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## "Erlkönig" Ballade von Goethe

Otto, Franz

1850-1900

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„Erlkönig“  
Ballade von Goethe  
für Bass- oder Baritonstimme  
Pianoforte komponiert  
von  
Franz Otto. op. 14.



R 2829

Bücherei  
der  
staatl. Hochschule für Musik  
Köln

M / 9793



Hochschule für Musik Köln



KN38S0000092052





*Ortkönig*

*Ballade von Goethe*

*für eine Bass- oder Baritonstimme*

*componirt und seinem lieben Bruder*

*Ernst Julius Otto*

*Cantor u. Musikdirector an den evang. Hauptkirchen Dresdens*

*gewidmet*

*von*

*Franz Otto. op. 14.*



B. & H. Nr. 5. C.

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2. M 9793

# Erkönig

von Goethe.

Franz Otto  
Op. 17.

Allegro.

Gesang.

Piano.

The first system of the score shows the vocal line (labeled 'Gesang.') and the piano accompaniment (labeled 'Piano.'). The vocal line is a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp and a time signature of 9/8. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

The vocal line for the first phrase of lyrics, showing the melody and lyrics.

Was waitet so spät Lenz Kraft und Wind?

The piano accompaniment for the first phrase of lyrics, showing the harmonic support for the vocal line.

The vocal line for the second phrase of lyrics, showing the melody and lyrics.

Es ist der Wa - - - ser mit sei - - - nem Kind. Es hat der

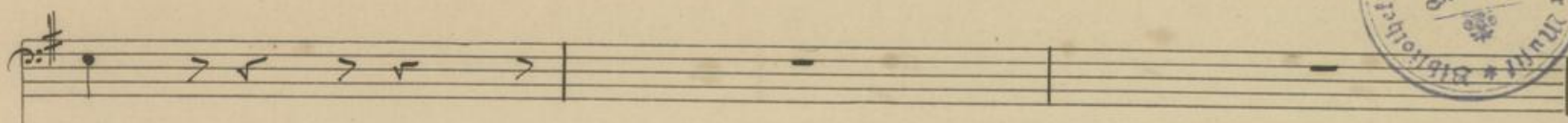
The piano accompaniment for the second phrase of lyrics, showing the harmonic support for the vocal line.

The vocal line for the third phrase of lyrics, showing the melody and lyrics.

Kind - - - kan wohl in dem Oren, er fapst ihn si - - - ster er fält ihn

The piano accompaniment for the third phrase of lyrics, showing the harmonic support for the vocal line.

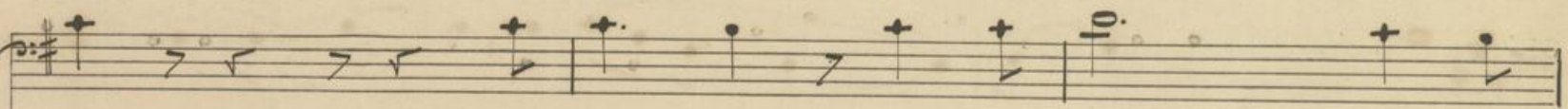




*meno*



Mein Sohn, was bringst du so bang dein Ge-



fiest? Sieht Na - her zu dem Gol - - - kö - nig



nicht? Dem Co - lon - kö - nig mit Krone und Szepter?



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*m.D.*

eslein Sofu, ad ist sin Ka - - - - - bal - - -

*And.*

*dolce*

„Lu lix - - - - -“

*decrecendo*

*legato*

*And.*

Kommu yaf' - - - - - mit mir, gar fiso - - - - -

Sya - - - - - la fyal if mit Lia. Moins bin - - - - -



Lü - man find an dem Strand,      mai - na stüt - - - An

got      manuf gib - - - dem Ge - wand."      elain

*stringendo.*      *crescendo* - - -

Wa - an      mein Wa - an und gö - walt du nicht      noch

*stringendo*      *crescendo* - - -

*tempo.*

Er - - lan - kö - nig mit lei - - fa was - pyriest?      m.D.      Sei



*un - - fig bli - - ba un - fig mein Kind, in die - - sen*

*mf*

*Blät - - tern für - - falt das Kind.*

*decrecendo*

*dolce*

*„Willst du - - nach Knaben du mit mir gehen? ehre*

*legato.*

*Zeit - - das sollen die was man pfen, wir - - na Zeit - - das sollen das*



wirft - - diesen Reifer, und wir - - - gen und san - - - zen und

fin - - - gen tief ein, und wir - gen und

san - zen und fin - - - gen tief ein."

Mein Wa - ar mein Wa - ar und

*rescendo*



fiest du nicht dort

sol - - - kö - nig

Yöf - tar

am die - - - sa - - - ran

Out?

*m. D.* Mein Soff,

*mf* mein

Soff

in fuf' u ya - nan, u ffar - man die al - - ran



Wai - - - - - lau so grün.

*derescendo - - -*

"Fef lia - ba tief, misraicht keine pfö - na Ge -

halt, und bist du nicht willig so brauch' ich Ge -

*crescendo - - - - -*

walt! "

ein Wa - An mein Wa - An jetzt

*decrecendo*



Opst er mich an gel - König set mit ein

*crescendo*

*F* Lieb's ge - Hor.

*F Ped.*

Lam Wa - ter quai - fets er wir - hat ge -

*p*

*stringendo e crescendo*

pfwind, er fällt in den Oer - - man hat auf - zu -

*stringendo e crescendo*



*tempo*

Kind, er-ruht den Hof — mit Ruh' und

The first system features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a rhythmic pattern in the left hand. A *tempo* marking is placed above the vocal line.

