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ASPECTS OF CYCLICAL STRUCTURE IN SCHUBERT'S SCHWANENGESANG

by

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ABSTRACT

Schubert's Schwanengesang has never been understood as a song cycle in the same way as Die Schöne Müllerin and Winterreise. Lacking a cogent narrative structure or unity of musical style, Schwanengesang has traditionally been considered a collected miscellany of Schubert's last compositions in the Lieder genre. Yet an examination of both the musical and poetic structures for the Rellstab and Heine halves of the manuscript reveals that the case is not quite so simple. There is considerable evidence to lend support to the thesis that the manuscript represents two musically and poetically integrated song groups.

This thesis analyzes the musical and poetic structures of the two halves of Schubert's manuscript. The first half provides an examination of the Rellstab group in light of a recent and important study of the compositional practices in early 19th century song cycles, a subject which has traditionally received little scholarly attention. The second half of this thesis concentrates on the more complex and fascinating issue of Schubert's selection and treatment of poems from Heine's Buch der Lieder. Such an analysis reveals that Schubert's treatment of Heine's poetry is not only thoroughly characteristic of the Romantic world view, but furthermore, that the Heine Lieder should be rightly regarded as a musically and poetically integrated cycle of songs.

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I would like to thank the members of my committee, Professor Gooch and Professor Kinderman; Professor Gooch for his help on the style and structure of this thesis, and Professor Kinderman for his many valuable suggestions and thought-provoking discussions on Schubert's Heine Lieder. I would also like to thank Prof. Joan Backus for lending me much positive encouragement during the past few months. My warmest thanks goes to Professor Harald Krebs for the many hours he spent helping me during the course of this year with every aspect of my thesis. Without his help, this thesis would fall far short of what it is today.

INTRODUCTION

In December 1828, the Viennese publisher Tobias Haslinger announced his intent to publish a collection of Schubert's last songs under the sentimental title of Schwanengesang or "Swan Song". Schubert's manuscript, consisting of settings of seven poems by the minor German poet Heinrich Rellstab and six poems by Heinrich Heine, had been made available to Haslinger for publication by Schubert's brother Ferdinand shortly after the composer's death. Under the original terms of the agreement, the thirteen songs were offered as part of a sale that included Schubert's last three piano sonatas for a total sum of five hundred florins which Ferdinand subsequently directed towards clearing his brother's remaining debts. Although it was agreed that the thirteen songs were to be issued in four volumes, the collection, which was published in May 1829, actually appeared in two volumes and incorporated a fourteenth song - a setting of "Die Taubenpost" by the poet J.G. Seidl.

The traditional view of Schwanengesang has been to regard it as a pastiche-like collection of Schubert's last compositions in the Lieder genre. Not only are the settings based upon three different authors whose poetic styles are

vastly incongruous, but Schubert's musical response to the poetry seems to have resulted in a stylistic difference between the Rellstab and Heine halves.[1] In form as well, the cycle bears little resemblance to Schubert's two published cycles, Die Schöne Müllerin and Winterreise. Lacking both a cogent narrative structure and a unity of musical style, Schwanengesang would not appear to represent a single, coherent composition.

Schubert's manuscript is a highly interesting document; its fluid appearance would seem to confute the traditional view of Schwanengesang as a collected miscellany assembled only after Schubert's death by the publisher.[2] Not only is the manuscript all of one paper type, but it is neatly written out with few corrections and only the first song is dated (August 1828). Furthermore, the entire manuscript clearly represents a continuum. In the process of writing out the sixth song, "In der Ferne", Schubert used a large gathering of four new bifolia indicating that he intended to continue writing past the next and last Rellstab song. The structure of the manuscript is shown in the following diagram:[3]

Folia	Song	
1	"Liebesbotschaft"	1r-1v
2	"Kriegers Ahnung"	2v-4r
3		
4	"Frühlingssehnsucht"	4v-5v sy.9
5	"Ständchen"	5v sy.11-6v sy.9
6	"Aufenthalt"	6v sy.11-8r
7		
8	"In der Ferne"	8v-9v sy.9
9	"Abschied"	9v sy.12-12v
10		
11		
12		
13	"Der Atlas"	13r-13v
14	"Ihr Bild"	14r
	"Das Fischermädchen"	14v-15r
15	"Die Stadt"	15v-16r sy.6
16	"Am Meer"	16r sy.9-17r sy.3
17	"Der Doppelgänger"	17r sy.6-17v
18	"Die Taubenpost"	18r-20r
19		
20	[20v - 21v blank; different paper type]	
21		

