in the appendix. No alterations were made
which have a significant effect on the emotional elements of
the poem. The primary variations are the lengthening or
abbreviating of a word, or the repetition of a phrase.

¹²Goethe, op. cit., p. 163: The work received its first
performance in Tiefurt park by the river Ilm near Weimar on
July 22, 1782.

connection to the plot of the Singspiel. The poet offers these comments at the beginning of the play: "Under tall alders¹³ by the river stand scattered fishermen's huts. It is night and quiet. Pots are sitting on a little fire, nets and fishing equipment are set up all around."¹⁴ As Act I begins, Dortchen, the heroine who is engaged to Niklas, is seen mending nets and singing "Der Erbkönig," which she sings from beginning to end. When finished she says, "Now I have sung practically all my songs twice through out of impatience and it looks as though I'll have to sing them a third time. . ."¹⁵ From this remark one can discern that Dortchen is merely singing a song from memory to pass the time and that the songs she sings are not essential to the drama. Indeed Goethe stated this idea in the preface to the work when he said:

We see the fishergirl sings while she works, half mechanically, a song long familiar to her, similar to how Gretchen sings to herself the "König von Thule." Thus "Der Erbkönig" is one of those songs whose themes we suppose the singer to have learned at some earlier time, and which he might use on another occasion.¹⁶

¹³This is the only reference to alder trees that Goethe made. The trees referred to in the poem are willows.

¹⁴Max Friedlaender, "Gedichte von Goethe in Compositionen seiner Zeitgenossen," Schriften der Goethe-Gesellschaft, II (November, 1896), 141.

¹⁵Jack M. Stein, Poem and Music in the German Lied from Gluck to Hugo Wolf (Cambridge, Massachusetts, Harvard University Press, 1971), pp. 63, 64.

¹⁶Friedlaender, op. cit.

In keeping with the situation in the play, Goethe preferred a simple strophic setting for "Der Erbkönig." In a letter in which he expressed his ideas on songs in Singspiels, Goethe remarked: "These songs can and must have characteristic, distinct, and well-formed melodies which attract attention, and which everyone easily remembers."¹⁷ Corona Schröter, the soprano who played the role of Dortchen in the first production of Die Fischerin in Weimar, also composed all of the incidental music for the Singspiel. Her strophic eight-measure setting of "Der Erbkönig" met Goethe's requirements exactly. The effect of this simple, easily remembered melody on stage was excellent.¹⁸ Friedlaender went so far as to say that none of the later, more significant compositions of the poem would have made a similar impression at this point in the play.¹⁹

The poet also preferred the uncomplicated art song settings of his poem, such as those composed by Reichardt and Zelter. He believed that for the characters in his ballad to be most effective the music must be subordinate to the text. Goethe's fears for his characters seem groundless, since they are so solidly and believably constructed in his work. The Erking, whom Scott once described as "a goblin

¹⁷Hugo Holle, Goethes Lyrik im Weisen Deutscher Tonsetzer bis zur Gegenwart (Munich, Wunderhorn-Verlag, 1914), p. 84.

¹⁸Friedlaender, op. cit.

¹⁹Ibid.

that haunts the Black Forest in Thuringia,"²⁰ is menacingly sweet as he addresses the boy, who only can hear the spectre's enticements and threats. The terrors of the child are distinctly communicated to any reader who was once young and fearful of the dark, and the practical father who is oblivious of the danger, until it is too late, is also recognizable. Goethe does not state clearly whether the child dies of illness or from fear. One would suppose that the boy is sick since, according to Abraham, Goethe was inspired by the actual incident of the father on horseback carrying his sick child to the doctor. Two sources agree with this supposition. In an essay on the ballad, Donald Tovey states: "Goethe comes as near as anything short of literal statement can come to telling us that the child was delirious with marsh-fever, and that it accordingly died a natural death. . ."²¹ Correspondingly, Sternfeld asserts: ". . .the eerie and gruesome events can be rationally explained as the feverish hallucinations of an ailing child."²²

On the other hand, there are those who believe that the child dies from fear. Among the supporters of this opinion is Richard Capell, who states: "What is for us real enough and agitating is that he can, on the strength of them,

²⁰Scott, op. cit., p. 8.

²¹Donald Francis Tovey, Essays in Musical Analysis, Vol. V, 6 vols. (London, Oxford University Press, 1937), p. 194.

²²Sternfeld, op. cit.

[a child's realities] frighten himself to death."²³ Brody and Rowkes also affirm this view. In their book, The German Lied and its Poetry, they maintain: ". . .we must not think, as generations of American students seem to have thought, that the boy is ill. He dies through fear and through the power of his own imagination."²⁴

²³Richard Capell, Schubert's Songs (New York, E.P. Dutton and Company, 1928), p. 109.

²⁴Elaine Brody and Robert A. Rowkes, The German Lied and its Poetry (New York, New York University Press, 1971), p. 36.

CHAPTER II

COMPARISON OF THIRTY MUSICAL SETTINGS OF GOETHE'S "ERLKÖNIG"

Goethe's poem consists of thirty-two verses, comprising eight stanzas which employ pairs of rhymed couplets. Each line contains eight to ten syllables. The four personages which are presented in the poem, the narrator, the father, the child, and the Erlking, appear in the following order:

Stanza 1	Narrator
2	Father-Son-Father
3	Erlking
4	Son-Father
5	Erlking
6	Son-Father
7	Erlking-Son
8	Narrator

Narrative portions set the scene in stanza 1 and reveal the child's fate in stanza 8, while the intervening stanzas are composed of dialogue between the father and son, and the Erlking's speeches directed to the son. Stanza 7, which serves as the climax to the work, is the only one in which the lines of the Erlking and child are found in the same stanza. In a conversation with the poet, Carl Loewe stated that he considered "Der Erbkönig" to be the best of German ballads, because the characters presented in the work were all introduced conversationally, an opinion with which Goethe agreed.¹

¹Edmondstone Duncan, Schubert (London, J.M. Dent and Sons, 1934), p. 130.

Form

Goethe, as was mentioned above, preferred the strophic settings which did not detract from his poetry, such as the unpretentious eight-measure tune with chordal accompaniment composed by Corona Schröter.² In her unoriginal setting the composer disdained to add a prelude and postlude, as well as any other distinguishing features in the vocal line or accompaniment. Schröter's amateur composition in no way reflects the dramatic character of the ballad.³

Ex. 1--Schröter's "Erlkönig"

Etwas langsam und abenteuerlich. Corona Schröter, 1782. (1751 - 1802.)

The image shows a musical score for Corona Schröter's 'Erlkönig'. It consists of two systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 8/8. The tempo and mood are indicated as 'Etwas langsam und abenteuerlich.' The composer's name and dates are given as 'Corona Schröter, 1782. (1751 - 1802.)'. The lyrics are written below the vocal line. The first system of lyrics is: 'Wer reißt so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; er Mein Sohn, was birgst du so bang dein Gesicht? Siehst, Vater, du den Erlkönig nicht, den'. The second system of lyrics is: 'hat den Knaaben wohl in dem Arm, er fasst ihn sicher, er hält ihn warm. Er - len - kö - nig mit Kron' und Schweif? Mein Sohn, es ist ein Nebelstreif.' The piano accompaniment includes dynamic markings such as *f*, *p*, and *f*.

Wer reißt so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; er
Mein Sohn, was birgst du so bang dein Gesicht? Siehst, Vater, du den Erlkönig nicht, den

hat den Knaaben wohl in dem Arm, er fasst ihn sicher, er hält ihn warm.
Er - len - kö - nig mit Kron' und Schweif? Mein Sohn, es ist ein Nebelstreif.

²Although Schröter composed the ballad in 1782, it was not published until four years later.

³Joseph Braunstein, "The Erlking, the History of a Famous Ballad," Musical America, LXIX (April 15, 1949), 31.

Another strophic setting of the ballad which pleased Goethe was one by Traugott (Maximilian) Eberwein. Goethe, who was personally acquainted with this German violinist and composer, was present for a concert given for him by the Eberwein family in 1827. During the course of the evening "Der Erbkönig," from Eberwein's opera, Die Fischerin, was performed to the accompaniment of a string quartet.⁴ The poet was especially impressed by this ballad.

Eberwein displayed a bit more originality in his work than did Schröter when he began with a four-measure introduction by pizzicato strings. Each stanza is followed by the same two-measure interlude, while a single concluding measure of accompaniment serves as a postlude. Although all eight stanzas are written out, the setting is nonetheless strophic, the only variation being the harmonic progression in one measure of the accompaniment at the climax of the poem. The accompaniment utilizes pizzicato eighth notes throughout, except in the anti-penultimate and penultimate measures, where broad bowed notes emphasize the tragic ending of the poem; the final measure is again pizzicato. Although Goethe seems to have been impressed with Eberwein's work, his publishers apparently were not, since the ballad, as well as the whole of his Die Fischerin, are still in manuscript.⁵

⁴Wilhelm Tappert, Vierundfünfzig Erbkönig-Kompositionen (Berlin, Liepmannssohn, 1898), p. 9.

⁵Eberwein's opera apparently employed Goethe's original libretto from his Singspiel.

An earlier setting with which Goethe may not have been familiar is one by Peter Grönland, who set over fifty of Goethe's texts. This composer held firmly to the idea of the uncomplicated strophic lied,⁶ and his setting of "Der Erbkönig," published by Breitkopf and Härtel in 1817, is in keeping with this style. The sixteen-measure stanza has no introduction, but ends with an eight-measure postlude, which is repeated after each strophe. Contrary to Eberwein's practice, Grönland did not write out the music for each stanza, instead, like Schröter, he intended for his one page of music to be repeated for each of the following seven stanzas. The accompaniment is essentially a two-voice arrangement, beginning with the melody in the upper part. After four measures this voice is relegated to guitar-like figurations which fill out the harmonies throughout the remaining measures. Grönland's setting appears on page 17.

The final strophic setting of "Der Erbkönig" to be examined is a sketch by Wilhelm Tappert, which he included in his book, Vierundfünfzig Erbkönig-Kompositionen.⁷ The sketch is merely an unaccompanied eight-measure melody which

⁶Gerhard Hahne and Erik Dahl, "Peter Grönland," Die Musik in Geschichte und Gegenwart, Vol. V (Kassel and Basel, Bärenreiter-Verlag, 1949-1968).

⁷This book is a chronological list of Erbkönig compositions known to the author. He revised the work in 1906 to Siebzig Erbkönig-Kompositionen. The book is only a catalogue and contains no analysis of the settings.

Ex. 2--Grönland's "Erlkönig"

Mässig geschwind, schauerlich.

Wer rei-tet so spät durch Nacht und Wind? Es ist der Va-ter mit sei-nem

Kind; er hat den Knaben wohl in dem Arme, er faßt ihn sicher, er

hält ihn warm.

cras

cras

he wrote in 1874. It is not known whether Tappert intended a more extensive work; however, the double bar at the end of stanza 1 indicates that the eight measures are to be repeated as a strophic setting.

Ex. 3--Tappert's "Erlkönig"

Handwritten musical notation for Tappert's "Erlkönig" in 8/8 time, consisting of three staves of music with German lyrics underneath. The first staff contains the lyrics: "Wer rei-fet so spät durch Nacht und Wind? Es". The second staff contains: "ist der Va-ter mit sei-nem Kind. Er hat den Kna-ben". The third staff contains: "wohl in dem Arm, er fasst ihn si-cher, er hält ihm warm;".

Johann Friedrich Reichardt, a close personal friend of Goethe, was the second in the long line of composers to employ the text of "Der Erlkönig." His composition appeared in 1793 and was subsequently published by five different firms. Goethe seems not to have objected to the quasi-strophic treatment employed by Reichardt and later composers. To suggest the evil, enticing qualities of the Erlking, Reichardt presented new melodic material over the repeated accompaniment. These changes occur in stanzas 3, 5, and 7, at which times the accompaniment is lowered an octave.

Table I illustrates the sections of Reichardt's composition.

TABLE I
SECTIONAL FORM OF REICHARDT'S
"ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	A	B	A	B	A	BA	A
Accompaniment	A	A	A	A	A	A	A	A

He employed no prelude, interludes, or postlude in his straightforward setting. Although this work was considered to be a masterpiece during Goethe's lifetime, Reichardt's ballad fails to achieve the dramatic impact which some later compositions conveyed.

Carl Friedrich Zelter, who has been called Goethe's "household composer,"⁸ was an intimate friend of the poet, and his musical tastes are thought to have influenced Goethe. The reverse is also undoubtedly true. Although Zelter commenced work on his "Erlkönig" as early as 1797, he did not complete the setting until 1807. Sometime during this ten year period he heard Reichardt's ballad, which caused him to temporarily abandon work on his own. When he finally completed his setting he commented that a comparison of both compositions was valuable.⁹ Reichardt's work may have exerted an influence on the younger composer, for Zelter

⁸Alfred Einstein, Music in the Romantic Era (New York, W.W. Norton and Company, 1947), p. 98.

⁹Hugo Holle, Goethes Lyrik im Weissen Deutscher Tonsetzer bis zur Gegenwart (Munich, Wunderhorn-Verlag, 1914), p. 84.

employed practically the same quasi-strophic form which Reichardt used. Stanzas 3, 5, and the first half of 7, containing the Erlking's lines, are given a new theme, as in the earlier work. Zelter's form surpasses Reichardt's in dramatic intensity, however, for he resorted to new melodic material for the child's shrieks in the second half of stanza 7 (see Table II).

TABLE II

SECTIONAL FORM OF ZELTER'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	A	B	A	B	A	BC	A
Accompaniment	A	A	B	A	B	A	C	A

Zelter's accompaniment also varies more from stanza to stanza than does Reichardt's. He employed no introduction, but did make use of a repeated interlude and a postlude.¹⁰ Although neither composer was extremely successful with the poem, Zelter seems to have been the more imaginative and achieved a greater sense of tragedy in the closing stanza.¹¹

August Harder, who composed his Erlkönig ballad in 1803, employed the same quasi-strophic form as Zelter. Harder's setting uses the more unconventional guitar for its arpeggiated accompaniment. A single broken chord serves as an introduction. He employed no interludes or postlude.

¹⁰Otto Erich Deutsch, The Schubert Reader (New York, W.W. Norton and Company, 1947), p. 690: Zelter's work, which was not printed until 1896, was probably never performed in public during his lifetime.

¹¹Denis Stevens, A History of Song (London, Hutchinson, 1960), p. 234.

TABLE III

SECTIONAL FORM OF HARDER'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	A	B	A	B	A	BC	A
Accompaniment	A	A	B	A	B	A	B	A

Another quasi-strophic setting composed in the same year as Reichardt's is one by Andreas Romberg. It is not known whether Goethe was acquainted with either the German violinist or his composition. The form which Romberg employed differs from any of the other settings examined. He alternated theme A, for stanzas 1, 3, 5, and 7, with theme B, for the remaining stanzas 2, 4, 6, and 8. Thus, the narrator's lines of stanza 1, as well as the Erlking's lines of stanzas 3, 5, and 7, all employ the same theme, while the dialogue between father and son in stanzas 2, 4, and 6, and the narrator's closing speech share another theme. The accompaniment has these same alternating sections (see Table IV). Although the piece has no introduction, a two-measure interlude occurs after each stanza and concludes the work.

TABLE IV

SECTIONAL FORM OF ROMBERG'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Sections	A	B	A	B	A	B	A	B

One must affirm Holle's statement, that this rather mechanical method is quite monotonous.¹²

¹²Holle, op. cit., p. 86.

Ex. 4--Romberg's "Erlkönig"

Langsam .

p Wer reiset so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; er

hat den Knaben wohl in dem Arm, er fasst ihn sicher, er hält ihn warm. Mein

Sohn was birgst du so bang dein Gesicht? Siehst, Vater du den Erlkönig nicht? Den

Erlkönig mit Kron' und Schweif? Mein Sohn es ist ein Nebelstreif .

The last composer to use a quasi-strophic form of composition for the ballad was Louis Schlottmann, whose setting of "Der Erlkönig" was published in 1878 by Challier, of Berlin. His form resembles Zelter's, in that he introduced new material, B, for the Erlking's lines in stanzas 3 and 5. However, where Zelter employed a new idea for only the second half of stanza 7, Schlottmann introduced completely new material for the entire stanza. His final strophe, though related to section A, contains enough rhythmic and melodic variation to be considered a variant (A'). Schlottmann

If thou wilt dear Baby with me go away,
 I'll give thee fine garments, we'll play a fine play;
 Fine flowers are growing white scarlet and blue,
 On the banks of yon river, and all are for you.

My Father my Father and dost thou not hear.
 What words the Erl-King whispers soft in my ear.
 Oh hush thee my Child, set thy bosom at ease,
 Thou hear'st but the willows when murmurs the breeze.

If thou wilt dear Baby with me go away,
 My Daughter shall nurse thee so fair and so gay;
 My Daughter in purple and gold who is drest,
 Shall love thee and kiss thee and sing thee to rest.

My Father my Father and dost thou not see
 The Erl-King and his Daughter are waiting for me.
 Oh shame thee my Infant 'tis fear makes thee blind,
 Thou see'st the dark willows which wave in the wind;

I love thee, I doat on thy features so fine
 I must and will have thee, and force makes thee mine.
 My Father my Father oh hold me now fast,
 He pulls me, he hurts me he'll have me at last.

The Father he trembled, he doubled his speed.
 O'er hills and through forests he spurr'd his black
 steed;
 But when he arriv'd at his own Castle door,
 Life throbb'd in the poor Baby's bosom no more.

began with a four-measure introduction and concluded each stanza with an interlude from two to six measures in length. His accompaniment, though retaining the same sections as the melodic line, is more independent of the vocal part than any of the other strophic or quasi-strophic compositions.

