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## The Writing Style of “Der Erlkönig” and “Serenade”

Brahms, Johannes. “Sapphische Ode.” *Fünf Lieder: Für Eine Tiefe Stimme mit Begleitung des Pianoforte: op.94*, 12-13. Berlin, WI: N. Simrock, 1884.

This is a collection of songs published in 1884. The song collection includes “Sapphische Ode”, and the lyrics in this song collection are available in German and English. I will refer to the “Sapphische Ode” in this song collection as an illustration in my paper.

Keys, I. “The Music of Brahms.” *Encyclopedia Britannica*. Edited by Liam Rodger, and Joan Bakewell. 9 ed. Edinburgh: Chambers Harrap, 2011.

This is an article from the Encyclopedia Britannica, a brief introduction to Brahms, which contains Brahms's introduction to the characters and some of his works. In my article, I will cite a brief introduction to Brahms in this article to make a simple introduction to Brahms.

Calkin, Joshua Russell. “The Singing Tuba: Art Songs Transcribed for Tuba and Piano as Beginning Lyrical Etudes.” PhD diss., The University of Iowa, 2014.

Joshua Russell, Calkin is a Doctor of Musical Arts. In his thesis, first, he recorded 31 art songs suitable for tuba and piano as the beginning of the lyrical etudes. Second, he inserts a score for each song to illustrate the general background of each song, and the meaning of certain musical markers in the composer's score, how the performer should play these musical markers in the score. Third, he inserted an English

translation of the lyrics for each song at the end of each song to give the player a better understanding of the meaning of the song. In my thesis, I will compare and analyze the writing style of "Serenade" by quoting "Ich Grolle Nicht" lyrics translation in this article and the composer's music mark in the score.

Eerola, Thomas. "Analyzing Emotions in Schubert's "Der Erlkönig": A Computational Approach." *Music Analysis* 29, nos.1-3 (Mar 2010): 214-233.

Thomas, Eerola is a Professor in Music Cognition at Durham University. In his article, he provides a computational prediction of "Der Erlkönig" expression in musical sentiment and uses precise graphical representations to analyze the emotional features in "Der Erlkönig", and his recording based on "Der Erlkönig" analyzes the different emotions of anger, tenderness, fear and happiness in the song. This is an academic article, and in the article a detailed analysis of "Erlkönig's" emotions, I will quote the emotional analysis of "Der Erlkönig" in this article to illustrate the emotional style of writing in "Der Erlkönig".

Flores, Francisca González. "Rulfoy Goethe: La Imposibilidad de Unavuelta a Casa en "No Oyes Ladrar los Perros "y" "Der Erlkönig." *Nuevo Texto Crítico* 23, no.46 (2010): 349-359.

Francisca González Flores is a Ph.D. student in Ibero and Latin American culture at Stanford University. In her article, Erlkönig's lyrics are the poems of the composer Schubert citing Goethe. She first gave a brief explanation of the folk songs of Goethe.

Secondly, she used the two aspects of indicative analysis and connotation analysis to thoroughly analyze the stories in Erlkönig's lyrics. At the end of this article there is also the full lyrics of "Erlkönig". In my article, I will cite the aspect of lyric analysis in this article to illustrate the composer's writing style in the lyrics section.

Rohr, Deborah. "Brahms's Metrical Dramas: Rhythm, Text Expression, and form In the Solo Lieder." PhD diss., University of Rochester, Eastman School of Music, 1997.

Deborah Rohr is a Doctor of Music Theory. In this paper, the author first briefly describes the background of the song. Secondly, the author analyzes the harmonic, mode, rhythm changes and the structural changes of the song to analyze the development of the story and the drama of the song. In my article, I will quote Deborah Rohr analysis of the two art songs "Serenade" and "Sapphische Ode" to illustrate the writing style of these two art songs.

Stalker, Douglas. "Schubert: Part Songs for Male Voices." *American Record Guide* 63, no.5 (Sep/Oct2000): 204.

Douglas, Stalker, he used a vocal group as a background to briefly analyze the styles of songs included in Volumes I, II, III and IV, and most of the songs that Schubert included in these four volumes are dominated by the male voice. In my article, I will quote his article to illustrate that Schubert's writing style and most of his works are dominated by the male voice.

Schubert, Franz. "Der Erlkönig." *The Erlking =: Der Erlkönig*, 2-13. New York, WI: C. Fischer, Inc, 1912.

This is the collection of Schubert songs published in 1912. The author of this song collection includes "Der Erlkönig", which is available in both German and English. In my paper I will use the "Der Erlkönig" in the song collection as an illustration to show its melody and lyrics.

Schubert, Franz. "Serenade." *Die Millionen des Harlekin. Serenade = Les Millions D'Arlequin = Harlequinade*, 4-5. N/A, WI: Drigo, Riccardo, 1885.

This is a collection of songs published in 1885. In this collection, "Serenade" is included, which is a German version of the score. In my paper I will quote this score as an illustration to show its melody and lyrics.

Schubert, Franz. *Favorite Songs*. Bryn Terfel with Malcolm Martineau. Grand prix (Deutsche Grammophon) 156786172, 1994. CD.

Terfel, Bryn is a baritone singer, an album he released in 1994 "F.: Lieder (An Die Musik." On this album has "Der Erlkönig." I think his singing is a good example of both sound control and emotional control, as well as the processing of the composer's mark on the score. So, I will use his recordings in my article to show the author's intentions of some music marks in the score.

"Schubert, Franz (Peter)." *Encyclopedia Britannica*. Edited by Britannica Digital

Learning. London: Britannica Concise Encyclopedia, 2017.

This is an article from the British Encyclopedia. This article is a brief introduction to Schubert. I will refer to Schubert's character introduction in this article, and briefly introduce Schubert in my article.

Schubert, Franz. *Fischer-Dieskau Anniversary Edition*. Dietrich Fischer-Dieskau. Hayes, Middlesex, London: EMI. CD 724347678028. 2005, CD.

This is the CD Fischer-Dieskau's solo album, which houses "Serenade", which is a collaboration between Fischer-Dieskau's and piano accompaniment and I think this version is the best in terms of piano accompaniment or interpretation of songs. Thus, in my article, I will insert the song "Serenade" to analyze the characteristics of the composer's writing.