Yet while the physical appearance of the manuscript suggests that Schubert intended the Heine and Rellstab songs to belong together, additional evidence needs to be considered. In October 1828, Schubert offered to sell the Heine half of his manuscript to the Leipzig publisher Heinrich Probst. Although Schubert never had time to forward the manuscript before his death in November, the offer nevertheless indicates that Schubert did not consider his manuscript as indiscerptible. Schubert may have also had plans to publish the Rellstab settings. According to Otto Deutsch, it was Schubert's intention to publish the Rellstab songs as a cycle dedicated to his friends who regularly took part in the Schubertiads - Josef von Spaun, Moritz von Schwind, Johann Mayrhofer, Franz von Schober et al.4

The proposed division of the manuscript offers a useful starting point from which to study the two contrasting halves of Schwanengesang. In the past, studies of Schwanengesang have focused primarily on aspects of musical form and style in individual settings. Little attention has been directed towards issues of large scale musical or poetic structures. While this has been especially true in the case of the Rellstab settings, some recent

progress has been made in this direction in a seminal article by Richard Kramer.[5] In a study appearing in 19th Century Music, Kramer proposes that the Heine songs should not be heard as a collection of individual Lieder, but as a cycle of songs. Kramer further argues that the order of the Heine songs in Schubert's manuscript is incorrect and should be rearranged according to the order in which they appear in Heine's Buch der Lieder. While Kramer's article raises many interesting points, there is considerable evidence in the form of poetic and musical relationships between the songs that argues in favour of respecting the order in Schubert's manuscript. Clearly, the question on the ordering in Schubert's manuscript is one which requires further examination.

The study of the larger structural organization of Schwanengesang has been somewhat limited in the past by a lack of understanding of how song cycles were perceived in the first decades of the 19th century. The most commonly cited examples of early 19th century song cycles are not, in fact, representative of the compositional practices found in the majority of cycles written at this time. The general perception that cycles were conceived to form musically integrated compositions was not actually given currency

until somewhat later in the century. These issues, among many others, have recently been brought to light in an important dissertation by Barbara Turchin on the early 19th century Liederkreis.[6] Turchin's study has considerably broadened our perspective concerning the compositional practices in early 19th century song cycle while offering many new insights on the poetic and musical structures of these compositions that can be applied to the study of the larger organization of Schubert's Schwanengesang.

The present thesis provides an analysis of the two contrasting song groups brought together in Schwanengesang. The primary focus will be on the unveiling of the motivic, harmonic and poetic structures of the Rellstab and Heine halves. In order to gain as composite an understanding of Schwanengesang as possible, the two song groups will be viewed not only in relation to Schubert's earlier approach to setting groups of Lieder, but also in light of the types of song cycles that proliferated in the first decades of the 19th century. Such an analysis will reveal, contrary to popular understanding, that the Rellstab and Heine groups should not be regarded as disparate collections of songs, but as two individual song cycles.

The thesis will be divided into three chapters. The first chapter will provide a precis of the song cycle genre in the first decades of the 19th century, including an overview of Schubert's approach to the setting of groups of Lieder. The second chapter will discuss Schubert's acquisition of Rellstab's lyric cycle and will provide a detailed examination of the musical and poetic structures of these settings. The third and final chapter will address the more complex and fascinating issue of Schubert's selection and treatment of the poetry of Heinrich Heine. At the conclusion of this study, it should be possible not only to view Schwanengesang against the larger background of early 19th century song cycles but to provide some insights to the relationship between poetic content and musical style in Schubert's last songs.

[1] The final song in the manuscript, "Die Taubenpost", is not discussed in this thesis. It is dated separately, October, 1828. Halfway through writing out this song, Schubert decided to change the ending; folia 20-21 are in a different hand and on a different paper type. See Robert Winter, "Paper Studies and the future of Schubert Research," in Schubert Studies: Problems of Style and Chronology, ed. Eva Badura-Skoda and Paul Branscombe (Cambridge: Cambridge University Press, 1982), p.253.

[2] Schubert's manuscript is in The Pierpont Morgan Library in New York. A facsimile of the manuscript is published as Franz Schubert, Schwanengesang: 13 Lieder nach Gedichten von Rellstab und Heine, D.957, intro. Walther Dürr (Hildesheim, 1978).

[3] The diagram can be found in: Richard Kramer, "Schubert's Heine," 19th Century Music VIII/3 (Spring 1985): 222.