TABLE VI

SECTIONAL FORM OF SCHLOTTMANN'S
"ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Sections	A	A	B	A	B	A	C	A'

Goethe's preference for strophic lieder casts a disparaging light on the poet's musical tastes, yet we must realize that his concern was always for the welfare of his poetry. Strophic settings of the ballad, however, could not achieve the dramatic intensity conveyed in the through-composed settings of the work. Holle states:

Every strophic song, even when it is excellent, must destroy the effect of "Der Erbkönig." Music which corresponds equally well to the alluring manner of the Erlking and to the dialogue between the father and child is unthinkable.¹⁴

Since twenty of the thirty settings examined are through-composed, it would seem that the majority of Erbkönig composers agreed with Holle's statement.

The through-composed settings may be classified into five groups according to the number of sections in the work. The first of these categories consists of two settings which

have extensive sectional repetition; however, the variety and lack of rigid repetition contained in the works make them appear to be more closely related to the through-composed songs than to the strophic group.

One such setting was composed in 1835 by Carl Borromäus von Miltitz. The only material in the work which the composer did not repeat is the dialogue between father and son in stanza 2 and the shrieks of the child in the last half of stanza 7. The accompaniment, for pianoforte or harp, does not strictly adhere to the repetition of the melodic line.

TABLE VII

SECTIONAL FORM OF MILTITZ'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	B	C	A	C'	A	C'D	A'
Accompaniment	A	B	C	A	D	A	E	A'

The work has no introduction nor postlude, and uses only one interlude, which occurs between stanzas 1 and 2.

The second work which approaches the quasi-strophic form is by Alfred R. Gaul, who used Scott's English translation for his choral setting in 1892. This composition calls for two choirs, which sing antiphonally and in unison. Although the setting is through-composed, each section is repeated at some point in the work. The accompaniment follows the same form as the vocal line. The composer employed a two-measure introduction, but rejected the use of both interludes and a postlude.

TABLE VIII

SECTIONAL FORM OF GAUL'S "ERL-KING"

Stanzas of Poem	1	2	3	4	5	6	7	8
Sections	A	B	C	D	C	D	C'B	A'

The second group of works employs five different melodic ideas. Tappert called the setting by Julius Schneider, published in 1828, one of the better Erbkönig compositions.¹⁵ Schneider, who was a pupil of both Bernhard Klein and Ludwig Berger, may have profited from the study of these composers' Erlking ballads. He introduced new material for the child's shrieks in the last half of stanza 7, as well as for the narrator's concluding speech in the final strophe. The accompaniment, which includes an introduction, interludes, and a postlude, has basically the same form as the melodic line. This is the only setting examined which employs repeat signs for the Erlking's lines of stanzas 3 and 5, and the dialogue of the father and son in stanzas 4 and 6.

TABLE IX

SECTIONAL FORM OF SCHNEIDER'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Sections	A	B	C	B'	C	B'	CD	E

The setting by Bernhard Klein, published in 1815, has extensive sectional repetition, though still employing five basic melodic ideas. Klein repeated the Erlking's motives

¹⁵Tappert, op. cit., p. 8.

in stanzas 3, 5, and the first half of 7, as well as those of the father and son which appear in stanzas 4 and 6. The composer presented new material for the shrieks of the child in the last half of stanza 7 and then returned to the original melodic idea from stanza 1 for the narrator's lines in the final strophe. The accompaniment, which has basically the same form as the vocal line, utilizes a short introduction and postlude, but no interludes.

TABLE X

SECTIONAL FORM OF KLEIN'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	B	C	D	C	D	CE	A
Accompaniment	A	B	C	D	C	D'	CE	A'

Carl Eckert, who wrote his "Der Erlkönig" in 1827 at the age of seven, may have copied Klein's form, since he is known to have been familiar with the work. Eckert's ballad was part of his opera, Das Fischermädchen, which the boy had finished by the age of ten. The only difference between Klein's form and that of the young composer comes in the seventh strophe. While Klein repeated the Erlking's motive from stanzas 3 and 5, Eckert employed completely new material for the seventh stanza. The form of the accompaniment varies only slightly from that of the melodic line. The composer employed a lengthy introduction and postlude and used interludes after all stanzas except the first. Eckert's setting was never published.¹⁶

¹⁶It is not known whether the composer's opera, Das Fischermädchen, was based on Goethe's Singspiel, Die Fischerin.

TABLE XI

SECTIONAL FORM OF ECKERT'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	B	C	D	C	D	E	A'
Accompaniment	A	B	C	D	C	D'	C'E	A'

Václav Jaromir Tomaschek, a Czech organist, composer, and teacher, published his setting of "Der Erlkönig" in a musical collection of poems, Gedichte von Göthe, in 1832. In his work, the composer repeated only the material of the Erlking in stanzas 3, 5, and the first half of 7, and that of the father and son in stanzas 4, 6, and the final half of 7. The accompaniment has basically the same structural form as the vocal line. Tomaschek employed a short introduction, interludes, and postlude, which, however, add little to an already monotonous accompaniment. Goethe, who heard the setting performed in Eger, expressed his appreciation of the work.¹⁷

TABLE XII

SECTIONAL FORM OF TOMASCHEK'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	B	C	D	C	D	C'D	E
Accompaniment	A	B	C	D	C	D	CD	E

A third group of through-composed settings employs six different melodic ideas. H.T. Petschke, whose setting was

¹⁷Eric Blom, "Václav Jaromir Tomaschek," Grove's Dictionary of Music and Musicians, 5th ed., Vol. VIII (London, Macmillan Company, 1954).

published in 1838, wrote the lengthiest version of the ballad examined. Tappert's remarks on this twenty-seven-page work are simply: "very long and often quite trivial."¹⁸ Petschke employed little repetition, that being the Erlking's melody of stanza 3, which returns in stanza 5, and the narrator's motive of stanza 1, which is varied in the final strophe. The remainder of the ballad is all new material. In keeping with his verbose style, Petschke's accompaniment, which retains the form of the vocal line, employs a long introduction, interludes, and an extensive postlude.

TABLE XIII

SECTIONAL FORM OF PETSCHKE'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Sections	A	B	C	D	C	E	F	A'

Gustav Brah-Müller, in 1870, employed almost the same form which Petschke used, but managed to condense the work to a reasonable length. The basic difference in form is in the seventh stanza. While Petschke employed all new material for this strophe, Brah-Müller repeated the Erlking's melody of stanzas 3 and 5 for the first half of the stanza. The accompaniment follows basically the same form as the melodic line (see Table XIV). A single chord serves as an introduction, while interludes of various lengths occur after most of the stanzas. Two measures of chords serve as a postlude. This setting remains in manuscript.

TABLE XIV

SECTIONAL FORM OF BRAH-MÜLLER'S
"ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	B	C	D	C'	E	C''F	A
Accompaniment	A	B	C	D	C'	E	C''F	A'

Carl Loewe published his version of the ballad, which he entitled "Der Erlenkönig," in 1817 as Opus I. In his setting he repeated not only the father's and child's motives in stanzas 4 and 6, but also the material of the Erlking in stanzas 3, 5, and the first half of 7. Sections A, B, E, and F of stanzas 1, 2, 7, and 8 are not repeated. The accompaniment, which employs an introduction, as well as interludes and a three-measure postlude, has the same form as that of the vocal line.

TABLE XV

SECTIONAL FORM OF LOEWE'S "ERLENKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Sections	A	B	C	D	C'	D	C''E	F

Another Erlking setting with six melodic ideas was written by Emilie Mayer, a student of Carl Loewe. Although the work examined here was written in 1842, a later version appeared in 1870; however, neither was published. Mayer employed section C for the Erlking's lines in stanzas 3, 5, and the first half of 7, and section D for the dialogue in stanzas 4 and 6. The composer then introduced two new ideas

for the child's outcry in stanza 7 and the narrator's lines of the closing strophe. The accompaniment employs five rather than six main sections by using a variant of the D section for the final strophe. Mayer made use of a prelude and a single interlude, following stanza 1.

TABLE XVI

SECTIONAL FORM OF MAYER'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	B	C	D	C	D	C'E	F
Accompaniment	A	B	C	D	C	D	C'E	D'

Another composer to use basically the same form as Mayer was an English woman known only as Miss A. Cowell. For her setting, the date of which is unknown, the composer used Scott's Erl-King translation. The only variation in form between this and the previous setting comes in the seventh stanza. Where Mayer used the Erlking's melody of stanzas 3 and 5 for the first half of stanza 7, Cowell introduced completely new material for the entire strophe. The accompaniment, which utilizes a prelude and interludes, has the same form as the melodic line.

TABLE XVII

SECTIONAL FORM OF COWELL'S "ERL-KING"

Stanzas of Poem	1	2	3	4	5	6	7	8
Sections	A	B	C	D	C	D'	E	F

The last composer to employ six melodic sections was Reinhold Becker, who; in 1897, completed a sketch originally

begun by Beethoven.¹⁹ Beethoven's draft indicated only the vocal part of stanzas 1, 2, 4, 5, and fragments of 3 and 7, as well as a few measures of interlude and a postlude.

Example 5, on page 34, shows Beethoven's Erlkönig sketch. Becker employed all of Beethoven's ideas, logically repeating the material of stanza 2 in stanzas 4 and 6. For the final two stanzas he used two new melodic ideas. The accompaniment follows the form of the vocal line. The music which Beethoven intended for a postlude serves, in Becker's version, as an introduction as well.

TABLE XVIII

SECTIONAL FORM OF BECKER'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Sections	A	B	C	B'	D	B'	E	F

The most prominent type of through-composed setting is that which employs seven different melodic ideas. This form was first used by Schubert in 1815.²⁰ The composer repeated

¹⁹Braunstein, op. cit.: "The Allgemeine Musikalische Zeitung, in 1806, warned young composers not to entertain the idea of competing with Reichardt. Several composers entertained it, none the less. One of them was Beethoven, who jotted down an Erlking sketch some time between 1805 and 1810."

²⁰Schubert's composition, written when he was only eighteen years of age, was dedicated to his patron, Count Moritz von Dietrichstein. "Der Erlkönig" was written in one afternoon and was performed in the evening of the same day by Schubert's friend, Holzappel. Schubert tried to sell his work to various publishers without success. Duncan, op. cit., p. 56: "In the Vierteljahrsschrift für Musikwissenschaft of 1893, Friedlaender tells the following: A manuscript copy

Ex. 5--Beethoven's Erlkönig Sketch

Ldw. van Beethoven.

Wer rei-tet so spät durch Nacht und Wind? Es
ist der Va-ter mit sei-nem Kind; er
hat den Kna-ben wohl in dem Arm, er
um-
fasst ihn si-cher, er hält ihn warm. Mein
Sohn, was birgst du so bang dein Ge-sicht? Siehst,
Va-ter, du den Erl-kö-nig nicht? Den
Er-len-kö-nig mit Kron' und Schweif? Mein
Sohn, mein Sohn, es ist ein Ne-bel-streif, mein
Sohn, es ist ein Ne-bel-streif.
Du lie-bes Kind, u. s. w.
Mein Va-ter, mein Va-ter, und hö-rest du nicht, was
Er-len-kö-nig mir lei-so verspricht? Sei
ruhig, bleibe ru-hig, mein Kind, in dur-ren Blättern
san-seit der Wind. Willst, for-ner Kna-be, du

mit mir geh'n? Mei-ne Töch-ter sol-len dich war-ten
schön; mei-ne Töch-ter füh-ren den nächt-li-chen
Reihn und wie-gen und tan-zen und sin-gen dich
u. s. w.
ein. Ich lie-be dich.
Mein Va-ter, mein Va-ter, jetzt fasst er mich an;
piano
Erl-könig hat mir ein Leids-ge-
schick
u. s. w.
Dum-
mes
Dum-
mes
Dum-
mes

no material, with the exception of the child's motive, which occurs in stanzas 4, 6, and the final half of 7. The accompaniment, which has a form identical to that of the melody, must be considered equally as important as the vocal line.

TABLE XIX

SECTIONAL FORM OF SCHUBERT'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Sections	A	B	C	D	E	D'	FD'	G

Schubert began with a fifteen-measure introduction, then varied the length of interludes from one to four measures.²¹

A composition, similar in form to that of Schubert's, was written in 1831 by Richard Noeh. The variations between

of the Erlking was received by Breitkopf and Härtel in 1817, from Franz Schubert of Vienna. This appeared puzzling, for the publishers knew only of one Franz Schubert, and he was a royal church composer--worthy man--of some fifty years, resident at Dresden. To him, then, they applied for an explanation, which was duly furnished by the Dresden Schubert as follows: 'I beg to inform you that I received your esteemed letter of ten days ago, in which you enclosed a manuscript of Goethe's "Erlking," supposed to be by me. With the greatest astonishment I beg to state that this cantata was never composed by me. I shall retain the same in my possession in order to learn, if possible, who sent you the stuff in such an impolite manner, and to discover the person who has traded on my name. I am greatly obliged by your kindness in sending me the manuscript.' Friends of Schubert's privately published "Der Erlkönig" in 1821 as Opus I.

²¹Deutsch, *op. cit.*: In 1817 a copy of the lied was sent to Goethe, who failed to acknowledge the work. He is not believed to have heard the composition until ten years later, at which time he expressed his preference for Reichardt's setting. At a performance of Schubert's "Der Erlkönig" in 1828, critics voiced the opinion that this song matched neither Reichardt's nor Zelter's settings.

the two settings come in stanzas 6 and 7. For the sixth stanza Schubert repeated the D section of the father and son from the fourth strophe. Noch used this same procedure for the first half of the stanza, but then returned to the melodic idea of stanza 2 for the father's lines in stanza 6. In the seventh stanza Schubert introduced new material for the lines of the Erlking, but returned to the D section of stanzas 4 and 6 for the child's final speech. Noch, however, employed new material for the entire strophe. The accompaniment, which has a distinct form, uses an introduction, as well as a postlude and interludes of varying lengths. This work, though one of the more interesting ones examined, was never published.

TABLE XX

SECTIONAL FORM OF NOCH'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	B	C	D	E	D'B'	F	G
Accompaniment	A	B	C	D	E	FD'	G	H

Noch's ballad was followed in 1832 by another Erlking setting, similar in form, composed by Karl Gottlieb Reissiger. The basic difference in the two works comes in stanza 6. While Noch returned to the B section of stanza 2 for the father's lines of stanza 6, Reissiger retained the D material throughout. The accompaniment, which utilizes an introduction, short interludes, and a postlude, is completely through-composed.

TABLE XXI

SECTIONAL FORM OF REISSIGER'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	B	C	D	E	D'	F	G
Accompaniment	A	B	C	D	E	F	G	H

In his book, The Ring of Words, Philip Miller calls the setting by Louis Spohr, published in 1857, the most curious and interesting of the lesser "Erlkönigs."²² The unique feature of this composition is the violin obligato, which is meant to portray the supernatural. The melodic form of the composition is the same as Reissiger's, although the form of the accompaniment varies considerably (see Table XXII). Spohr employed an introduction and postlude, but did away with interludes.

TABLE XXII

SECTIONAL FORM OF SPOHR'S "ERLKÖNIG"

Stanzas of Poem	1	2	3	4	5	6	7	8
Vocal Line	A	B	C	D	E	D	F	G
Accompaniment	A	B	C	D	E	D	F	A'

Only four settings of the ballad examined were completely through-composed, having no sectional repetition in either voice or accompaniment. The first of these was written by Karl Czerny in 1811, but never published. The composer made use of an introduction, interludes after each stanza except the first, and a postlude.

²²Philip L. Miller, The Ring of Words (Garden City, New York, Doubleday and Company, 1963), p. 26.

The second such setting, which appeared in 1817, was written by Ludwig Berger. Berger supplied an optional guitar accompaniment to his setting. The composer employed a single measure of chords as an introduction and for interludes throughout the work, but utilized no postlude.

Franz Otto wrote a completely through-composed setting of the ballad, which was published in 1830. He included an introduction and interludes, but no postlude.

The final such setting examined was written in 1890 by Helen Krich. This composer made use of an extensive introduction, interludes, and postlude.

For purposes of dramatic interest, the most successful settings of the ballad are those which have some sectional repetition. The compositions by Loewe, Eckert, Schubert, Noch, and Becker achieve a greater level of dramatic intensity than other settings, while the sectional repetition of these five maintains a sense of unity within the works.

Table XXIII, on page 39, is a comparison of the form of the thirty settings.

Tonality

The majority of Erbkönig composers preferred to begin and end their compositions in minor, while modulating to the major mode at some time during the piece. Schröter was the only composer to confine her setting to the major mode exclusively (see Ex. 1). Although the key of A major seems

TABLE XXIII
COMPARISON OF SECTIONAL FORM OF THIRTY
ERLKÖNIG SETTINGS

Strophic Settings								
Schröter								
Eberwein								
Grönland								
Tappert								
Quasi-strophic Settings								
	Stanzas of Poem							
	1	2	3	4	5	6	7	8
Reichardt	A	A	B	A	B	A	BA	A
Zelter	A	A	B	A	B	A	BC	A
Harder	A	A	B	A	B	A	BC	A
Romberg	A	B	A	B	A	B	A	B
Calcott	A	B	C	B'	C	B'	C'B''	A'
Schlottmann	A	A	B	A	B	A	C	A'
Through-composed Settings								
Militz	A	B	C	A	C'	A	C'D	A'
Gaul	A	B	C	D	C	D	C'B	A'
Schneider	A	B	C	B'	C	B'	CD	E
Klein	A	B	C	D	C	D	CE	A
Eckert	A	B	C	D	C	D	E	A'
Tomaschek	A	B	C	D	C	D	C'D	E
Petschke	A	B	C	D	C	E	F	A'
Brah-Müller	A	B	C	D	C'	E	C''F	A
Loewe	A	B	C	D	C'	D	C''E	F
Mayer	A	B	C	D	C	D	C'E	F
Cowell	A	B	C	D	C	D'	E	F
Becker	A	B	C	B'	D	B'	E	F
Schubert	A	B	C	D	E	D'	FD''	G
Noch	A	B	C	D	E	D'B'	F	G
Reissiger	A	B	C	D	E	D'	F	G
Spoehr	A	B	C	D	E	D	F	G
Czerny	A	B	C	D	E	F	G	H
Berger	A	B	C	D	E	F	G	H
Otto	A	B	C	D	E	F	G	H
Krich	A	B	C	D	E	F	G	H

appropriate for those stanzas in which the father is attempting to reassure his son, or those in which the Erlking is trying to entice the child, the exclusive use of the

major mode weakens what is, essentially, a tragic ballad. Conversely, those settings restricted to the minor mode, such as the works by Reichardt and Grönland, (see Ex. 2), suffer from monotony. These composers failed to take advantage of the points in the poem where the major mode could have been used most effectively to create tension.

