

*for Paul and Moni Lenz*

# Étude No. 8: 'Erlkönig' (after Goethe)

Marc-André Hamelin (2007)

Alla ballata, narrante (ma sempre movimentato) ( $\text{♩} = 66-69$ )

NO

*pp non secco*

(-)

*p espr.*

*ma mezza voce*

*dim.*

Musical score page 31. The top system shows two staves in G minor. The treble staff has eighth-note pairs. The bass staff has sixteenth-note pairs. Measure number 31 is indicated. A dynamic marking *dim.* is above the treble staff. A measure number 32 is below the bass staff. A tempo marking  $\frac{1}{1} \frac{3}{5} \frac{5}{2}$  is at the bottom right.

*(non cresc.)**p*

Musical score page 37. The top system shows two staves in G minor. The treble staff has eighth-note pairs. The bass staff has sixteenth-note pairs. Measure number 37 is indicated. Dynamic markings *(v)* are placed above the bass staff. A tempo marking *(v)* is placed above the treble staff. A dynamic marking *p* is at the end of the measure.

*dolce, sempre mezza voce*

Musical score page 43. The top system shows two staves in G minor. The treble staff has eighth-note pairs. The bass staff has sixteenth-note pairs. Measure number 43 is indicated. A dynamic marking *dolce, sempre mezza voce* is above the treble staff.

Musical score page 48. The top system shows two staves in G minor. The treble staff has eighth-note pairs. The bass staff has sixteenth-note pairs. Measure number 48 is indicated. A dynamic marking *(non forte! sempre mezza voce!)* is above the treble staff.

53

(RH)

58

63

*dim.*

68

*espr.*

*p grave*

*8vb*

73

*vibrante*

*con fragilità*

78 (non cresc.) (RH) *p*

82 *molto*

85 (RH)

89

93

96

*p grave*  
(in parentesi)

100 (quasi niente)

*distinto*

100

*ppp* 3 3 3 3 (distinto)

poco rit.

104

*pp* minacciosamente dolce  
non chiaro

(8)

109

8<sup>va</sup>

*molto* sempre *pp*

(8)

(8)

114

1 5 5 3 1 5 8<sup>vb</sup>

119 (8) *senza cresc.* *f sub.*

124 *agitato, ansioso* *8va*

(8) *molto* *(la m.d. ben piano)* *p* *grave*

129

135

141 *dim.* *8vb*

0

146

*8va*

*pp*      *più minaccioso*

(8)

(8)

151

(8)

*molto*

(8)

155

3      3

(8)

159

*dim. poco a poco*

(8)

164

*(la m.d. sempre **p!**)*

*mp*

(8) 169 *f!*  
*ansioso di nuovo*  
*molto f*

173 *8va*

177 *molto* *(la m.d. ben piano)*  
*p grave, poco agitato*

181 *poco* *5/4 11 2*

186 *pp ma cresc. molto poco a poco*  
*8va* *(confuso)*

(8)

190

(8)

(8)

193

(8)

*pochiss. rit.**a tempo*

196

*8va*

200

(8)

*pochiss. rit.**a tempo*

205

poco rit.      poco meno mosso

8va

Più mosso ( $\text{♩} = 116$ )

poco pressando

215

con Ped.

con somma forza, agitatissimo

più accelerando

molto marcato

( $\text{♩} = 180$ )

non secco, sempre con Ped.

223

226

*rall.*

**Tempo primo subito**

231

*p*

*sempli*ce *rall.* *al fine*

NB Do not shorten the two-bar rest in the last phrase! Also, do not pedal through it.

As a general rule, any and all accompanimental matter, however intricate, should generally be kept in the background, without however de-emphasizing the harmonic, rhythmic and melodic elements contained therein. Above all, it should not sound 'notey'. I have mostly refrained from indicating pedalling, since the refined and complex handling of it required here would be impossible to notate satisfactorily.