[4] Otto Deutsch, The Schubert Reader. A Life of Franz Schubert in Letters and Documents (New York: W.W. Norton, 1947), p.811. Deutch gives no source for this interesting remark. See also Elaine Brody, and Robert Fowkes, The German Lied and Its Poetry (New York: New York Univeristy Press, 1971), p.89.

[5] Kramer, pp.213-225.

[6] Barabara Turchin, "Robert Schumann's Song Cycles in the Context of the Early Nineteenth-Century 'Liederkreis'", Ph.D. Diss., Columbia University, 1981.

SCHUBERT AND THE EARLY 19TH CENTURY SONG CYCLE

In his eloquent encomium written on the death of Schubert in 1828, Joseph Spaun recorded an interesting event that had taken place during 1818 at Schubert's lodgings:

> We once found him playing through Kreutzer's Wanderlieder, which had just appeared. One of his friends [Huttenbrenner] said "Leave that stuff alone and sing us a few of your songs instead," to which he replied tersely, "But you are unjust; the songs are very beautiful and I wish I had written them."[1]

Spaun's often quoted remark not only indicates that Schubert was familiar with a song cycle of one of his contemporaries, Conradin Kreutzer's Wanderlieder, but, more significantly, that he admired it greatly. While Kreutzer's composition has largely been overshadowed by Schubert's own Wanderlieder cycle, Winterreise (1828), it was one of the earliest and most influential song cycles of its day.

The extent to which Schubert was familiar with other contemporary cycles cannot be ascertained with absolute certainty since so little supporting documentary evidence has survived. Most scholars agree, however, that there were probably many song cycles other than Kreutzer's

with which Schubert was likely familiar.[2] As early 1800, these cycles began to be published as popular compositions for home entertainment, appearing under such diverse titles as Liederroman (novel of songs), Liederkranz (wreath of songs), Liederspiel (play of songs), and Liederreihe (series of songs).

The relationship between Schubert's cycles and those of his contemporaries has not been generally well understood. Early 19th century song cycles have received little attention from scholars, a problem that has arisen largely because the masterpieces of Beethoven, Schubert and Schumann have become the standards against which earlier cycles are usually measured. In his well-known study, The Classical Style, Charles Rosen has encouraged this kind of unbalanced historical perspective by suggesting that "the work of Haydn and Mozart cannot be understood against the background of their contemporaries; it is rather the lesser man who must be seen in the framework of the principles inherent in Haydn and Mozart's music...."[3] This kind of argument, however, is not tenable in an examination of Schubert's song cycles where the development of the genre is so dependent upon its emergence within an historical context. Through an investigation of early 19th century song

cycles, it becomes possible to view Schubert's contribution to the genre within a broader historical perspective than is usually the case. Such a study can subsequently provide a more solid foundation on which to build a detailed analysis of the two contrasting song groups brought together in Schubert's Schwanengesang.

The foundations and principles underlying the composition of early 19th century song cycles, and their relationship to later 19th century song cycles, have recently been brought into perspective in an important study by Barbara Turchin.[4] Turchin argues that our perception of the genre in the early 19th century has largely been gleaned from a selective list of cycles which does not accurately reflect the compositional practices of the period. The development of the genre, of course, was by no means limited to the compositions of Beethoven and Schubert, the most commonly cited composers of early 19th century cycles. Composers such as Carl Loewe, Conradin Kreutzer, and Heinrich Marschner, to name but a few, were equally important in their contributions to the historical development and expansion of the genre. Nor was the song cycle a narrowly conceived genre limited to works designated as Liederkreise or Liedercyclus, but, rather, the genre

admitted a variety of approaches and formats from dramatic dialogues to narrative monologues. These works did not represent mere collections of songs but were designed by their authors to represent single, integrated compositions.

Standard reference sources tend to stress the musical integration of 19th century song cycles. In the second edition of the Harvard Dictionary of Music, the term "song cycle", for example, is simply defined as "a group of related songs designated to form a musical entity."[5] Grove's Dictionary of Music defines the song cycle as "A circle (literally) or series of songs relating to the same poetic subject and forming one composition of music. The first instance of the thing is Beethoven's An die ferne Geliebte, followed by Schubert's Die Schöne Müllerin, and Die Winterreise."[6] Similarily, Arthur Komar, in a more detailed discussion (with specific reference to Schumann's Dichterliebe), outlines those qualities which might help to define a song cycle as an "integrated musical totality":

1] unity of general style

2] similarity of thematic segments and harmonic progression and rhythmic figurations

3] similar untransposed pitch configurations

4] local continuity in adjacent songs by, for example, key sequence or repetition of material

5] coherent key scheme

6] compositional plan that determines the precise ordering of the songs

7] The presence of a single key that governs the entire work.7

Yet while this impressive list of criteria is particularly relevant to the song cycles of Schumann in the 1840s, it would not equally apply to the vast majority of cycles composed prior to this time. Like the definitions cited above, Komar's approach stresses aspects which lend musical coherence to the cycle. Cycles in the first decades of the 19th century were actually conceived according to somewhat different principles.