A few composers used both modes, but without regard for the expressional points of the poem. In his strophic setting Eberwein modulated from E minor to G major and back to the relative minor, all within one strophe.²³ This technique is in no way an interpretation of the text, but merely functions as a harmonic progression (see Ex. 6, page 41).

Miltitz is another composer whose use of modes fails to reflect the expressional elements of the text. Though predominantly in C minor, his work modulates to Eb major for the first half of stanza 2, as well as for the middle sections of stanzas 1, 4, 6, and 8. The use of the major mode for the father's reassuring lines in stanzas 2, 4, and 6 is reasonable, but the return to C minor for the ends of his speeches in stanzas 4 and 6 is, in terms of its usual poetic interpretation, unexplainable. Most questionable is his use of major in the narrator's foreboding speech,

²³In his Advanced Harmony (Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1961), p. 5., Robert Ottman calls this type of modulation, in which a chord progression barely suggests the presence of a new key and then returns immediately to the original key, a transient modulation.

Ex. 6--Eberwein's Harmonic Progressions

Wer rei-tet so spät durch Nacht und Wind? Es

e: i iv i V G:

ist der Va-ter mit sei-nem Kind; Er hat den Kna-ben wohl

vi V I e: V₆ i

in dem Arm, er fasst ihn si-cher, er hält ihm warm

V₇ VI iv i V₇ i

erreicht den Hof mit Mühe und Noth (see Ex. 7). A consideration of these points makes it apparent that Miltitz probably felt the modulations to be harmonic progressions only, and disregarded, at least in the traditional sense, the relationship between mode and poetic expression.

Ex. 7--Miltitz, "Der Erlkönig," meas. 76-79

er = reicht den Hof mit Mühe und Nöth, mit Mühe mit Nöth,

Eb: I IV₄ I IV₄ I

While one can at least speculate about Miltitz's expressional devices, the mechanical alternation between major and minor established by Romberg leaves no doubt that he completely neglected this aspect of composition. Stanza 1, which contains the narrator's opening lines, and the Erlking's lines of stanzas 3, 5, and 7 are all in G major. The dialogue between father and son in stanzas 2, 4, and 6, as well as the narrator's closing speech of stanza 8, modulates from G minor to Bb major and returns to the relative minor. The most objectionable occurrence comes at the end of the seventh strophe, where, at the climax of the poem, the

child's outcry is heard in the major mode (see Ex. 8). The repetitious form employed by the composer, however, (ABABABAB), makes any other choice of mode at this point in the stanza impossible.

Ex. 8--Romberg, "Der Erlkönig," meas. 58-62

The musical score consists of two systems. The first system shows the vocal line in G major (one sharp) and the piano accompaniment in E minor (no sharps or flats). The lyrics are: "Mein Vater, mein Vater, jetzt fasst er mich an! Erl-könig hat mir ein Leid gethan!". The second system continues the piano accompaniment. A large letter 'G' is printed below the first system.

The remaining Erlkönig composers made some attempt to relate their use of mode to the interpretation of the text. Some of the more interesting or atypical settings are discussed here. August Harder, in his quasi-strophic setting, made use of a change of mode in the simplest manner possible. The work, though primarily in E minor, turns to the parallel major key for the Erlking's alluring speeches of stanzas 3, 5, and 7. The remainder of the speeches by the narrator, father, and child are in E minor. Yet, even this modest change of mode is enough to suggest the evil, menacing qualities of the Erlking.

Zelter is one of only two composers whose "Erlkönig" begins and ends in the major mode, while employing modulations

throughout the ballad. Though basically in D major, the work passes through the keys or key regions of G major, E minor, G minor, A major, D minor, and A minor before ending in D major. Stanzas 1, 2, 4, and 6 are predominantly in major, while the last two stanzas emphasize the minor mode. Stanzas 3 and 5, containing the Erlking's lines, begin in minor and end in major. In his comparison of the settings of four different Goethe works, Robert Ruetz suggests that the major mode portrays the difference between the good intention of the father to save his son (in stanzas 2, 4, and 6), and the evil scheme of the Erlking to destroy him (in stanzas 3 and 5).²⁴ The use of major in the final half of these two strophes, Ruetz conjectures, depicts the enticing quality of the Erlking's promises.²⁵ Table XXIV illustrates Zelter's tonalities.

TABLE XXIV
ZELTER'S TONALITIES

Stanzas of Poem	1	2	3	4	5	6	7	8
Tonalities	D	D	g	D	g	D	g	d
	G	G	A	G	A	G	d	g
	e	e		e		e	a	d
	D	D		D		D		D

Three of the settings end in a different mode than that in which they begin. The ballad by Bernhard Klein begins in

²⁴Robert Ruetz, "A Comparative Analysis of Goethe's Der Erlkönig, Der Fischer, Nachtgesang, and Trost in Tränen in the Musical Settings by Reichardt, Zelter, Schubert, and Loewe," unpublished doctoral dissertation, School of Music, Indiana University, Bloomington, Indiana, 1964, p. 37.

²⁵Ibid.

F major, the key which he associated with all of the Erlking's lines. D minor is used for each entrance of the father, while the composer alternated between F major and D minor for the lines of the narrator and child. The final stanza ends in D minor.

TABLE XXV
KLEIN'S TONALITIES

Stanzas of Poem	1	2	3	4	5	6	7	8
Tonalities	F d	d F	F	d F	F	d F	F d	F d

The setting by Tomaschek, which begins in F major and stays predominantly in the major mode throughout the work, ends in the parallel minor key. Bb major is associated with the lines of the father as well as the Erlking, while F major is the key used for most of the speeches by the child. Only the narrator, whose lines are in F major, C major, and F minor, is characterized by no one particular key.

TABLE XXVI
TOMASCHEK'S TONALITIES

Stanzas of Poem	1	2	3	4	5	6	7	8
Tonalities	F C	F Bb G F	Bb	Bb F	Bb	Bb F	Bb F	F

Cowell's "Erl-King," which employs a rather elaborate key scheme, begins in the minor mode, but ends in major.

The primary key of the father's lines is D minor, while for the child it is F major, and for the Erlking, Bb major. The narrator's lines of stanzas 1 and 8 pass through four different major and minor keys.

TABLE XXVII
COWELL'S TONALITIES

Stanzas of Poem	1	2	3	4	5	6	7	8
Tonalities	d A d A d D	d D d F	Bb F Bb	d F	Bb F Bb	d F	Bb g	g Bb

Although the setting by Schubert begins and ends in G minor, the work is primarily in the major mode. The composer did not relate the individual characters to specific keys, but used tonalities in a more subtle way. The successive entrances of the child in stanzas 2, 4, 6, and 8 create a series of major tonalities, F, G, A, and Bb, which rise in seconds as the child becomes more frightened.²⁶

TABLE XXVIII
SCHUBERT'S TONALITIES

Stanzas of Poem	1	2	3	4	5	6	7	8
Tonalities	g D Bb g	g c F Bb	Bb F Bb	G b G	C a G C	A c# d	Eb d Bb g	g c Ab g

²⁶Ibid., p. 83.

Loewe is another composer who used modes to convey poetic expression. The father's lines are set exclusively in G minor, while those of the Erlking are in G major. The minor mode represents the concern of the father, as opposed to the sinister quality of the Erlking, masquerading in the happy guise of major. The child's lines are all in the minor modes of D, E, and G minor, while the narrator sings in both the major and minor modes.

TABLE XXIX
LOEWE'S TONALITIES

Stanzas of Poem	1	2	3	4	5	6	7	8
Tonalities	g D g	g d	G	g e	G	g e	G g	g B G g

The remaining composers used modes to convey the interpretation of the text in much the same way as the settings already discussed, but were, perhaps, less successful in the final outcome. Table XXX shows the principal modes and keys or key regions of the thirty settings.

Rhythm

Although meter and length of composition are rhythmic components of lesser importance, they nonetheless contribute to dramatic effect. Several composers of "Der Erlkönig" used two or more meters, often for the purpose of designating the individual characters. In his setting, Miltitz employed a

TABLE XXX
 PRINCIPAL MODES AND KEYS OF
 THE THIRTY SETTINGS

Strophic Settings	Mode	Stanzas of Poem and Tonalities							
		1	2	3	4	5	6	7	8
Schröter	major	A-							
Eberwein	minor	e-							
		G-							
		e-							
Grönland	minor	a-							
		e-							
		a-							
		d-							
Tappert*	both	a-							
		C-							

Quasi-
Strophic
Settings

Reichardt	minor	g-							
Zelter	major	D	D	g	D	g	D	g	d
		G	G	A	G	A	G	d	g
		e	e		e		e	a	d
		D	D		D		D		D
Harder	minor	e	e	E	e	E	e	E	e
Romberg	both	G-							
		g-							
		Bb-							
Callcott	major	Eb	c	Eb	Eb	Eb	Eb	Eb	Eb
		Bb	Eb	c		c		c	
				Bb		Bb		Eb	
Schlottmann	minor	g	g	Ab	g	Ab	a	Bb	g
				c		c		g	Ab
				Ab		Ab			f#
								g	

Through-
composed
Settings

Miltitz	minor	c	Eb	c	c	c	c	c	c
		Eb	c		Eb		Eb		Eb
		c			c		c		c
Gaul	minor	a	a	A	d	A	d	A	a
		E						a	
		a							

*A minor and C major seem to be the implied tonalities of Tappert's setting, although he supplies no harmonies.

TABLE XXX--Continued

Through-composed Settings	Mode	Stanzas of Poem and Tonalties							
		1	2	3	4	5	6	7	8
Schneider	minor	g Eb g	g Eb c g	G a G g	g Eb c g	G a G g	g Eb c g	G b g	g
Klein	major	F d	d F	F	d F	F	d F	F d	F g d
Eckert	minor	a C	a C	E g# E	C a C	E g# E	C	E a	a d a
Tomaschek	major	F C	F Bb g F	Bb	Bb F	Bb	Bb F	Bb F	f
Petschke	minor	bb Db bb Db bb f	Db bb f C F d F	f Ab f Ab	f Db	Ab	c g d F	f Db Ab bb c db d	f bb Bb bb
Brah-Müller	minor	f Ab f	f	Ab	bb	F	A f	Db bb	f Ab f
Loewe	minor	g D g	g d	G	g e	G	g e	G g	g B G
Mayor	minor	e a e G	e a e	E B	e	E B	e	E e a e	e
Cowell	major	d A d A d D	d D d F	Bb F Bb	d F	Bb F Bb	d F	Bb g	g Bb
Becker	minor	d a	d	Bb g Bb	d	Bb	d	d a	d
Schubert	major	g D Bb g	g c F Bb	Bb F Bb	G b G	C a G C	A c# d	Eb d Bb g	g c Ab g

TABLE XXX--Continued

Through-composed Settings	Mode	Stanzas of Poem and Tonalities							
		1	2	3	4	5	6	7	8
Noch	minor	c g c g	c g c g	Eb c Eb	c f bb f	Bb F	F g a	F a g	c g
Reissiger	minor	c	f Ab	Ab	ab E	E	c# f f#	A a bb	c bb gb c
Spohr	minor	c g c	Eb g c	Ab Eb	c	C G	c	Ab g c g	c
Czerny	minor	d Eb F	g a d	Bb F	g f	F	Gb eb E	C e a g d e d	d Bb Eb d
Berger	major	a C	F f F	C G C	a C	F G a	e C	F C a	a
Otto	minor	e E e	e c e C	E	G	B	e f	e	e C e
Krich	major	d F	A B	E B	d	E	A	D	a d

6/8 meter for the lines of the narrator, the father, and the child, but set the Erlking's speeches in 4/4. In the seventh stanza, however, which contains the final lines of the Erlking and the child, he used 4/4 time to emphasize the beginning of the child's outcry: Mein Vater, mein Vater, jetzt fasst er mich an! The remainder of his speech, however, returns to 6/8 meter.

The setting by Harder utilizes much the same technique as that of Miltitz. Harder also used $6/8$ time for the lines of the narrator, father, and child, but employed $2/4$ rather than $4/4$ meter for the lines of the Erlking. However, rather than dividing the lines of the child into two meters in the seventh stanza, he retained the $2/4$ signature for the entire strophe and returned to the $6/8$ for the final stanza.

Noch is another composer who employed meter to designate his characters. He began the work in alla breve, but utilized the meters of $2/4$ and $4/4$ as well, for the speeches by the narrator, father, and son. For the Erlking's lines, Noch employed the compound meters of $12/8$ and $6/8$. Simple meter conveys the feeling of anxiety and haste on the part of the former three characters, which contrasts with the assuredness of the Erlking, transmitted in the slower expansiveness of compound time.

Cowell used a change of meter in a different manner than those settings previously discussed. Her ballad begins in common time and stays in this meter up to stanza 7, at which time she changed to $2/4$. This new meter, which is used for the remainder of the ballad, serves a dramatic function. It sets off the climax of the poem from the rest of the work and underscores the tragic ending. Petschke's meter change also serves such a dramatic function. The composer employed $6/8$ time for all of the ballad except the last half of stanza 7. The change to $4/4$ meter here emphasizes the climax, at which point the Erlking seizes the child.

Loewe's change of meter has a function similar to the previous two settings. The composer used 9/8 for most of the ballad, but switched to 6/8 time for two important points of the poem. The first change comes at the beginning of stanza 3 and draws attention to the first appearance of the Erlking. The second change from 9/8 to 6/8 occurs on the child's outcry of stanza 7, which emphasizes the climax of the poem. Loewe then returned to 9/8 time for the final strophe.

Gaul used a time change in a different fashion. His setting begins in 6/8, but stays in this meter for only six measures before changing to common time. The original meter serves as a sort of introduction, since the composer used it only for the initial question: Oh! who rides by night through the woodland so wild?

The last composer to employ more than one meter was Becker. The primary time signature is 6/8; however, as in Beethoven's sketch, the meter changes to 9/8 for the last measure of stanzas 2, 4, and 6. In stanza 2, the change occurs on the repetition of mein Sohn, es ist ein Nebelstreif (see Ex. 5, page 34). But in stanzas 4 and 6, there is no repetition of the final line; therefore, 9/8 is used for the normal end of the stanzas (see Ex. 9). These alterations occur in order that the last syllable of the line can fall on the first beat of the measure. Unlike Beethoven, Becker employed one measure of 3/8 time at the end of the Erlking's lines in stanzas 5 and 7 and after the child's outcry of

stanza 7. Becker may have felt it necessary to begin the child's lines of stanza 6, as well as the narrator's closing speech, immediately and, therefore, used a rapid measure of $3/8$ rather than a more lengthy measure of $6/8$. Example 9 demonstrates Becker's meter changes of stanzas 4 and 7.

Ex. 9--Becker, "Der Erlkönig," meas. 38-40; 67-69

mf *a tempo*

in dür - ren Blät - tern säu - sell der Wind.
The *wind* *is* *rust - ling thro' the bare trees!*

mf *a tempo*

dim.

ein Leids ge - thanl Dem
his hand is cold, The

cresc.

Length of composition varies greatly in the thirty settings, from the sixty-four measure works of Schröter and

Tappert to the 400 measure ballad by Petschke. The average length of the thirty works is 123 measures. The shorter settings allow little, if any, time for preludes, interludes, or postludes, while in the more lengthy compositions these aspects of the accompaniment are of prime importance in creating and sustaining dramatic tension. In Petschke's setting, for example, over one-third of the work is devoted to such devices. Several of the compositions, such as those by Becker, Schubert, Noch, Loewe, Schlottmann, and Schneider, profit from the importance assigned to the accompaniment alone; however, the work by Petschke is too long in both the vocal parts and accompaniment to maintain the dramatic effect, and the result for the listener is boredom. Table XXXI, page 55, lists the lengths and meters of the thirty settings.

Another rhythmic factor which contributes to dramatic effect is tempo. The tempi of the thirty Erbkönig compositions range from the Andante of Berger and Zelter to the Vivace of Czerny and Eberwein. The Andante agitato marking of the first seven and one-half stanzas of Harder's "Erbkönig" seems contradictory; however, Harder undoubtedly had in mind a slow tempo, which was to be performed in an anxious and agitated manner. The same is true of Reichardt's tempo marking of Sehr lebhaft und schauerlich. The Sehr lebhaft indicates a very lively tempo, while schauerlich, or horrible, refers to the emotion of fear in which the ballad is to be performed, in keeping with the events which the text suggests.

TABLE XXXI
 LENGTHS AND METERS OF THE
 THIRTY SETTINGS

Composer	Length in Measures	Meter/s
Schröter	64	6/8
Eberwein	83	6/8
Grönland	192	3/8
Tappert	64	6/8
Reichardt	129	3/8
Zelter	79	6/8
Harder	73	6/8, 2/4
Romberg	72	6/8
Callicott	144	3/8
Schlottmann	186	6/8
Miltitz	85	6/8, 4/4
Gaul	80	6/8, 4/4
Schneider	116	6/8
Klein	136	6/8
Eckert	160	6/8
Tomaschek	146	6/8
Petschke	400	6/8, 4/4
Brah-Müller	90	6/4
Loewe	95	9/8, 6/8
Mayer	139	2/4
Cowell	103	4/4, 2/4
Becker	85	6/8, 9/8, 3/8
Schubert	148	4/4
Noch	152	2/2, 12/8, 2/4, 4/4
Reissiger	122	4/4
Spohr	79	6/4
Czerny	180	6/8
Berger	89	6/8
Otto	102	9/8
Krich	105	4/4

Grönland had the same idea in mind for his marking of Mässig geschwind, schauerlich. Though his moderately fast tempo is slower than Reichardt's, the use of the term, schauerlich, is a reference to the element of horror described in the poem. These remarks also apply to Schröter's setting, which has a

tempo indication of Etwas langsam und abentheuerlich. Although the tempo is rather slow, the ballad should be sung in an adventurous manner to suggest the anxiety and horror of the story.