*piu mosso*

Hof in feiner Or- - - man

*tempo*

The second system continues the vocal line and piano accompaniment. The piano part includes a *piu mosso* marking above the vocal line and a *tempo* marking above the piano part. The piano accompaniment features a *p* dynamic marking.

*p*

Loth Kind

*pp*

*decrecendo*

The third system shows the vocal line and piano accompaniment. The piano part includes a *p* dynamic marking above the vocal line, a *pp* dynamic marking above the piano part, and a *decrecendo* marking below the piano part.

*diminuendo.*

Loth!

*pp*

*coltello*

*Ped.*

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a *pp* dynamic marking above the vocal line, a *coltello* marking above the piano part, and a *Ped.* marking below the piano part. A *diminuendo.* marking is placed above the vocal line.



The first system of musical notation consists of four staves. The top staff is empty. The second and third staves are connected by a brace on the left and contain several groups of notes, likely representing chords or arpeggiated figures. The bottom staff contains a series of notes, possibly a bass line or a single melodic line.

The second system of musical notation consists of four staves. The top staff is empty. The second and third staves are connected by a brace on the left and contain several groups of notes. The bottom staff contains a series of notes.

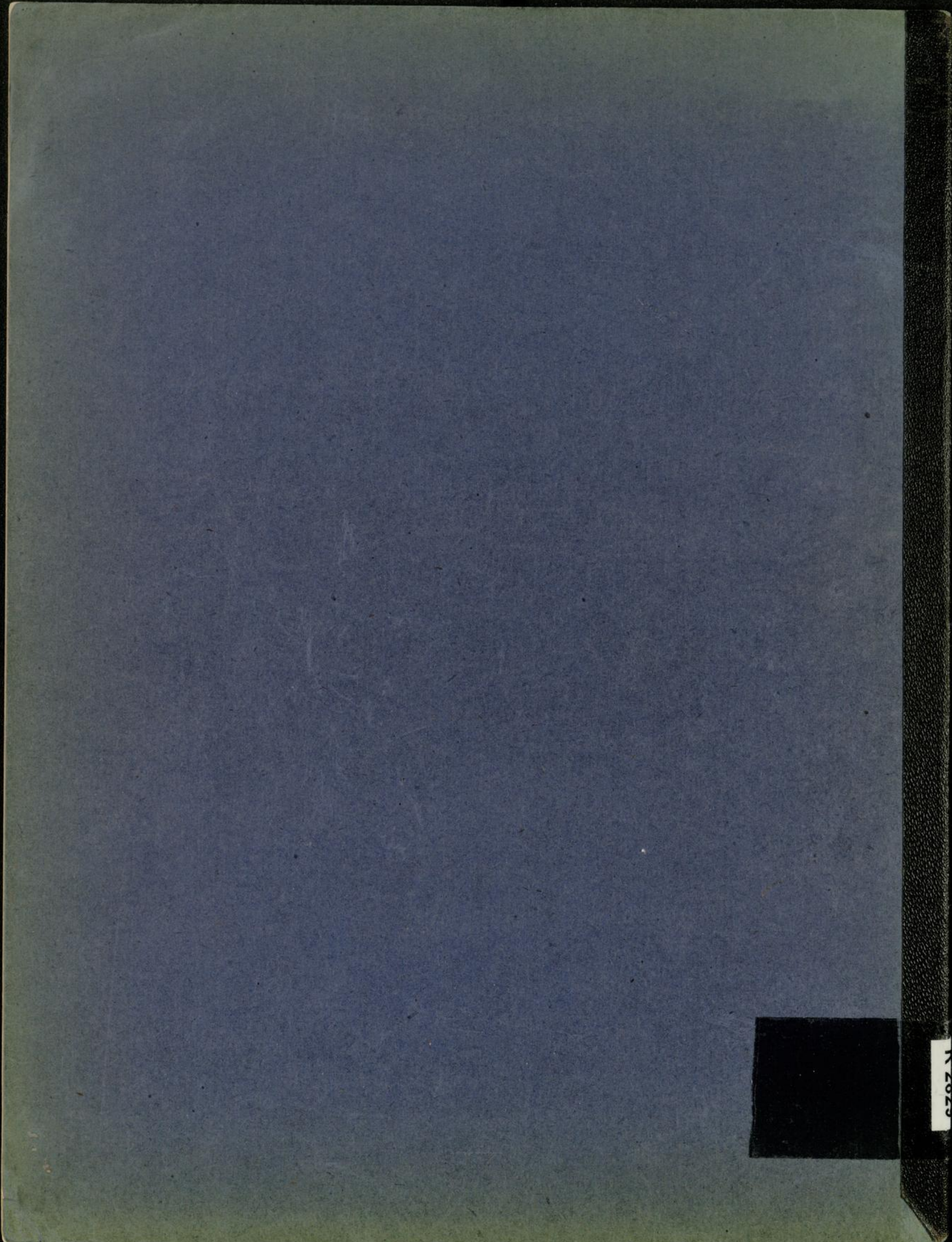
The third system of musical notation consists of four staves. The top staff is empty. The second and third staves are connected by a brace on the left and contain several groups of notes. The bottom staff contains a series of notes.

The fourth system of musical notation consists of four staves. The top staff is empty. The second and third staves are connected by a brace on the left and contain several groups of notes. The bottom staff contains a series of notes.









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