According to a 19th-century understanding of the genre, song cycles were critically examined primarily with respect to the kinds of poetic, rather than with respect to the musical structures they displayed. The compositions judged by contemporaries to be the most satisfying and effective were those: 1] which were of limited length, perhaps 6 or 7 songs; 2] where each poem provided sufficient

contrast in mood to the surrounding poems; and 3] where the relationship of successive poems was geared towards an expressive climax, a progressive heightening of the emotional intensity regardless of the degree of poetic relatedness among adjacent poems.8

It is not suprising, then, that the preoccupation with the poetic make-up of song cycles is closely bound up with the developing genre of the lyric cycle in German literature upon which most song cycles are based.[9] Composers typically formed their own poetic cycles by extracting those lyrics best suited to their purpose from the longer works of their literary counterparts or even from several poetic works. The most common subjects were those of wandering and of spring, subjects which frequently provided a backdrop for a love story, usually one which had an unhappy conclusion. Just as often, cycles were presented as a series of mood pictures or as a set of poetic variations on a theme. Many early 19th century lyric cycles are not highly unified works; they display only the thinnest narratives while the thematic relationships between poems are at best tenuous or only generalized in nature. Not all cycles, however, are so diffuse. In a few of the the best cycles of Tieck and

Novalis there is a conscious use and development of themes which gain in nuance and meaning as the cycle progresses.

This trend toward greater thematic unity was interrupted for a time after 1815, when a penchant for narrative cycles came to the fore. Poets returned to earlier conceptions of cycles as arrangements of poems loosely based on a narrative outline or groups of poems similar in general content. The most popular cycles between 1815 and 1830, by poets like Müller, Heine, Rückert, and Mayer, were all publications of previously composed lyrics newly arranged according to these principles. The fact that, in almost all instances, the poems had appeared previously in some other context is made clear by the frequent gaps in the narration or by the abrupt transitions of mood.

It was only after 1830 that the lyric cycle began to be consistently cultivated as an art form. Cycles were conceived from the start as integrated compositions rather than functioning as a vehicle of arrangement for a group of poems that may not originally have been intended to belong together. The best lyric cycles of this period are all works in which each poem is bound to a central theme and to the others in such a way that each is related to the larger

concept of the group while also maintaining its individuality.10

The aesthetic trends exhibited in the literary works during the first decades of the 19th century had a profound effect on the composition of song cycles at this time. Song cycles based on these literary models tended to manifest the same formal looseness as their literary counterparts. Yet the apparent lack of poetic cohesion in these compositions was not the issue to their contemporaries, who heartily praised those works which admitted a broad spectrum of thought and mood and which contained a heightening of poetic feeling as the cycle progressed. Contemporary reviews of song cycles addressed the issue of musical coherence only in the most general terms, focusing rather on those qualities which lent musical variety and intensification as the cycle progressed. According to the prevailing point of view, excessive similarity in melodic material or too great a correspondence in style or mood between the songs in a cycle rendered the composition monotonous, dull, and unimaginative.11 Only when the return of melodic or harmonic material was used sparingly to reinforce the structure of the composition was it was viewed as an asset. Compositions such as Beethoven's <u>An die ferne Geliebte</u>, which displayed a

higher degree of musical integration, were considered unusual. Beethoven's cycle follows a controlled key scheme, uses transitions to facilitate connections between the songs, and recapitulates material found earlier in the cycle. Very few composers were inclined to follow Beethoven's lead, as is witnessed by the majority of song cycles in the 1820s and 1830s. "Composers who did place a premium on musical coherence did so of their own volition and not because it was an established musical requirement of the song cycle tradition."12

It was not until the 1830s and 1840s that song cycles displaying a higher degree of musical coherence began to appear. Composers increasingly emphasized techniques which would musically unify their works. This emphasis is especially evident in the compositions of Robert Schumann, whose innovative cycles employ tonal and melodic relationships to reinforce and bring to light poetic nuances within the cycle. As well, the concept of musical and poetic integration on many levels became an issue for critical discussion and was promulgated particularly in the reviews published by Schumann and by the staff of the Neue Zeitschrift fur Musik.13