While nearly half of the thirty settings maintain one steady tempo, the other half employ a series of two or more tempi. Czerny, for example, utilized a succession of fast tempi, beginning with vivace, then moving to molto allegro vivace for stanza 7 and to presto for the final strophe. Only on the repetition of the last line, in seinem Armen das Kind war todt, did the composer return to the original tempo of vivace.

Eberwein employed different tempi to characterize the personages in the poem. He began with a vivace tempo, but switched to un poco piu stringendo or un poco piu mosso for each hysterical entrance of the child. The father's reassuring speeches of stanzas 4 and 6 are marked piu lento, to describe the manner in which he tries to calm his son. The wild ride of the final strophe employs the same fast tempo, piu mosso, as the child's final speech in stanza 7. This agitated tempo suggests the haste with which the father rides to save his trembling child.

Klein also employed different tempi for the characters in the ballad. Stanzas 1 through 3 have the marking, Mässig bewegt, or moderately agitated. For the entrance of the child in stanzas 4 and 6, Klein used the more excited tempo

of Bewegter, but returned to the slower indication for the father's assuring replies. The child's outcry of stanza 7 is the most emotional point in the music (Sehr bewegt). Stanza 8, which returns to the original tempo for the first part of the strophe, imitates the death of the child by gradually slowing the tempo, nach und nach langsamer, on the words, in seinen Armen das Kind war todt.

Other composers who used more than one tempo, in much the same manner as those previously discussed, are Brah-müller, Cowell, Gaul, Miltitz, Noch, Petschke, Schneider, Spohr, and Eckert.

Three of the more successful settings, those by Schubert, Becker, and Loewe, make use of only one tempo throughout the work. All three also employ fast tempi of Schnell, Agitato, and Geschwind respectively. The slower tempi of Andante and Moderato used by some composers seem too reserved for the dramatic qualities inherent in the poem. The emotions of fear, anxiety, and horror so prevalent in the ballad are best depicted by the use of a faster tempo or series of tempi. Table XXXII, on page 58, lists the tempo markings employed in the thirty settings.

A point which deserves consideration in a study of dramatic effect is the coordination of the poetic accent with the musical accent used by the Erlkönig composers. Built into Goethe's ballad are four accents per line of poetry. Only two composers of "Der Erlkönig" placed the accented

TABLE XXXII
 TEMPO MARKINGS OF THE THIRTY
 ERLKÖNIG SETTINGS

Composer	Tempo Markings
Schröter	Etwas langsam und abentheuerlich
Eberwein	Vivace; un poco piu Stringendo; un poco piu mosso; piu Lento
Grönland	Mässig Geschwind, schauerlich
Tappert	Indicates no tempo
Reichardt	Sehr lebhaft und schauerlich
Zelter	Andante
Harder	Andante agitato; piu Allegro
Romberg	Langsam
Calcott	Allegretto; Allegrissimo
Schlottmann	Allegro agitato
Miltitz	Etwas Lebhaft; Etwas Langsamer; Schneller; Langsamer; Adagio
Gaul	Animato; Slowly; Agitato
Schneider	Vivace; piu Moderato
Klein	Mässig bewegt; Bewegter; Sehr Bewegt
Eckert	Agitato; Andante
Tomaschek	Allo Mälzel; Allo assai Mälzel
Petschke	Allegro Moderato; piu Vivace; Presto; Larghetto, quasi recitativo
Brah-Müller	Rasch; Lebhaften; Bewegter; Eilen; Langsam
Loewe	Geschwind
Mayer	Illegible in the manuscript
Cowell	Agitato; Allegro
Becker	Agitato
Schubert	Schnell
Noch	Mässig; Langsamer; Schnell ängstlich; Allegro; Mässig geschwind
Reissiger	Allegro
Spohr	Allegro non troppo; piu Allegro
Czerny	Vivace; Molto Allegro Vivace; Presto
Berger	Andante; Agitato; Allegro; Stringendo; Adagio
Otto	Allegro
Krich	Moderato

syllables of the text exclusively on the first beat of each measure. In Reichardt's and Grönland's ballads each stressed poetic syllable falls on the first beat of each measure in

3/8 time. This mechanical stress pattern creates a rather monotonous succession of primary accents, since no accent marks appear in the vocal line to indicate any other points of particular stress.

Four settings examined consistently alternated the stressed syllables of the text on the primary and secondary beats of the measure. Eberwein, Romberg, and Schröter alternated accented syllables between the first and fourth beats of the measure in 6/8 meter. Harder employed this same technique in 6/8 time, as well as in his meter change to 2/4. This alternation between primary and secondary beats proves more interesting than the previous method of employing primary accents only. As was true of Reichardt and Grönland, however, none of these composers made use of accent marks to stress other important syllables.

Several composers accented unstressed syllables to underscore certain words in the text. In the second line of the first stanza, Goethe's original points of stress occur in this manner: es IST der VA-ter mit SEI-nem KIND.²⁷ In his setting of the ballad, however, Czerny gave the primary accent in 6/8 meter to the first word of the line, ES, and did not accent the verb, ist (see Ex. 10). Another deviation from Goethe's pattern comes in the last part of the stanza which was originally accented thus: er HAT den KNA-ben wohl

²⁷Stressed syllables are in capital letters.

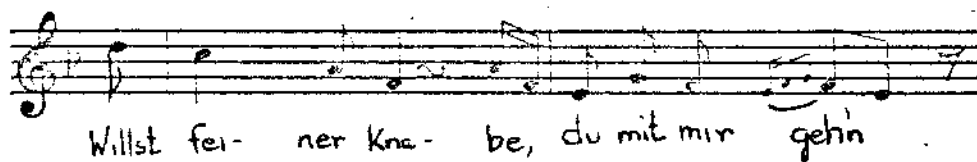
IN dem ARM. Czerny preferred to accent the word WOHL rather than the preposition, in, which emphasizes that the father is holding the child WELL in his arm. This change of accent from in to WOHL also occurs in the settings by Schubert, Loewe, Tappert, Tomaschek, Zelter, Brah-Müller, Otto, Petschke, Reissiger, Schneider, and Spohr.

Ex. 10--Czerny, "Der Erlkönig," mea. 6



In the fifth stanza Goethe employed the following stress pattern: Willst, FEI-ner KNA-be, du MIT mir GEHN? Czerny, however, accented the pronoun, DU, rather than the preposition, mit. In this way he clearly shows that the Erlking wants YOU (the child) to go with him. Tappert, Noch, and Spohr also made this alteration in accent (see Ex. 11).

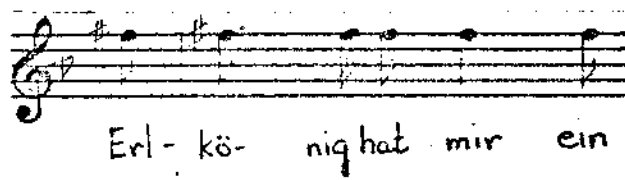
Ex. 11--Czerny, "Der Erlkönig," meas. 51-53



Much the same technique occurs in the seventh strophe in which Goethe wrote: Erl-KÖ-nig HAT mir ein LEIDS ge-THAN. Czerny chose to accent the pronoun, MIR, rather than the verb, hat, which emphasizes more strongly that the Erlking

has seized ME (the child). Becker, Klein, Tomaschek, and Petschke are other composers who emphasized the pronoun rather than the verb.

Ex. 12--Czerny, "Der Erlkönig," meas. 130, 131



With these exceptions, Czerny used basically an alternation of primary and secondary accents for the first five stanzas and primary accents only for the last three stanzas. The composer employed no accent marks, but instead emphasized the more important points of the text by a rise in pitch, ornamentation of the note, or agogic accents, devices which reinforce the primary and secondary metric stresses.

Zelter also accented some originally unstressed syllables. In the second line of the first stanza, Es IST der VA-ter mit SEI-nem KIND, Zelter chose to accent the preposition MIT rather than the first syllable of seinem. This alteration occurs in order that the composer could continue to use the trochaic rhythmic mode (♩ ♪ ♪) in 6/8 meter, and not because of the importance of the preposition. Example 13 demonstrates this accent change. In the next line of text, Er HAT den KNA-ben wohl IN dem ARM, Zelter placed the stress on ER rather than on the verb hat, emphasizing that the

FATHER has the boy well in his arm. In this instance Schneider also accented the pronoun rather than the verb.

Ex. 13--Zelter, "Der Erlkönig," meas. 2-4

Es ist der Va - ter mit seinem Kind.

As mentioned previously, Zelter, along with many other composers, accented the word WOHL rather than the word in. The composer's next alteration of accent comes in stanza 3, which, in the poem, had the following stressed syllables: Manch BUN-te BLU-men sind AN dem STRAND. Zelter, however, placed the accent on the verb, SIND, rather than on the following preposition. This same change of accent was employed by Tappert, Klein, Krich, Petschke, Reissiger, Spohr, and Eckert.

Ex. 14--Zelter, "Der Erlkönig," meas. 24-26

manch bun - te Blu - men sind an dem Strand,

In the fourth line of stanza 7, another unstressed syllable of the text received a primary accent on the first beat of the measure. Goethe's pattern of stress, Erl-KÖ-nig HAT mir ein LEIDS ge-THAN!, becomes in Zelter's ballad ERL-kö-nig HAT mir ein LEIDS ge-THAN. In this way the child emphasizes

the Erlking's name at the most climactic point of the poem.

Ex. 15--Zelter, "Der Erlkönig," meas. 63-65



Ruetz states that the word, "Erlkönig," would be insignificant in this line if the first syllable were not accented, and thus the entire statement would lose much of its impact.²⁸ Schubert, Klein, Tomaschek, Mayer, Miltitz, Reissiger, Schlottmann, Schneider, and Eckert also felt that the first syllable of Erlkönig was more important than the second, and therefore, gave the ERL a primary or secondary accent. The remainder of Zelter's ballad employs the alternation of primary and secondary accents for the normal stressed syllables of the text. The composer used accent marks on the first and fourth beats of the measure throughout the first two strophes, but abandoned this type of emphasis in favor of agogic accents for the rest of the ballad.

In addition to his changes in accent already mentioned, Schneider utilized one other accent change. In the final line of the first stanza, Er FASST ihn SI-cher, er HÄLT ihn WARM, the composer preferred to give a secondary accent in 6/8 meter to the first word of the line, rather than to the

²⁸Ruetz, op. cit., p. 25.

second, emphasizing that the FATHER is holding the child securely (see Ex. 16). Schneider's only other means of emphasis, since he used no accent marks, is accomplished through longer note values.

Ex. 16--Schneider, "Der Erlkönig," meas. 10-12

er fasst ihn si - - - cher,

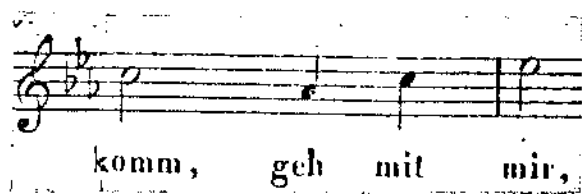
Reissiger also employed some other alterations of stressed syllables than those mentioned above. In the second line of stanza 2, Siehst VA-ter DU den ERL-kö-nig NICHT, he preferred to give the primary accent to the first word of the line and the secondary accent to the second word.

Ex. 17--Reissiger, "Der Erlkönig," mea. 24

(Aengstlich.)
pp
Siehst Va - - - ter

The same process occurs in stanza 3, which in the poem is accented thus: Du LIE-bes KIND, komm, GEH mit MIR. Reissiger once again placed the primary accent on KOMM and gave the second verb, geh, a secondary accent (see Ex. 18). For added emphasis the composer employed agogic accents, but used no accent marks.

Ex. 18--Reissiger, "Der Erbkönig," meas. 35, 36



Becker's first change of accent comes in the second line of stanza 2. Goethe's line has the following points of stress: Siehst, VA-ter, DU den ERL-kö-nig NICHT? Becker, however, accented the second syllable of Erl-KÖ-nig to maintain the dactylic mode (♩.♩♩) in the second half of each measure (see Ex. 5, page 34). His final stress change comes in the last line of the ballad, which in the poem is accented in the following manner: In SEI-nen AR-men das KIND war TODT. Becker gave the primary accent to the first word of the line, IN, rather than to the second syllable, sei (see Ex. 19).

Ex. 19--Becker, "Der Erbkönig," mea. 81



Miltitz also accented the first word of the line rather than the second. Becker employed no accent marks, nor made consistent use of either a rise in pitch or agogic accents to reinforce the primary and secondary metric stresses.

In addition to the accent change mentioned above, Miltitz altered a point of stress in the second line of stanza 3. Although Goethe's accents were on the following syllables: Gar SCHÖ-ne SPIE-le SPIEL' ich mit DIR, Miltitz accented the pronoun ICH, in preference to the verb spiel'.

Ex. 20--Miltitz, "Der Erlkönig," meas. 26-28



This technique adds emphasis to the point that I (the Erlking) will play games with YOU (the child). Spohr and Berger are two other composers who chose to accent this pronoun. The next point of change for Miltitz comes in the second line of the sixth stanza, which Goethe accented in the following manner: Erl-KÖ-nigs TÖCH-ter, am DÜ-stern ORT? Miltitz, as well as Klein, Loewe, Tomaschek, Krich, Mayer, Otto, Petschke, Reissiger, Schlottmann, Schneider, and Spohr, preferred to accent the first syllable of ERL-kö-nig, rather than the second. The accent on the first syllable of the word emphasizes that it is the ERLking's daughter in that gloomy place. Miltitz made infrequent use of accent marks on the first beat of the measure in 6/8 time, as well as longer note values and a rise in pitch to supplement the metric accents.

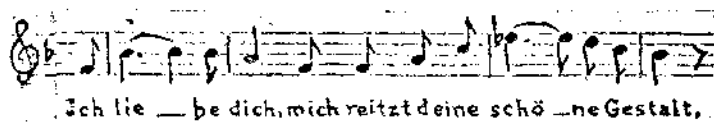
Tomaschek is another Erlkönig composer who employed stress changes in his setting. In the Erlking's lines of stanza 3, Manch BUN-te BLU-men sind AN dem STRAND, the composer preferred to give a primary accent to the first word of the line, MANCH, and a secondary accent to BUN-te. In the following line, meine MUT-ter HAT manch GÜL-den Ge-WAND, he again accented the word MANCH instead of the preceding verb. Petschke also accented the adjective rather than the verb in this last instance. In both cases the emphasis is on the MANY colorful flowers and the MANY golden garments which the Erlking offers. Example 21 demonstrates these two accent changes.

Ex. 21--Tomaschek, "Der Erlkönig," meas. 43-50

manch bunte Blu-men sind an dem Strand; meine Mut-ter hat manch güL-den Ge-wand.

Tomaschek's next alteration comes in the first line of stanza 7. In Goethe's text the following accents occur: Ich LIEB' dich, mich REIZT deine SCHÖ-ne Ge-STALT. Tomaschek gave a primary accent to DICH as well as LIEB and gave Reizt a secondary accent. In this way the stress is on LOVE YOU (see Ex. 22). Eckert was the only other composer who used this same word emphasis. Tomaschek used agogic accents only to augment his metric accents.

Ex. 22--Tomaschek, "Der Erlkönig," meas. 104-108



Spohr used an unusual change of accent in the first line of stanza 6, which, in the poem, is accented in the following manner: Mein VA-ter, mein VA-ter, und SIEHST du nicht DORT. In his measure in 6/4 time, however, Spohr gave a secondary accent to the word NICHT, rather than to the word dort.

Ex. 23--Spohr, "Der Erlkönig," meas. 47-50

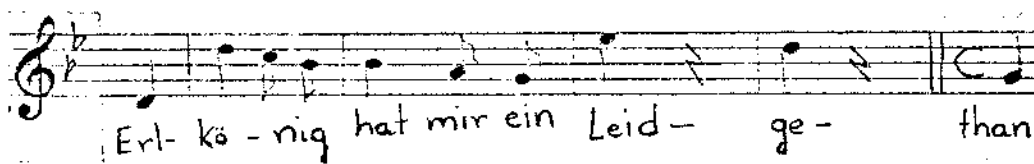


This makes the phrase appear to end on nicht, and the new phrase to begin on dort, which is poetically inconceivable. This technique also works a hardship on the singer who must convey the meaning of the text to the audience, when the line seems to be phrased thus: ". . .and do you not see, there Erlking's daughter in that gloomy place?" Spohr used no accent marks, but employed a rise in pitch and longer note values to supplement his metric stresses.

Noch utilized a stress change in the last line of stanza 7, which, in the poem, has the following accent pattern:

Erl-KÖ-nig HAT mir ein LEIDS ge-THAN! At this point of climax, however, Noch gave a primary accent to each of the last three syllables, a practice which adds emphasis to the child's outcry (see Ex. 24). He also used accent marks, as well as a rise in pitch to reinforce the stresses inherent in the meter.

Ex. 24--Noch, "Der Erlkönig," meas. 131-136



The last accent change, which comes in the final line of the ballad, was employed by Klein. Goethe used the following stress pattern for the closing line: In SEI-nen AR-men das KIND war TODT. Klein gave a primary accent to each of the last three words, which underscores the tragedy, the CHILD WAS DEAD! Example 25 demonstrates this stress change.

Ex. 25--Klein, "Der Erlkönig," meas. 131-135



The composer employed no accent marks, but made use of agogic accents and a rise in pitch to strengthen his metric accents.

Many of the Erlkönig composers who employed few, if any unusual stress patterns emphasized the important words of the text by other rhythmic means. Brah-Müller, Cowell, Gaul, Schlottmann, and Loewe used accent marks to stress the significant points of the poem. In the first stanza, for instance, Loewe accented the word VA-ter in answer to the question, Wer reitet so spät durch Nacht und Wind? The first mention of the Erlking's name, which occurs in stanza 2, is also given an accent.

In addition to accent marks, such elements as ritards, accelerandos, and the use of agogic accents are rhythmic techniques that most of the Erlking composers employed at some point in their ballads to emphasize particular words in the text. These points of emphasis reinforce the other musical components of tonality, tempo, and metric accent, which combine to create a dramatic whole.

A vital point in a discussion of rhythmic elements is the use of salient rhythmic patterns in either the vocal line or accompaniment.²⁹ Several composers, such as Reichardt and

²⁹Two unpublished settings of the ballad contain rhythmic errors in the accompaniment, which result from the omission of a triplet marking. In Czerny's "Erlkönig," in 6/8 meter, this mistake occurs in measures 46-49 and measures 69-83, while in the work by Emilie Mayer, which is in 2/4 time, this same error happens at four points in the composition: measures 24-27, 50-57, 77-88, and 108-123. These omissions are undoubtedly mere oversights on the part of the composers.

Zelter, employed rhythmic patterns consistently, but these patterns have no significance in portraying the events of the text. A few composers tried, with a degree of success, to imitate the galloping of the horse in the accompaniment. Otto and Schlottmann used a dotted eighth-note, sixteenth-note, eighth-note figure ($\text{♪} \text{♪} \text{♪} \text{♪}$) to approximate the horse's hooves. In the final stanza of his "Erlkönig," Klein introduced an accompaniment figure, in 6/8 meter, of two eighth notes, followed by an eighth rest ($\text{♪} \text{♪} \text{♪} \text{♪}$). In an agitated tempo, this restless pattern suggests the urgent ride of the father who is hurrying home with his delirious child.

Ex. 26--Klein, "Der Erlkönig," meas. 119-125

er rei - tet ge - schwind und hält in den Ar - men das

äch - zen - do Kind,

In Loewe's setting the rhythmic patterns in the bass line of the accompaniment are often coordinated with the patterns in the vocal line.³⁰ This technique occurs in the first line of stanza 1, as well as in the Erlking's speeches of stanzas 3 and 5. Ruetz suggests that this quarter-note, eighth-note figure is an imitation of the galloping horse.³¹

Ex. 27--Loewe, "Der Erlkönig," meas. 3, 4; 27-31

Wer rei-tet so spät durch Nacht und Wind?

ere - seen -

(Heimlich flüsternd und lockend.)

Komm, lie-bes Kind, komm geh' mit mir, gar schöne Spie-le spiel' ich mit dir.

³⁰Ruetz, op. cit., p. 98.

³¹Ibid.

A motive suggesting the horse's strides is also prominent in the bass line of the interludes between stanzas 4 and 5, 6 and 7, and 7 and 8, as well as in the beginning of the final strophe.

Schubert, however, is the Erlking composer whose rhythmic patterns convey most convincingly the events of the text. His incessant triplet figure, which occurs in the right hand of the accompaniment, is descriptive of several emotions portrayed in the poem. In the forms of octaves, chords, and arpeggios, the triplet pattern of all the stanzas except 3 and 5 suggests not only the galloping of the horse, but also the fear of the child and the anxiety of the father. This hammering figure comes to an end only on the closing line, In seinen Armen das Kind war todt.

In the Erlking's speeches of stanzas 3 and 5 the triplet is divided between the left and right hands, which gives a less aggressive character to the accompaniment. This change of pattern to an almost lulling movement suggests the confidence of the Erlking, who is assured of the fate of his victim. Example 28 demonstrates the rocking accompaniment pattern from stanza 3.

The Allgemeine Musikalische Zeitung of May 12, 1821 had this to say about Schubert's setting:

. . .the triplet accompaniment [in 'Erl-King'] keeps the whole alive and gives it more unity, as it were; but one could wish that Herr Schubert had occasionally transferred it to the left hand, and thus facilitated performance; for the ceaseless striking of one and

the same note in triplets throughout whole bars tires the hand; if the piece is to be taken at the rapid pace demanded by Herr Schubert. . .³²

Ex. 28--Schubert, "Der Erlkönig," meas. 57-61

The image displays two systems of musical notation for Schubert's "Der Erlkönig," measures 57-61. Each system includes a vocal line and a piano accompaniment. The vocal line is in G minor (three flats) and 3/4 time. The piano accompaniment features a constant triplet accompaniment in the right hand and a steady eighth-note bass line in the left hand. The lyrics are: "Du lie - - - bes Kind. komm" and "geh' mit mir!".

The constant and descriptive accompaniment figure then is one of the aspects which sets Schubert's ballad apart from other Erlking compositions. One must agree with the statement of Maurice Brown in his book, Schubert Songs, when he calls the use of the piano, to convey to the listener not only the wild ride through the forest at night, but also the emotions of the father and child, phenomenal.³³

³²Deutsch, op. cit., p. 178.

³³Maurice J.E. Brown, Schubert Songs (Seattle, Univer-

Melody

Of prime importance as melodic elements are tessitura and range. A number of Erlkönig composers used specific ranges as a means of characterization. Reichardt was the first of several composers to employ a monotone for the speeches of the Erlking. The only deviations from the pitch of D that the spectre sings throughout stanzas 3, 5, and 7 come at the ends of phrases, which are points of cadence. The monotone was meant to suggest the supernatural qualities of the Erlking, a device that was carried out more convincingly by some later composers. The melody, which appears in the right hand of Reichardt's accompaniment, moves into the bass clef for the Erlking's stanzas. The tessitura of the other three characters in his ballad is insignificant, since in this quasi-strophic setting, they all sing the same melody.

Klein followed Reichardt's example by setting the Erlking's speeches to a monotone on C. The only change in pitch comes in the seventh stanza when the C is raised to C# on the word Gewalt. This chromatic alteration emphasizes the FORCE by which the Erlking will seize the child. The accompaniment supports the phantom's monotone with what Friedlaender calls ". . .an irresistible, alluring melody."³⁴

³⁴Max Friedlaender, "Gedichte von Goethe in Compositionen seiner Zeitgenossen," Schriften der Goethe-Gesellschaft, Vol. II (Weimar, Verlag der Goethe-Gesellschaft, 1896), p. 142.

Ex. 29--Klein, "Der Erbkönig," meas. 98-106

First system of musical notation (measures 98-100). The vocal line (treble clef) has the lyrics: "ich lieb dich, mich reizt dei - ne schö - ne Ge -". The piano accompaniment (grand staff) includes a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation (measures 101-103). The vocal line (treble clef) has the lyrics: "stalt und bist du nicht wil - lig, so". The piano accompaniment (grand staff) continues with a similar rhythmic pattern.

Third system of musical notation (measures 104-106). The vocal line (treble clef) has the lyrics: "brauch ich Ge - walt." The piano accompaniment (grand staff) features a forte (*f*) dynamic marking and a fortissimo (*ff*) dynamic marking.

Although the narrator and father have much the same range, the registers of the father and son are distinctly different. The anxious cry of the boy in stanza 7, Mein Vater, mein Vater, jetzt fasst er mich an, Erbkönig hat mir ein Leids gethan, is enlivened by a chromatic rise and by

the continuous repetition of the accompaniment figure A--G#--A.³⁵ The variance between the higher fearful outbursts of the child and the lower reassuring replies of the father underscores the dramatic impact of the story through dramatic contrast.

Miltitz is a third composer to employ a monotone for the lines of the Erlking. As in Reichardt's setting, his only deviation from the monotone G comes at the ends of phrases. Miltitz's accompaniment, however, follows the monotone of the vocal line rather than employing a melodic line. No importance can be attached to the melodies of the narrator, father, or child, since all employ basically the same tessitura.

Although the Erlking's speeches in the settings by Brah-Müller and Schlottmann do not employ a monotone exclusively, they do center basically around one note. In Brah-Müller's third stanza, in Ab major, the spectre's lines center around the dominant tone, Eb. In stanza 5, which has modulated to F major, the Erlking's speeches are set primarily on the dominant tone, C. The composer employed a harmonic rise in stanza 7, creating two succeeding pitch centers, Ab and Bb, in the vocal line. The tessitura of the Erlking is noticeably lower than the other three characters, particularly the child. This difference in register suggests the evil, sinister qualities of the spirit.

Schlottmann also has specific tonal centers for the Erlking's lines. In stanzas 3 and 5, which are in Ab major, the primary pitch is Eb, while in stanza 7, in Bb major, the tonal center is F, in both cases the dominant of the key. The melody for these stanzas is found in the accompaniment. The other three personages share basically the same range.

Eckert did not like the use of a monotone to characterize the Erlking. In a conversation with Goethe, the seven-year-old composer stated that he knew only the compositions by Klein and Reichardt, ". . .which did not please him because they had the Erlking sing so horribly. He meant that when the Erlking growls so low, then the youth would fear him. The Erlking must try to allure the youth through his singing."³⁶ Eckert, therefore, set the apparition's speeches to an appealing melody in the major mode, which he felt conveyed the enticing qualities of the spectre in a more subtle manner. By giving the father a lower tessitura than the other characters, Eckert emphasized the contrast between the calm replies of the father and the agitated cries of the child. The broadness of the Erlking's range suggests the many guises in which he appears.

All of the Erlkönig composers, with the exception of Zelter and those who composed strophically, used an alluring melody, primarily in the major mode, for the Erlking's speeches,

³⁶Friedlaender, op. cit.

as did Eckert. By using both a sweet, enticing tune for the lines in stanzas 3 and 5, and modulating to minor for the spirit's final line of stanza 7, Und bist du nicht willig, so brauch ich Gewalt, most of the Erlkönig composers conveyed the deceitful quality of the Erlking who, as Friedlaender says: ". . .can take up every kind of voice, and according to his pleasure, can sing first softly and insinuatingly, and then again, in a menacing and angry manner."³⁷

Early nineteenth-century critics who compared the settings of Reichardt and Schubert objected to Schubert's attractive melodies in stanzas 3 and 5. In their opinion, as Capell states in his book, Schubert's Songs:

Schubert. . .had given the ogre's melodies altogether too charming, considering that the child, through whose senses we witness the apparition, is from the first moment terrified and utterly heedless of the lures.³⁸

Friedlaender even asserts:

Schubert turns the Germanic or Danish elder-forest into a fragrant orange grove. . .the action, instead of taking place on a raw November night, seems to happen on an evening in August. . .and the spectral Northern phantom is adorned with all the charms of a seductive sensuality.³⁹

In defense of Schubert, however, Capell goes on to say:

³⁷Ibid.

³⁸Richard Capell, Schubert's Songs (New York, E.P. Dutton and Company, 1928), p. III.

³⁹Edgar Istel, "Schubert's Lyric Style," Musical Quarterly, XIV (October, 1928), 578.

But, after all, the lures are there in Goethe's poem, and expatiated upon--the promise of gay games, of flowers, cloth of gold, and fairy play-mates. The fact is that the objection would never have occurred to anyone who did not know other and less richly coloured settings of the ballad. The minor composers had a more precarious hold on effects of fearfulness. Their 'Erlkönig' songs could not have well supported the introduction of anything that was not simply sinister.⁴⁰

Schubert's setting, then, with the use of major keys, tuneful melodies, and different tonal registers for each character imparts Goethe's original ideas in the ballad more convincingly than the more naïve work by Reichardt.

In his glee, Callcott takes advantage of the three different vocal ranges. The composer employed the male alto line for speeches of the child, the tenor part for the father's question in stanza 2, Why trembles my darling, why shrinks he with fear, and the baritone line for the speeches of the Erlking. The entire ensemble sings the father's replies in stanzas 2, 4, and 6, as well as the narrator's lines of the first and last strophes. This technique clearly distinguishes each of the four characters, while also giving unity to the setting. Table XXXIII shows the vocal parts used for each character's entrance.

Loewe's setting of the Erlking's lines is both original and effective. Three times the spectre repeats an eight-measure phrase containing only the notes of a G major triad (see Ex. 27, page 72). Braunstein suggests that this

⁴⁰Capell, op. cit.

technique is a foreshadowing of Berlioz's *idée fixe* and Wagner's leitmotif.⁴¹ Loewe's contrast between the ranges of the father and son is also effective.

TABLE XXXIII
VOCAL PARTS USED BY CALLCOTT
FOR THE FOUR CHARACTERS

Stanzas	Characters	Vocal Parts
1	Narrator	ensemble
2	Father	tenor
	Child	male alto
	Father	ensemble
3	Erlking	baritone
4	Child	male alto
	Father	ensemble
5	Erlking	baritone
6	Child	male alto
	Father	ensemble
7	Erlking	baritone
	Child	male alto
8	Narrator	ensemble

The lines of Zelter's phantom are more scalar than melodic. His theme consists of repeated notes which rise progressively in seconds. This technique suggests only the evil menacing qualities of the Erlking and not his enticing characteristics (see Ex. 30). The lower tessitura of the Erlking, as opposed to the other three characters, is also descriptive of the sinister aspects of the apparition. A table comparing the ranges of the four characters in each of the thirty settings will be found in the appendix.

⁴¹Braunstein, *op. cit.*, p. 35.

Ex. 30--Zelter, "Der Erbkönig," Stanza 5



pp

„Willst' fei-ner Kna-be, du mit mir gehn? Mei-ne Töch-ter sol-len dich

war-ten schön, mei-ne Töch-ter füh-ren den nächtli-chen Reih'n und

wie-gen und tan-zen und sin-gen dich ein.“

The majority of composers logically gave the highest range to the child, but there is no specific agreement on the ranges of the other three characters. Some composers felt that the father should have the lowest pitch to suggest his calm and reassuring manner. Others gave the lowest lines to the Erlking to emphasize his evil and powerful character, while still others used the lowest range for the narrator, to underscore his final dramatic line: In seinen Armen das Kind war todt. As can be seen in the table of ranges in the appendix, a few composers disregarded range completely.

In an examination of melodic elements, a discussion of conjunct and disjunct movement can not be ignored. Most of the works examined employed both types of movement in fairly equal proportions. A few settings, such as those by Eberwein, Klein, Miltitz, and Reichardt, used primarily conjunct motion. Still other works, including those by Reissiger,

Schlottmann, Schneider, and Schubert, have a predominance of disjunct motion.

The significance of the type of movement employed is debatable. Ruetz belabors the point when he gives significance to each change of movement. Schubert's ballad, the author states, is generally disjunct in movement throughout all eight stanzas. He then goes on to say: "The disjunct movement of the father's motive suggests courage in his effort to save the child. The Erlking's melody is disjunct and suggests the bold confidence of victory over the child."⁴² The worth of these analogies, however, is as questionable as their accuracy. An analysis of the thirty settings seems to reveal that the type of motion used is basically a characteristic of the entire work and is not a means of characterization or identification of the dramatis personae.

Specific intervals are important in some settings of the ballad. Some composers, however, attached no more significance to intervals in their works than to the type of motion they employed. Becker's "Erlkönig," for example, uses primarily the interval of a major or minor second. This interval is used consistently in the eight strophes and is not a characteristic of one personage exclusively. The second is also the primary interval throughout Klein's ballad.

⁴²Ruetz, op. cit., p. 70.

Schubert and Loewe attached more importance to intervals as a means of identifying characters than any of the other composers. Loewe consistently used the minor second in all stanzas except 3, 5, and the first half of 7. This interval, which appears in the lines of the narrator, the father, and the child, expresses the dominant moods of fearfulness and anxiety inherent in the poem. The minor second also appears in the accompaniment of stanzas 1, 2, 4, 6, 7, and 8, as well as in the introduction and interludes. The dissonance created by this interval in the first two measures of the introduction anticipates the tension of the drama which follows.

Ex. 31--Loewe, "Der Erlkönig," meas. 1, 2

Geschwind.

The musical score is presented in two systems. The first system shows the vocal line in the treble clef and the piano accompaniment in the bass clef. The piano part features a prominent minor second interval in the first two measures. The second system continues the vocal line and piano accompaniment.

The minor second does not occur in the Erlking's stanzas. Instead he is identified by the interval of a perfect fourth

(see Ex. 27, page 72). The repetition of the fourth in stanzas 3, 5, and the first half of 7 suggests the confidence of the Erlking, as contrasted with the apprehension of the other characters.

Schubert also used the minor second in his ballad in reference to the child. The dissonant clash between the vocal line and accompaniment in the first three measures of stanzas 4 and 5, and measures 124-126 of stanza 7 portrays the terror of the child. In each instance, the minor second discord rises a major second in pitch. This rise in pitch with each entrance suggests the child's increasing fear. Example 32 demonstrates the rise in pitch from stanzas 4, 6, and 7.

The father's lines of stanzas 2, 4, and 6, as well as the mention of the father in stanzas 1 and 8, employ the interval of a fourth. The Erlking's lines of stanzas 3 and 5, and reference to the spectre in stanza 2 are distinguished by the interval of a sixth. The consonant intervals of the father and Erlking contrast sharply with the dissonant seconds of the child. The composure of the father, the confidence of the Erlking, and the terror of the child all gain added significance by the use of specific identifying intervals.

Dynamics are important in creating dramatic effect. Most of the settings have them, but it is impossible to tell whether the dynamics were always supplied by the composer or added by the publisher or an editor. Only a few composers

omitted them completely, leaving the choice of markings to the performer.

Ex. 32--Schubert, "Der Erlkönig," meas. 72-76; 97-101; 123-127.

The image displays three systems of musical notation for Schubert's "Der Erlkönig". Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are in German and are printed below the vocal line.

System 1 (Measures 72-76):
 - Mein Va - ter, mein Va-ter, und hö - rest du nicht,

System 2 (Measures 97-101):
 Mein Va - ter, mein Va - ter, und siehst du nicht dort

System 3 (Measures 123-127):
 Mein Va - ter, mein Va - ter, jetzt fasst er mich an!

The majority of settings employ a pianissimo marking for the Erlking's speeches of stanzas 3 and 5, but rise to fortissimo for his threat in stanza 7. The child's lines are

often marked piano, but rise to fortissimo for his outburst in the seventh strophe. A few composers, including Eckert, Klein, and Noch, conclude the child's lines on a pianissimo, a device which anticipates his death in stanza 8. Most of the settings close with a pianissimo marking to suggest the sorrowful ending. Only two composers, Cowell and Czerny, ended fortissimo, which they apparently felt gave the drama a more forceful and tragic conclusion.

All of the Erbkönig settings examined are basically diatonic. Only three settings, those by Eberwein, Schröter, and Reichardt, were, however, completely diatonic throughout the vocal line. Most composers felt it necessary to use chromaticism at some point in the ballad to create interest as well as add tension to the dramatic effect. Otto used chromatic alterations primarily on the lines of the child, while Noch employed chromaticism in both the father's and child's lines. Krich utilized a great deal of chromaticism in the lines of the Erlking. In this way the composer emphasized the evil and sinister qualities of the apparition (see Ex. 33). Brah-Müller's setting becomes progressively more chromatic until the final stanza. After the climax of the seventh stanza, the composer returned to diatonicism for the final strophe.

Becker used chromatic alterations primarily for the Erlking's threat in the first half of stanza 7, while Miltitz altered the cries of the child in the second half of the stanza.

Ex. 33--Krich, "Der Erbkönig," meas. 27-31

leggiero

Du lie - bes Kind komm' geh mit mir, Gar

schö - ne Spie - le spiel ich mit dir

Like Miltitz, Klein altered the child's motive in the second half of stanza 7 by a chromatic rise from C# to F (see Ex. 34).

Ex. 34--Klein, "Der Erbkönig," meas. 107-111

Schr bewegt.

Mein Va - ter, mein Va - ter, jetzt fasst er mich an!

Chromaticism at this point adds tension and urgency to the climax of the poem.

Schneider and Schlottmann made use of chromatic alterations primarily in the last half of the seventh strophe and all of stanza 8, while Tomaschek confined his use of chromaticism to the final strophe. In this manner they conveyed the feeling of horror at the terrifying events at the close of the story.

Harmony

A number of Erbkönig composers employed altered chords at points of tension in the poem to increase dramatic effect. Becker, for example, used a secondary diminished seventh chord in the final measure of his introduction to suggest the sinister events which follow.

Ex. 35--Becker, "Der Erbkönig," mea. 4

The musical score consists of two staves. The upper staff is a vocal line in treble clef, marked *mf*. The lower staff is a piano accompaniment in bass clef, marked *p* and *dim.*. The lyrics "Wer" and "Who" are written below the vocal line. The chord symbols below the piano part are $d: vii_{4/3}$, iv_6 , and V_7 .

The Erlking's lines, Du liebes Kind, of stanza 3 utilize an augmented chord which, together with the marking lusingando (seductively), conveys the enticing qualities of the spectre. Gaul also used this altered chord at the same point in the ballad. The child's pleas to his father in stanzas 4 and 6 employ a diminished seventh chord, emphasizing the boy's terror.

Ex. 36--Becker, "Der Erlkönig," meas. 32-34

fagitato

Mein Va - ter, mein Va - ter, und hö - rest du nicht,
O fa - ther, dear fa - ther, and' canst thou not hear

fagitato

d: i vii $\frac{2}{2}$ V $\frac{7}{7}$ i vii $\frac{2}{2}$

Becker also made effective use of secondary diminished seventh chords in stanza 7 on the Erlking's line, und bist du nicht willig, as well as on the child's outburst, jetzt fasst er mich an. Loewe and Harder also employed a diminished seventh chord at this point. These seventh chords underscore the forceful insistence of the spirit and the boy's horror as the Erlking seizes him. The remaining altered chords in Becker's composition are used as harmonic progressions only and do not occur at points of dramatic tension.

Eckert also exploited secondary diminished seventh chords for dramatic effect. In the first stanza, in which the narrator describes the father holding the child securely (sicher), the composer draws attention to the point by the use of a seventh chord.

Ex. 37--Eckert, "Der Erlkönig," meas. 20, 21

The musical score consists of two systems. The first system is a vocal line in treble clef with the lyrics "si- cher er hält". The second system is a piano accompaniment in grand staff (treble and bass clefs). Below the piano part, the chord symbols are C:IV, vii°7/V, and I4.

Eckert's composition, as well as that of Ludwig Berger, employed secondary sevenths for the mention of the spirit by the child in stanzas 2 and 4. In emphasizing that the Erlking has seized the boy in stanza 7, the composer utilized another secondary seventh. Example 38 demonstrates these last two altered chords. Eckert, as well as Berger, employed seventh chords throughout the final strophe to convey the hopeless ride and tragic end.

Ex. 38--Eckert, "Der Erlkönig," meas. 30-32; 129-131

den Er- len- kö- nig mit

pp smorzando rall.

Erl- könig hat mir ein Leids ge-than

rallentando

C: vii_7°/V vii_4°/V

a: vii_6°/V vii_6°/V V

Loewe made use of altered mediant, subdominant, and dominant chords, as well as the diminished seventh chords used by other composers. At the mention of the Erlking in stanza 2, Loewe employed a second inversion dominant, minus the root, with a raised third and lowered fifth. This incomplete chord suggests the child's fright at the appearance of the Erlking.

Ex. 39--Loewe, "Der Erlkönig," meas. 18-20

den Er - len - kö - nig mit Kron' und Schweif?

d: $V_{3/4}$ (raised 3rd, lowered 5th) i

A diminished seventh chord appears on the father's lines, Sei ruhig, of stanza 4, emphasizing his command to be calm.

Ex. 40--Loewe, "Der Erlkönig," meas. 40, 41

Sei ru-hig. blei-be ru-hig, mein

e: vii⁷ i V

A chord with a similar function appears in the father's reply of stanza 6.

In the final stanza Loewe employed a German sixth chord on the word Noth, underscoring the distress which the father

feels for his trembling child.

Ex. 41--Loewe, "Der Erlkönig," meas. 87, 88

cresc.
Hof mit Mü-he und Noth.

cresc.

G: IV₅ g: #iv₅^{Ger}

The composer's last diminished seventh chord occurs on the word todt, to convey the tragic ending (see Ex. 42).

Ex. 42--Loewe, "Der Erlkönig," meas. 90-92

pp *fp*
das Kind war todt.

pp

g: V V iii₃ iv₆

Loewe also sets the Erlking's lines throughout stanzas 3, 5, and 7 over a tonic pedal point, which suggests the

spectre's confidence of victory over the child (see Ex. 27, page 72). Schlottmann used this same technique in his setting of the Erlking's lines.

Noch extensively employed altered chords in his setting. Some are used in harmonic progressions only without any relationship to the expressional elements of the poem, while other altered chords occur in connection with the dramatic events of the text. Noch first used secondary seventh chords in the introduction to signal the approaching misfortune.

Ex. 43--Noch, "Der Erlkönig," meas. 1-9

pp > Ped.

Ped.

c: i i i VI₆ vii_{2/3} V₆

pp Ped.

g: i i VI₆ vii_{2/3} V₆

The next alteration of dramatic significance occurs in stanza 4, in the child's question, und hörest du nicht was Erlenkönig mir leise verspricht? Two times the composer employed a secondary ninth chord, suggesting the anxiety of the boy's inquiry.

Ex. 44--Noch, "Der Erlkönig," meas. 65-69

und hö-rest du nicht, was Er-len-kö-nig mir lei-se ver

C: vii°_9/V V $\text{VI}_{4/2}$ V $i_{6/4}$ V vii°_9/V

Secondary seventh chords appear both in the Erlking's lines of stanzas 5 and 7, emphasizing his increasing insistence, as well as in the child's cries of stanzas 6 and 7, conveying his terror of the apparition. The seventh chords in the final strophe draw attention to the father's anxiety as he carries the trembling child in his arms.

Schneider also used altered chords in relation to dramatic effect. The child's plea of stanza 7, Mein Vater, mein Vater, jetzt fasst er mich an, employs inverted diminished

seventh chords, while his closing cry, Erlkönig hat mir ein Leids gethan, utilizes a German sixth chord on the word Leids. The use of these chords increases the tension inherent in the text.

Ex. 45--Schneider, "Der Erlkönig," meas. 86-89

The musical score for measures 86-89 of "Der Erlkönig" by Franz Schubert. The vocal line is in G major and features a tremolo figure on the final chord. The piano accompaniment is in G major and features a German sixth chord on the word "Leids". The score is marked "ad lib." and "colla parte".

Chord symbols below the score: $g: VI$, $\# IV_{6/5}^{Ger}$, V

The final seventh chord, written as a tremolo figure, immediately precedes the last line, in seinen Armen das Kind war todt, and anticipates the tragic statement. Schneider's other altered chords serve as harmonic progressions only and do not occur at the expressive points of the poem.

Schubert made equally effective use of altered chords in his "Erlkönig." The first alteration occurs in the introduction, immediately preceding the question, Wer reitet so spät durch Nacht und Wind? The diminished seventh chord at this point indicates the impending tragedy.

Ex. 46--Schubert, "Der Erlkönig," meas. 14-17

Wer rei - tet so spät

D: vii^o₇ I iv^o_{6/4} I

In the first stanza, diminished chords are used in the line, er hat den Knaben wohl in dem Arm, emphasizing that the father has his son securely in his arm.

Ex. 47--Schubert, "Der Erlkönig," meas. 24-27

er hat den Kna - - - ben wohl

B^b: I vii^o_{7/5} I vii^o_{7/5}

The next alteration of dramatic significance occurs on the child's question in stanza 2. Diminished seventh chords are found on the words Vater, Erlkönig, Erlenkönig, and Kron,

and convey the boy's fear and dread of the apparition.

Ex. 48--Schubert, "Der Erlkönig," meas. 42-49

Va - - - ter, du den Erl - - kö - nig nicht?

C: vii[°]₅ I vii[°]₅ I

den Er - - - len - kö - nig mit Kron?

F: I₇ vii[°]₅ I vii[°]₅

In the Erlking's lines of stanza 7, these chords occur on the words reizt, bist, and willig, which underscores the force the Erlking will use to seize the child.

Schubert utilized a diminished seventh on the words Hof mit Müh' in stanza 8, emphasizing the trouble and distress the father feels on reaching home.

Ex. 49--Schubert, "Der Erlkönig," meas. 142-144

er - reicht den Hof mit Müh' und

Ab: I vii[°]₄₃

The final diminished chord immediately precedes the words, war todt, which anticipates the tragic ending.

Ex. 50--Schubert, "Der Erlkönig," meas. 146-148

Recit.
In sei-nen Ar-men das Kind war todt. *Andante.*

Ab: I₆ g: vii[°]_{7/V} V₇ :

Although most of the thirty composers utilized altered chords at some point in their works, the composers just discussed were most successful in creating dramatic effect with such chords.

A number of composers, including Berger, Brah-Müller, Cowell, Czerny, Eckert, Klein, Mayer, Miltitz, Reichardt, Schubert, and Tomaschek, used primarily a dominant-tonic relationship for the Erlking's stanzas. This simple progression emphasizes the deceitful qualities of the spirit who masquerades as a figure of innocence.

Eberwein's manuscript contains what must be a mistake in harmony. The first measure of his unchanging two-measure interlude is illustrated in the following example.

Ex. 51--Eberwein, "Der Erlkönig," mea. 13

e: iv VI i vii°
6/5 / V

This progression occurs in six of the seven interludes. In the second interlude, however, the composer writes a B as the bass note of the submediant chord, creating a major major seventh with the seventh in the bass, a chord which is hardly conceivable.

The only significant harmonic variation in Eberwein's strophic setting occurs as a result of the climax of the drama in stanza 7. By a change of harmonic progression, Eberwein emphasized the climax, Erkönig hat mir ein Leids gethan.

CHAPTER III

CONCLUSIONS DRAWN FROM THE COMPARISON

An examination of thirty settings of "Der Erlkönig" confirms that the Schubert and Loewe ballads deserve the greater recognition they have received. From a consideration of the musical elements of form, tonality, rhythm, melody, and harmony it is apparent that none of the lesser known settings equals these two in dramatic content.

In their through-composed works, these composers still retained some degree of sectional repetition, but by using the through-composed form, they achieved a greater level of dramatic effect than was possible with the strophic form. Nonetheless, a certain amount of reiteration of melodic material gives these works a greater internal unity.

Schubert's subtle use of tonalities to convey the increasing fear of the child is unsurpassed, as is Loewe's identification of character with key.

The two composers' consistent use of one rapid tempo throughout the ballad emphasizes more dramatically the emotions of fear, anxiety, and horror which are inherent in the poem. The coordination of rhythmic patterns in the vocal line and accompaniment is a vital part of Loewe's ballad,

while Schubert's rhythmic patterns, which convey the events of the text, are unmatched by any of the other settings.

Schubert's charming melodies for the lines of the Erlking, which critics of his time condemned, superbly portray the enticing spirit whose seductive promises veil his evil intentions. Loewe's repeated G major triad is equally effective in characterizing the sinister apparition. The same two composers made the most significant use of intervals as a means of character identification. Together with sectional repetition, these identifying intervals give unity to the two well-constructed works.

And finally, Schubert's and Loewe's use of altered chords at important points in the tragedy is imaginative, as well as dramatically effective.

The acclaim received by the works of Loewe and Schubert was perhaps greater because the critics knew no other successful settings of the ballad. Of the thirty pieces examined, two of the better compositions were never published. Richard Noeh's "Erlkonig," written in 1831, equals the settings of Schubert and Loewe in form, and in certain aspects of rhythm, melody, and harmony. It is not known why the work was never published, but it was not because it lacked quality.

Eckert's ballad of 1827 was also never published, though it ranks as one of the best compositions examined in this study. The composer's young age may have deterred publishers from looking seriously into his works.

Becker's arrangement of Beethoven's sketch is also one of the better Erlkönig settings examined here. Unfortunately its comparatively late date of publication, 1897, and mode of composition set it apart from the works by Schubert and Loewe, since by this time, their reputation was already well established. Had Beethoven finished the work in 1805, his ballad might now rank in importance with the two in question.

From the distinguishing features of each setting, one can establish the difference between the true dramatic art song of Schubert and Loewe, and the folksong style of most of the other settings. This difference in style is clearly evident in the manner in which the two composers set the final line, In seinen Armen das Kind war todt. Both men used a recitative-like treatment for the tragic ending. Although a few other composers tried this same technique, none were as successful in the final outcome. As Holle states, the true art-song style is missing in the ballads by Klein, Schröter, Romberg, Berger, Zelter, and Spohr, which are all still too closely knit to the popular folksong movement of the Berlin school.¹ This statement could apply to the vast number of Erlkönig compositions, the majority of which Holle did not examine.

Schubert's and Loewe's ballads, as time has proven, have become the models of true dramatic art song. The

¹Hugo Holle, Goethes Lyrik im Weissen Deutscher Tonsetzer bis zur Gegenwart (Munich, Wunderhorn-Verlag, 1914), pp. 88, 89.

relationship they achieved between musical elements and the expressional aspects of the poem brings the narrative ballad style to its highest perfection.

APPENDIX I

AN ALPHABETICAL LIST OF THE KNOWN ERLKÖNIG SETTINGS

(Those examined are marked with an asterisk. Source location is in parentheses.)

1. Albert, Max, composed in 1870, but never published.
2. Anonymous, entitled "Der Erlkönig." It is a strophic setting for voice and guitar, probably written in the first quarter of the nineteenth century, but never published.
3. Arensky, Anton Stepanovitch, (1861-1906), for soli, mixed chorus, and orchestra.
4. Bachmann, Gottlob, (1763-1840), written in 1799 and published in 1800 as Opus 43 by Hofmeister and Kühnel in Leipzig. First composer to interpret the ballad as a dramatic scene.
- *5. Beethoven, Ludwig van, (1770-1827), sketch composed in 1805. Completed by Reinhold Becker (1842-1924), and published in 1897 by Schuberth of Leipzig. (New York Public Library)
- *6. Berger, Ludwig, (1777-1839), published in 1817 in a collection, Deutsche Lieder, by B. Schott Söhne of Mainz. Has guitar or piano accompaniment. (British Museum)
7. Blum, Carl, (1785-1844), published for guitar by A. Cranz of Hamburg; for voice with piano accompaniment by G.M. Meyer of Braunschweig, and in 1887 by G.A. Leopoldt of Hamburg.
- *8. Brah-Müller, Gustav, (d. 1878), written in 1870, but never published. (Yale University Library)
- *9. Callcott, Sir John Wall, (1766-1821), unaccompanied three-part glee. (Baylor University Library)
- *10. Cowell, Miss A., dedicated to Madame Malibran De Beriot. Published by Willis and Company of London. (Yale University Library)

- *11. Czerny, Carl, (1791-1857), composed in 1811, but never published. (Vienna, Gesellschaft der Musikfreunde)
- *12. Eberwein, Trauergott Maximilian, (1775-1831), composed in 1826 as a song in his opera, Die Fischerin, but never published. String quartet accompaniment. (Brussels, Conservatoire Royal de Musique)
- *13. Eckert, Karl, (1820-1879) composed in 1827 at the age of seven, but never published. Part of his opera, Das Fischermädchen. (Weimar, Goethe-National-Museum, Nationale Forschung und Gedenkstätten der Klassischen Deutschen Literature in Weimar)
14. Ellmenreich, Albert, for men's chorus and soloists. Composed in 1880, but never published.
15. Ernst, Heinrich Wilhelm, (1814-1865), for violin only.
16. Feye, Carl, published by Andre of Offenbach. For men's choir and soloists with easy piano accompaniment.
17. Fritze, Wilhelm, (1842-1881), he wrote two versions of the ballad; one in 1858, the other in 1862. Both remain unpublished. First was for cello and piano. Second was an overture to "Der Erlkönig" for the piano, for four hands, dedicated to his brother, Theodor.
- *18. Gaul, Alfred Robert, (1837-1913), for SATB choir. Poetry is by Sir Walter Scott. Published in London by Novello, Ewer, and Company. (Yale University Library)
19. Glaser, a march, published in 1824 by Diabelli of Vienna.
- *20. Grönland, Peter, (1760-1834), appears in the collection Lieder, Balladen, und Romanzen von Goethe, No. 40. Published by Breitkopf and Härtel in 1817. (Vienna, Gesellschaft der Musikfreunde)
21. Hager, J.
- *22. Harder, August, (1774-1813), published in 1803 as Opus I: Gesänge für die Guitarre, by Breitkopf and Härtel, Leipzig. (Library of Congress)
23. Heinsius, Clara, (d. 1823), published by Christiani of Berlin in 1819. Dedicated to her parents.

24. Held, Dr. v., for mixed choir and tenor solo. Never published.
25. Hüttenbrenner, Anselm, (1794-1868), a waltz, published in 1828 by H.H. Rosenwald.
- *26. Klein, Bernhard, (1793-1832), published in 1896 in Schriften der Goethe Gesellschaft. (Denton, Texas, North Texas State University Library)
27. Koch, Josef, published in 1865 by Haslinger of Vienna. For men's chorus. A humorous travesty.
 Bass: Wer reitet?
 Tenor: Reitet wer?
 Bass: Wer reitet so spät?
 Tenor: So spät reitet wer?
- *28. Krich, Helen, written in 1890. For alto or baritone with piano accompaniment. (Yale University Library)
29. Lade, A., composed in 1880. For voice and piano.
- *30. Loewe, Carl, (1786-1869), written in 1817 and published as Opus I. First published by Schlesinger of Berlin. (Denton, Texas, North Texas State University Library)
31. Ludwig, Otto, (1813-1865), written in 1839, but never published. Entitled "Der Erlenkönig," for voice with piano accompaniment.
32. Marx, M., same title as previous setting. Published around 1830 by Christian Bauer of Würzburg.
33. Mathieu, Emile, published in 1872 in Six Ballades de Goethe, No. 3, by Schott Brothers of Brussels.
- *34. Mayer, Emilie, (1812-1883), she wrote two versions; in 1845 and 1870; both are unpublished. (Yale University Library)
35. Mendheim, Simon, published in Dresden by Hilscher. A well-meaning attempt by a dilettante.
36. Methfessel, Albert, (1785-1869), composed around 1814, but never published. Has guitar accompaniment.
37. Methfessel, T.
38. Meyerbeer, Giacomo, (1791-1864), written in 1860, but never published or performed. Manuscript was lost.

39. Mietzke, Carl, published as "Erlkönig für Gesang und Gitarre" by Gröbenschütz and Seiler of Berlin.
- *40. Miltitz, Karl Borromäus von, (1781-1845), published in 1835 by Meser of Dresden. For mezzo soprano with piano or harp accompaniment. (Yale University Library)
41. Mounsey, Miss Ann, (1811-1891), published as "The Erl-King," Opus 12, by Novello of London. Translated from Goethe by her husband, W. Bartholomew.
42. Müller, Adolf, (1801-1886), a romantic melodrama written in 1834.
- *43. Noch, Richard, written in 1831, but never published. (Yale University Library)
- *44. Otto, Franz, published by Friese of Dresden in 1830 as Opus 14. Dedicated to his brother, Ernst Julius Otto, who was cantor and music director at the Evangelic Hauptkirchen in Dresden. For bass or baritone. (Yale University Library)
45. Petschke, E.
- *46. Petschke, Herman Theobald, (1806-1888), published as Opus 5 in 1838 by Whistling of Leipzig. Dedicated to Fräulein Charlotte Fink. (Yale University Library)
47. Pichler-Bódog, (d. 1876), published in Vienna by Glöggl. His setting is one of the least successful.
48. Pothast, B.A., published as Opus 26. For soloists and choir with orchestra or piano.
49. Randhartinger, Benedict, (1802-1892), friend of Schubert's in their youth. Setting was never published.
- *50. Reichardt, Johann Friedrich, (1752-1814), written in 1793 and dedicated to Queen Louise of Prussia. (Denton, Texas, North Texas State University Library)
- *51. Reissiger, Carl Gottlieb, (1798-1859), published in 1832 by H. Helmuth of Halle. Dedicated to Joseph Wächter. (Yale University Library)

- *52. Romberg, Andreas Jacob, (1767-1821), contained in Oden und Lieder für Clavier. Published by Welsch of Bonn in 1793 and Simrock of Bonn and Cologne in 1819. Dedicated to Herr D. Schwick of Münster. (Vienna, Gesellschaft der Musikfreunde)
53. Ryffel, for men's chorus.
- *54. Schlottmann, Louis, (1826-1905), contained in Zehn Goethe'sche Dichtungen, No. 8, Opus 44. For bass or alto. Published by Challier of Berlin in 1878. (Yale University Library)
55. Schneeberger, F., for men's or women's choir and piano.
56. Schneider, Friedrich, (1786-1853), composed in 1808 but never published.
- *57. Schneider, Julius, (1805-1885), published in 1828 by Brüggemann in Halle. (Yale University Library)
58. Schlözer, Karl von, (1780-1859), published in 1820 by Cranz of Hamburg.
- *59. Schröter, Corona, (1751-1802), contained in Fünf und Zwanzig Lieder. Written in 1782, published in 1786. (Denton, Texas, North Texas State University Library)
- *60. Schubert, Franz, (1797-1828), written in 1815. Privately published in 1821, but has been published well over a dozen times since. (Denton, Texas, North Texas State University Library)
61. Schumacher, C.A. von, for choir, soloists and orchestra. Published in Hamburg by J.A. Bohme.
62. Silcher, Frederic, (1789-1860), composed in 1837.
- *63. Spohr, Louis, (1784-1858), published in Sechs Gesänge für Bariton, with violin and piano accompaniment, by Lückhardt in Kassel, 1857. Dedicated to Paul Friedrich Emil Leopold. (Yale University Library)
- *64. Tappert, Wilhelm, (1830-1907), sketch written in 1874. (University of California at Los Angeles)
- *65. Tomaschek, Václav Jaromir, (1774-1850), published by Berra of Prague, 1832. (Vienna, Gesellschaft der Musikfreunde)

66. Volkweise, for four-part men's chorus. Published by G. Ebner, Stuttgart in 1851.
67. Weber, Edmond, (d. 1885).
68. Werner, Heinrich, (1800-1833), for men's choir. Published by Busse of Braunschweig around 1830.
69. Weyermann, Moritz, written in 1871, published by Furstner of Berlin. Contained in Zwei-Balladen von Goethe, No. 1.
70. Weyse, Christoph Ernst Friedrich, (1774-1842), contained in Acht Gesänge, No. 5. Published in Copenhagen by Lose and Delbanco around 1800.
- *71. Zelter, Carl Friedrich, (1758-1832), begun in 1797, finished in 1807. (Denton, Texas, North Texas State University Library)
72. Zöllner, H.
73. Zöllner, Carl Heinrich, (1792-1836), Published by Schuberth and Niemeyer of Leipzig in 1834.

APPENDIX II

TEXTUAL ALTERATIONS OF GOETHE'S POEM

Goethe Wer reitet so spät durch Nacht und Wind?

Schröter	"	reit't	"	"	"	"	"	"	"
Eberwein	"	reitet	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"	"	"
Tappert	"	"	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"	"	„ Durch Nacht und Wind,
Schneider	"	"	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"	"	"
Berger	"	"	"	"	"	"	"	"	"
Otto	"	"	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"	"	"

Scott O! Who rides by night through the woodland so wild?

Gaul	"	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	forest	"	"

Callcott Who is it that rides thro' the forest so fast

APPENDIX II--Continued

Goethe Es ist der Vater mit seinem Kind:

Schröter	"	"	"	"	"	"	"
Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"
Tappert	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"
Berger	"	"	"	"	"	"	"
Otto	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"

Scott It is the fond father embracing his Child;

Gaul	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"

Callcott Whilst night glooms around him, Whilst chill roars
the blast'

APPENDIX II--Continued

Goethe er hat den Knaben wohl in dem Arm

Schröter	"	"	"	"	"	"	"	"
Eberwein	"	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"	"
Tappert	"	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"	"
Miltitz	"	fasst	"	"	"	"	"	"
Schneider	"	hat	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"	"
Spohr	"	hält	"	"	"	"	"	"
Czerny	"	hat	"	"	"	"	Arm	"
Berger	"	"	"	"	"	"	dem	"
Otto	"	"	"	"	"	"	"	"
Krich	"	hält	"	"	"	"	"	"

Scott And close the boy nestles within his loved arm,

Gaul	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"	"

Callcott The Father who holds his young Son in his arm,

APPENDIX II--Continued

Goethe	er fasst ihn sicher, er hält ihn warm.							
Schröter	"	"	"	"	"	"	"	"
Eberwein	"	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"	"
Tappert	"	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"	" , er fasst ihn sicher, er hält ihn warm.
Brah-Müller	"	"	"	"	"	"	"	hält ihn warm.
Loewe	"	"	"	"	"	"	"	" , er fasst ihn sicher, er hält ihn warm.
Mayer	"	"	"	"	"	"	"	hält ihn warm.
Becker	"	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"	"
Spohr	"	hält	"	"	"	"	"	"
Czerny	"	fasst	"	"	"	"	"	"
Berger	"	"	"	muthig,	"	"	"	"
Otto	"	"	"	sicher,	"	"	"	"
Krich	"	hält	"	"	"	"	"	"

Scott From the blast of the tempest to keep himself warm.

Gaul " " " " " " " " " " , and
close the boy nestles within his loved arm, from the
blast of the tempest to keep himself warm.

Cowell From the blast of the tempest to keep himself warm,
" " " " " " " " " "

Callcott And close in his mantle has wrapt him up warm.

APPENDIX II--Continued

Goethe Mein Sohn, was birgst du so bang dein Gesicht?

Schröter	"	"	"	"	"	"	"	"	"
Eberwein	"	"	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"	"	"
Tappert*	"	"	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"	"	" , so
									bang dein Gesicht?
Schneider	"	"	"	"	"	"	"	"	bang dein Gesicht?
Klein	"	"	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"	"	" , mein Sohn, was birgst du so bang dein
									Gesicht?
Petschke	"	"	"	"	"	"	"	"	bang dein
									Gesicht?
Brah-Müller	"	"	"	"	"	"	"	"	was birgst du so bang dein Gesicht?
Loewe	"	"	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"	"	scheu
Czerny	"	"	"	"	"	"	"	"	bang
Berger	"	"	"	"	"	"	"	"	"
Otto	"	"	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"	"	"

Scott O father! see yonder, see yonder! he says.

Gaul	"	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"	"	"

Callcott Why trembles my darling, why shrinks he with fear.

*Tappert only writes out the first stanza.

APPENDIX II--Continued

Goethe Siehst, Vater, du den Erlkönig nicht?

Schröter	"	"	"	"	"	"	"
Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	, den Erlkönig nicht?
Brah-Müller	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"
Berger	"	"	"	"	"	"	"
Otto	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"

Scott My boy, upon what dost thou fearfully gaze?

Gaul	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"

Callcott My Father my Father the Erl-King is near,

APPENDIX II--Continued

Goethe den Erlenkönig mit Kron' und Schweif?

Schröter	"	"	"	"	"	"
Eberwein	"	"	"	"	"	"
Grönland	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"
Zelter	"	"	"	"	"	"
Harder	"	"	"	"	"	"
Romberg	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"
Miltitz	"	Erlkönig	"	"	"	", mit Kron' und Schweif?
Schneider	"	Erlenkönig	"	"	"	"
Klein	"	"	"	"	"	"
Eckert	"	"	"	"	"	"
Tomaschek	"	Erlkönig	"	"	"	"
Petschke	"	Erlenkönig	"	"	"	", den Erlenkönig mit Kron' und Schweif
Brah-Müller	"	"	"	"	"	Schweif?
Loewe	"	"	"	"	"	"
Mayer	"	"	"	"	"	"
Becker	"	"	"	"	"	"
Schubert	"	"	"	"	"	"
Noch	"	Erlkönig	"	"	"	"
Reissiger	"	"	"	"	"	"
Spohr	"	Erlenkönig	"	"	"	"
Czerny	"	"	"	"	"	"
Berger	"	"	"	"	"	"
Otto	"	"	"	"	"	"
Krich	"	"	"	"	"	"

Scott O, 'tis the Erl-King with his staff and his shroud!

Gaul Oh, ", tis the Erlking, with his crown and his shroud!
 Cowell It is the Erlking with his staff and his shroud.

Callcott The Erl-King with his Crown, and his beard long and white,

APPENDIX II--Continued

Goethe	Mein Sohn, es ist ein Nebelstreif.					
Schröter	"	"	"	"	"	"
Eberwein	"	"	"	"	"	"
Grönland	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"
Zelter	"	"	"	"	"	"
Harder	"	"	"	"	"	"
Romberg	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"
Schneider	"	"	"	"	"	"
Klein	"	"	"	"	"	"
Eckert	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"
Petschke	"	"	, mein Sohn, es ist ein Nebelstreif, mein Sohn, mein Sohn, es ist ein Nebelstreif.			
Brah-Müller	"	"	es ist ein Nebelstreif.			
Loewe	"	"	das	"	"	, das ist ein Nebelstreif!
Mayer	"	"	es	"	"	"
Becker	"	"	, mein Sohn, es ist ein Nebelstreif, mein Sohn, es ist ein Nebelstreif.			
Schubert	"	"	es ist ein Nebelstreif.			
Noch	"	"	"	"	"	, ein Nebelstreif
Reissiger	"	"	"	"	"	Nebelstreif.
Spöhr	"	"	"	"	"	"
Czerny	"	"	"	"	"	"
Berger	"	"	"	"	"	"
Otto	"	"	"	"	"	"
Krich	"	"	"	"	"	"

Scott No, my love! it is but a dark wreath of the cloud.

Gaul	"	"	son,	"	"	"	"	"	"	"	"	"	"
Cowell	"	"	love	"	"	"	"	"	"	"	"	"	"

Callcott My Child you're deceiv'd by the vapours of night.

APPENDIX II--Continued

Goethe "Du liebes Kind, komm geh' mit mir!

Schröter*

Eberwein " " " " " " " "

Grönland " " " " " " " "

Reichardt " " " " " " " "

Zelter " " " " " " " "

Harder " " " " " " " "

Romberg " " " " " " " "

Schlottmann " " " " " " " "

Miltitz " " " " " " " "

Schneider " " " " " " " "

Klein Komm " " " " " " " "

Eckert Du " " " " " " " "

Tomaschek " " " " " " " "

Petschke " " " " " " " "

Brah-Müller " " " " " " " "

Loewe Komm " " " " " " " "

Mayer " " " " geh komm " " "

Becker Du " " " " " " " "

Schubert " " " " " " " "

Noch " " " " " " " "

Reissiger " " " " " " " "

Spohr " " " " " " " "

Czerny " " " " " " " "

Berger Komm lieblicher Knabe komm gehe mit mir!

Otto Du liebes Kind, komm geh' mit mir!

Krich " " " " " " " "

Scott "O! wilt thou go with me, thou lovliest child?

Gaul " " " " " " " "

Cowell " " " " " " " "

Callcott If thou wilt dear Baby with me go away,

*Schröter wrote out only the first two stanzas.

APPENDIX II--Continued

Goethe	manch bunte Blumen sind an dem Strand,						
Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	stehn	"	"	"
Romberg	"	"	"	sind	"	"	"
Schlottmann	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"
Spohr	viel	"	"	"	am	"	"
Czerny	manch	"	"	"	an dem	"	"
Berger	viel	"	"	stehn	"	der Wand	"
Otto	manch	"	"	sind	"	dem Strand,	"
Krich	"	"	"	"	"	"	"

Scott My mother keeps for thee full many a fair toy,

Gaul	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"	"

Callcott Fine flowers are growing white scarlet and blue,

APPENDIX II--Continued

Goethe Mein Vater, mein Vater, und hörest du nicht,

Eberwein	"	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	hörst	"	" , und
						"	"	"
Schneider	"	"	"	"	"	hörest	"	"
Klein	"	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	hörst	"	"
Spohr	"	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	hörest	"	"
Berger	"	"	"	"	"	hörst	"	es "
Otto	"	"	"	"	"	hörest	"	"
Krich	"	"	"	"	"	"	"	"

Scott O father! my father! and did you not hear

Gaul	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"	"

Callcott My Father my Father and dost thou not hear.

APPENDIX II--Continued

Goethe was Erlenkönig mir leise verspricht?

Eberwein	"	"	"	"	"
Grönland	"	"	"	"	"
Reichardt	"	"	"	"	"
Zelter	"	"	"	"	"
Harder	"	"	"	"	"
Romberg	"	"	"	"	"
Schlottmann	"	"	"	"	"
Milititz	"	"	"	"	"
Schneider	"	"	"	"	"
Klein	"	"	"	"	"
Eckert	"	"	"	"	"
Tomaschek	"	"	"	"	"
Petschke	"	"	"	"	"
Brah-Müller	"	"	"	"	"
Loewe	"	"	"	"	"
Mayer	"	"	"	"	"
Becker	"	"	"	"	"
Schubert	"	"	"	"	"
Noch	"	"	"	"	"
Reissiger	"	"	"	"	"
Spohr	"	"	"	heimlich	"
Czerny	"	"	"	leise	"
Berger	"	"	"	"	"
Otto	"	"	"	"	"
Krich	"	"	"	"	"

Scott The Erl-King whisper so close in my ear?

Gaul	"	"	"	"	low	"	"	"
Cowell	"	"	"	"	"	closely	in my ear?	"

Callcott What words the Erl-King whispers soft in my ear.

APPENDIX II--Continued

Goethe	Sei ruhig, bleibe ruhig, mein Kind,					
Eberwein	"	"	"	"	"	"
Grönland	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"
Zelter	"	"	"	"	"	"
Harder	"	"	"	"	"	"
Romberg	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"
Miltitz	"	"	"	"	"	, ruhig mein Kind,
Schneider	"	"	"	"	"	"
Klein	"	"	"	"	"	"
Eckert	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"
Petschke	"	"	"	"	"	, mein Kind;
Brah-Müller	"	"	"	"	"	"
Loewe	"	"	"	"	"	"
Mayer	"	"	"	"	"	"
Becker	"	"	"	"	"	"
Schubert	"	"	"	"	"	"
Noch	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"
Spohr	"	"	"	"	"	"
Czerny	"	"	bleiben	"	"	"
Berger	"	"	bleibe	"	"	"
Otto	"	"	"	"	"	"
Krich	"	"	bleib'	"	"	"

Scott Be still, my loved darling, my child, be at ease!

Gaul	"	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"	"	"

Callcott Oh hush thee my Child, set thy bosom at ease,

APPENDIX II--Continued

Goethe "Willst, feiner Knabe, du mit mir gehn?"

Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"
Berger	"	lieblicher	"	"	"	"	"
Otto	"	feiner	"	"	"	"	"
Krich	"	"	Knab'	"	"	"	"

Scott "O! Wilt thou go with me, thou loveliest boy!"

Gaul	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"

Callcott If thou wilt dear Baby with me go away,

APPENDIX II--Continued

Goethe meine Töchter sollen dich warten schön;

Eberwein	"	"	"	"	"	"
Grönland	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"
Zelter	"	"	"	"	"	"
Harder	"	"	"	"	"	"
Romberg	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"
Schneider	"	"	"	"	"	"
Klein	"	"	"	"	"	"
Eckert	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"
Petschke	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"
Loewe	"	"	"	"	"	"
Mayer	"	"	"	"	"	"
Becker	"	"	"	"	"	"
Schubert	"	"	"	"	"	"
Noch	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"
Spoehr	"	"	"	"	"	"
Czerny	"	"	"	"	"	"
Berger	"	"	"	"	"	recht schön;
Otto	"	"	"	"	"	schön;
Krich	"	"	"	"	"	"

Scott My daughter shall tend thee with care and with joy;

Gaul	"	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"	"	"

Callcott My Daughter shall nurse thee so fair and so gay;

APPENDIX II--Continued

Goethe	meine Töchter führen den nächtlichen Reih'n						
Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"
Berger	"	"	"	"	"	"	"
Otto	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"

Scott	She shall bear thee so lightly through wet and through							wild,
Gaul	"	"	"	"	"	"	"	through
								wild,
Cowell	"	"	"	"	"	"	"	through
								wild,

Callcott My Daughter in purple and gold who is drest,

APPENDIX II--Continued

Goethe	und wiegen und tanzen und singen dich ein."
Eberwein	" " " " " " " "
Grönland	" " " " " " " "
Reichardt	" " " " " " " "
Zelter	" " " " " " " "
Harder	" singen " " " spielen " "
Romberg	" wiegen " " " singen " "
Schlottmann	" " " " " " " "
Miltitz	" " " " " " " "
Schneider	" " " " " " " "
Klein	" " " " " " " "
Eckert	" " " " " " " "
Tomaschek	" " " " " " " "
Petschke	" " " " " " " " , meine Töchter führen den nächtlichen Reih'n und wiegen und tanzen und singen dich ein! Willst, feiner Knabe du mit mir gehn, willst feiner Knabe, du mit mir gehn!
Brah-Müller	und wiegen und tanzen und singen dich ein.
Loewe	" " " " " " " "
Mayer	" " " " " " " "
Becker	" " " " " " " "
Schubert	" " " " " " " " , sie
Noch	" " " " " " " "
Reissiger	" " " " " " " "
Spohr	" " " " " " " "
Czerny	" " " " " " " " , meine Töchter führen den nächtlichen Reih'n und wiegen, tanzen und singen dich ein, and singen und singen dich ein.
Berger	und wiegen und singen und singen dich ein.
Otto	" " " " tanzen " " " "
Krich	" " " " " " " "
Scott	And hug thee, and kiss thee, and sing to my child."
Gaul	" press " " " " " " " "
Cowell	" hug " " " " " " " "
Callcott	Shall love thee and kiss thee and sing thee to rest.

APPENDIX II--Continued

Goethe Mein Vater, mein Vater, und siehst du nicht dort

Eberwein	"	"	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"	"	"
Berger	"	"	"	"	"	"	"	"	"
Otto	"	"	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"	"	"

Scott O father! my father! and saw you not plain

Gaul	"	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"	"	"

Callcott My Father my Father and dost thou not see

APPENDIX II--Continued

Goethe	Erlkönigs Töchter am dusteren Ort?				
Eberwein	"	"	"	"	"
Grönland	"	"	"	"	"
Reichardt	"	"	"	"	"
Zelter	"	"	"	"	"
Harder	"	"	"	"	"
Romberg	"	"	"	"	"
Schlottmann	"	"	"	"	"
Miltitz	"	"	"	"	"
Schneider	"	"	"	dusteren	"
Klein	"	"	"	dustern	"
Eckert	"	"	"	"	"
Tomaschek	"	"	"	"	"
Petschke	"	"	"	"	, mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am dusteren Ort?
Brah-Müller	Erlkönigs Töchter am dusteren Ort?				
Loewe	"	"	"	"	"
Mayer	"	"	"	dustern	"
Becker	"	"	"	"	"
Schubert	"	"	"	"	"
Noch	"	"	"	"	, am dusteren Ort?
Reissiger	"	"	"	"	"
Spohr	"	"	"	dusteren	"
Czerny	"	"	"	dustern	, Erlkönigs Töchter am dusteren Ort?
Berger	"	"	"	"	"
Otto	"	"	"	dusteren	"
Krich	"	"	"	"	"

Scott	The Erl-King's pale daughter glide past through the rain?				
Gaul	"	"	"	"	the rain?
Cowell	"	"	"	"	the rain?

Callcott The Erl-King and his Daughter are waiting for me.

APPENDIX II--Continued

Goethe	Mein Sohn Mein Sohn, ich seh' es genau,						
Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	", ich seh' es genau;
Schneider	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	", ich seh' es genau;
Brah-Müller	"	"	"	"	"	"	es genau,
Loewe	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	", mein Sohn, mein Sohn, ich seh' es genau;
Reissiger	"	"	"	"	"	"	ich seh' es genau,
Spohr	"	"	"	"	"	"	"
Czerny	"	Kind	"	Kind,	"	"	", ich seh' es genau;
Berger	"	Sohn	"	Sohn,	"	"	"
Otto	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"

Scott O no, my heart's treasure! I knew it full soon,

Gaul	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"

Callcott Oh shame thee my Infant 'tis fear makes thee blind,

APPENDIX II--Continued

Goethe Es scheinen die alten Weiden so grau.

Eberwein	"	"	"	"	"	"	"
Grünland	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"
Spöhr	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"
Berger	"	"	"	"	"	"	"
Otto	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"

Scott It was the gray willow that danced on the moon.

Gaul	"	"	"	gay	"	"	"	to	"	"
Cowell	"	"	"	but the grey willow, dancing to	"	"	"	"	"	"

Callcott Thou see'st the dark willows which wave in the wind;

APPENDIX II--Continued

Goethe	"Ich liebe dich, mich reizt deine schöne Gestalt,						
Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"
Reichardt	"	lieb'	"	"	"	"	"
Zelter	"	liebe	"	"	"	"	"
Harder	"	lieb'	"	"	dein'	"	"
Romberg	"	"	"	"	deine	"	"
Schlottmann	"	liebe	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"
Klein	"	lieb'	"	"	"	"	"
Eckert	"	liebe	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	" , ich
Brah-Müller	"	"	"	"	liebe dich, ich liebe dich,	reizt deine schöne Gestalt,	"
Loewe	"	lieb'	"	"	"	"	"
Mayer	"	"	"	"	"	"	"
Becker	"	liebe	"	"	"	"	"
Schubert	"	"	"	"	"	"	"
Noch	"	"	"	"	, ich liebe dich, mich reizt deine	schöne Gestalt,	"
Reissiger	"	"	"	"	mich reizt deine schöne Gestalt,	"	"
Spohr	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"
Berger	"	lieb'	"	"	die	"	"
Otto	"	liebe	"	"	deine	"	"
Krich	"	lieb'	"	"	"	"	"

Scott "Come with me, come with me, no longer delay!

Gaul "Oh, come thou with me, no longer delay;

Cowell "Come with me, come with me, no longer delay,

Callcott "I love thee, I doat on thy features so fine,

APPENDIX II--Continued

Goethe und bist du nicht willig so brauch' ich Gewalt."

Eberwein	"	"	"	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"	"	"	"

, und bist du nicht willig,
so brauch' ich Gewalt, und bist du nicht willig,
" " " " , so brauch' ich Gewalt,
Gewalt."

Brah-Müller und bist du nicht willig so brauch' ich Gewalt."

Loewe	"	"	"	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"	"	"	"

, so
brauch ich Gewalt."

Berger	"	"	"	"	"	"	"	"	"	"
Otto	"	"	"	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"	"	"	"

Scott Or else, silly child, I will drag thee away."

Gaul	"	"	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"	"	"	"

, or else silly
child I shall drag thee away, or else silly child I
shall drag thee away."

Callcott I must and will have thee, and force makes thee mine."

APPENDIX II--Continued

Goethe Mein Vater, mein Vater, jetzt fasst er mich an!

Eberwein	"	"	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"	"	"
Schneider	"	"	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"	"	"
Berger	"	"	"	"	"	"	"	"	"
Otto	"	"	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"	"	"

Scott O father! O father! now, now, keep your hold!

Gaul	"	"	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"	"	"

Callcott My Father my Father oh hold me now fast,

APPENDIX II--Continued

Goethe Erbkönig hat mir ein Leid's gethan!

Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	, ein Leid's gethan!
Schneider	"	"	"	"	"	"	gethan!
Klein	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"
Petschke	"	"	"	"	"	"	". Erbkönig hat mir hat mir ein Leid's gethan, ein Leid's gethan!
Brah-Müller	Erbkönig hat mir ein Leid's gethan!						
Loewe	"	"	"	"	"	"	'
Mayer	"	"	"	"	"	"	.
Becker	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"
Spoehr	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	'
Berger	"	"	"	"	"	Leides	"
Otto	"	"	"	"	"	Leid's	"
Krich	"	"	"	"	"	"	"

Scott The Erl-King has seized me--his grasp is so cold.

Gaul	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"

Callcott He pulls me, he hurts me he'll have me at last.

APPENDIX II--Continued

Goethe Dem Vater grauset's, er reitet geschwind.

Eberwein	"	"	"	"	"	"
Grönland	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"
Zelter	"	"	"	"	"	"
Harder	"	"	"	"	"	"
Romberg	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"
Schneider	"	"	"	"	"	"
Klein	"	"	"	"	"	"
Eckert	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"
Petschke	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"
Loewe	"	"	"	"	"	"
Mayer	"	"	"	"	"	"
Becker	"	"	"	"	"	"
Schubert	"	"	"	"	"	"
Noch	"	"	graut's	"	"	"
Reissiger	"	"	grauset's	"	"	"
Spohr	"	"	"	"	"	"
Czerny	"	"	"	"	"	"
Berger	"	"	"	"	"	"
Otto	"	"	"	"	"	"
Krich	"	"	"	"	"	"

Scott Sore trembled the father; he spurred through the wild.

Gaul	"	"	"	"	"	"
Cowell	"	"	"	"	"	"

Callcott The Father he trembled, he doubled his speed.

APPENDIX II--Continued

Goethe Er hält in Armen das ächzende Kind,

Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"
Schlottmann	"	"	"	den Armen das ächzende Kind,			
Miltitz	"	"	"	Armen das ächzende Kind,			
Schneider	"	"	"	den Armen das ächzende Kind,			
Klein	und	"	"	"	"	"	"
Eckert	er	"	"	"	"	"	"
Tomaschek	"	"	"	Armen das ächzende Kind,			
Petschke	"	"	"	den Armen das ächzende Kind,			
Brah-Müller	"	"	"	Armen das ächzende Kind,			
Loewe	"	"	"	den Armen das ächzende Kind,			
Mayer	"	"	"	Armen das ächzende Kind,			
Becker	"	"	"	den Armen das ächzende Kind,			
Schubert	"	"	"	Armen das ächzende Kind,			
Noch	"	"	"	den Armen das ächzende Kind,			
Reissiger	"	"	"	"	"	"	"
Spohr	"	"	"	Arme das ächzende Kind,			
Czerny	"	"	"	Armen das ächzende Kind,			
Berger	"	"	"	den Armen das ächzende Kind,			
Otto	"	"	"	"	"	"	"
Krich	"	"	"	"	"	"	"

Scott Clasping close to his bosom his shuddering child.

Gaul	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"

Callcott O'er hills and through forests he spurred his black
steed;

APPENDIX II--Continued

Goethe erreicht den Hof mit Müh' und Noth:

Eberwein	"	"	"	"	"	"	"
Grönland	"	"	"	"	Mühe	"	"
Reichardt	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	Müh'	"	"
Miltitz	"	"	"	"	Mühe	"	, mit Mühe und mit Noth;
Schneider	"	"	"	"	"	"	"
Klein	"	"	"	"	Müh'	"	"
Eckert	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	Mühe	"	"
Petschke	"	"	"	"	"	"	"
Brah-Müller	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"
Mayer	"	"	"	"	Müh'	"	"
Becker	"	"	"	"	Mühe	"	"
Schubert	"	"	"	"	Müh'	"	"
Noch	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"
Berger	"	"	"	"	"	"	mit Noth;
Otto	"	"	"	"	"	"	Noth;
Krich	"	"	"	"	"	"	"

Scott He reaches his dwelling in doubt and in dread;

Gaul	"	"	"	"	"	"	"
Cowell	"	"	"	"	"	"	"

Callcott But when he arrived at his own Castle door,

APPENDIX II--Continued

Goethe In seinen Armen das Kind war tot.

Eberwein	"	"	"	"	"	"	"	totd.
Grönland	"	"	"	"	"	"	"	"
Reichardt	"	"	"	"	"	"	"	"
Zelter	"	"	"	"	"	"	"	"
Harder	"	"	"	"	"	"	"	"
Romberg	"	"	"	"	"	"	"	"
Schlottmann	"	"	"	"	"	"	"	"
Miltitz	"	"	"	"	"	"	"	'
	"	"	"	"	"	"	"	.
Schneider	"	"	"	"	"	"	"	"
Klein	"	"	"	"	"	"	"	"
Eckert	"	"	"	"	"	"	"	"
Tomaschek	"	"	"	"	"	"	"	'
	"	"	"	"	"	"	"	.
Petschke	"	"	"	"	"	"	"	'
				"	"	"	"	'
								, war todt, war
								totd.
Brah-Müller	"	"	"	"	"	"	"	"
Loewe	"	"	"	"	"	"	"	"
Mayer	"	"	"	"	"	"	"	"
Becker	"	"	"	"	"	"	"	"
Schubert	"	"	"	"	"	"	"	"
Noch	"	"	"	"	"	"	"	"
Reissiger	"	"	"	"	"	"	"	"
Spohr	"	"	"	"	"	"	"	"
Czerny	"	"	"	"	"	"	"	'
				"	"	"	"	'
				"	"	"	"	'
				"	"	"	"	.
Berger	"	"	"	"	"	"	lag	"
Otto	"	"	"	"	"	"	war	"
Krich	"	"	"	"	"	"	"	"

Scott But, clasped to his bosom, the infant was dead!

Gaul	"	"	"	"	"	"	"	"	, the
									infant was dead, the infant was dead.
Cowell	"	"	"	"	"	"	"	"	to his bosom, the infant was dead, but
									clasped to his bosom the infant was dead.

Callcott Life throbbd in the poor Baby's bosom no more.

APPENDIX III

RANGES OF THE FOUR CHARACTERS
IN THE THIRTY SETTINGS

Strophic Settings	Characters				Total
	Narrator	Father	Son	Erlking	
Schröter					c#1-c#2
Eberwein					e1-b1
Grönland					d#1-e2
Tappert					d#1-e2

Quasi-strophic Settings					
Reichardt	d1-d2	d1-d2	d1-d2	g-d1	g-d2
Zelter	c#1-eb2	c#1-d2	d1-f2	a-bb1	a-f2
Harder	b-e2	b-e2	b-f2	b1-e2	b-f2
Romberg					c#1-d2
Callcott	eb1-eb2	c1-eb2	d1-f2	F-c1	F-f2
Schlottmann	G-d1	Ab-d1	B-eb1	F-c1	F-eb1

Through-composed Settings					
Miltitz	g1-f2	g1-db2	g1-g2	c1-c2	c1-g2
Gaul	a-f2	b-a1	e1-f2	e1-e2	a-f2
Schneider	g-eb2	bb-d2	bb-eb2	d1-c2	g-eb2
Klein	d1-d2	d1-a1	f1-f2	c2-c#2	d1-f2
Eckert	c1-d2	g-d2	c1-f2	b-g2	g-g2
Tomaschek	e1-c2	d1-c2	d1-d2	f1-eb2	d1-eb2
Petschke	f1-g2	f1-f2	f1-bbb2	eb1-g2	eb1-bbb2
Brah-Müller	c1-e2	c1-b1	f1-gb2	ab-eb2	ab-gb2
Loewe	a-d2	b-c2	g1-g2	d1-eb2	a-g2
Mayer	b-f#2	b-c2	e1-g2	g1-g#2	b-g#2
Cowell	bb-f#2	c1-f2	c1-g2	bb-f2	bb-g2
Becker	c#1-d2	d1-bb1	a1-f2	e1-f2	c#1-f2
Schubert	c#1-g2	c1-d2	f1-g2	d1-g2	c1-g2
Noch	d1-d2	c1-c2	d1-g2	eb1-g2	c1-g2
Reissiger	g-c2	a-db2	f1-f2	d1-f#2	g-f#2
Spoehr	c1-c2	c1-c2	f#1-eb2	eb1-eb2	c1-eb2
Czerny	f1-a2	b-e2	g#1-bb2	e1-g2	b-bb2
Berger	e1-f2	e1-f2	a-g#2	f1-g2	a-g#2
Otto	B-d1	A-c1	B-e1	d#-e1	A-e1
Krich	a-c2	a-c#2	a-d#2	b-f#2	a-f#2

The "#" designates a sharp, while a small "b" designates a flat. Classification of octave registers is taken from Robert Ottman's Advanced Harmony.

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