It is within this broadened historical understanding of the trends exhibited by early 19th century cycles that Schubert's development as a song composer can be more accurately assessed. Of the more than 600 songs that Schubert wrote in his lifetime, only a small percentage were ever published in cycles. From his earliest days as a song composer, Schubert preferred working with one poet at a time, sometimes arranging poems into small groups according to an inner relationship among them.[14] Such groups were not, however, intended to form unified compositions, for they rarely appeared together in single manuscripts and were infrequently published as groups. Between 1814 and 1816 Schubert set groups of poems (up to thirteen in number) by the popular poets Matthisson, Klopstock, Hölty, Claudius, Mayrhofer, and Goethe. The poems were mostly selected from almanacs or from a volume of an author's collected works, and sometimes they were obtained because of Schubert's personal acquaintance with the poets in question. It was Schubert's intention to publish these Lieder in eight comprehensive volumes which were to be arranged by poet, beginning with Goethe. Although the project never materialized as Schubert was unable to find a publisher willing to undertake such a venture, the plan nevertheless

indicates that from an early age, Schubert was concerned with the organization of his Lieder into groups.

After 1816, Schubert turned his creative energies towards a different group of poets. Through his participation in a literary circle which met twice a week at Schober's, he became familiar with the poetry of the Schlegel brothers, Novalis, Rückert, Tieck, Platen, and Schulze. As before, Schubert preferred dealing with one poet at a time, seeking to find just the right musical tone for a poet's individual style or for each particular set of verses. This resulted in the creation of groups of Lieder which were often similar in tone or which displayed a general unity of style. Schubert, for example, set ten poems in 1825/1826 from a larger sequence by Ernst Konrad Schulze (1789-1817) called the Poetisches Tagebuch. These settings, which are for the most part quite lengthy, are characterized by the same driving rhythms and pessismistic mood which would later be found in Winterreise. Although Schubert had secured a growing reputation as a Lieder composer by this time, only four of the Schulze songs were published, as part of opus 88, opus 93, and opus 101.15

While some groups of songs like the Schulze settings have a sense of overall style, other groups

indicate that Schubert was attempting to find a tighter means of organization for some of his compositions. Between 1816 and 1823 he experimented with poetic sequences by Friedrich von Schlegel, Johann Mayrhofer, and Novalis. In 1818 he set an extended poem in six parts by Mayrhofer called Einsamkeit in which opening material is recapitulated while the parts themselves are linked by short recitative passages and a recurring opening motive.[16] From Novalis' lyric cycle "Hymnen an die Nacht", on the theme of death and union with loved ones, Schubert set four poems (#14, #5, #6, #9). Schubert's selection destroys Novalis' careful, deliberate build-up of themes and motives in favour of a simpler plan. Yet the group is musically well unified: in addition to close key relationships --the four songs are set in the keys of A minor, Bb minor, Bb minor, A major -- the middle two songs are further linked through the use of similar opening melodic gestures and strong rhythmic correspondences.

Between 1819 and 1820, Schubert set 11 of 20 poems from Schlegel's Abendröte, a two part lyric cycle unified by the broad theme of the relationship between man and nature. While most of these songs do not appear together in single manuscripts, there exists a fair copy from 1823 entitled

"Abendrote, Erster Teil", which seems to indicate that Schubert was contemplating a setting of the whole poetic cycle at this time. It is interesting to note that Novalis' and Schlegel's cycles are two of the more highly unified poetic cycles of the period; this circumstance may indicate that, for Schubert, literary coherence seems to have been an important prerequisite for cyclical consideration.

While these experiments with musical organization show that Schubert was concerned with aspects of large scale musical organization as early as 1816, they are not indicative of the approach to formal structure that can be found in the one contemporary cycle most often cited as his supposed model - Beethoven's An die ferne Geliebte. Alfred Einstein, for example, has the following to say in this regard:

> These cycles show that Schubert not only had nothing to learn from Beethoven, but also that he had no desire to learn anything from him, for he must have known Beethoven's greatest contribution to the history of the Lied, the cycle An die ferne Geliebte, which appeared in 1816 and which, by means of the unifying accompaniment and the return to the beginning, is fused into a musical and psychological whole.17

While Schubert's two published cycles, Die Schöne Müllerin and Winterreise, certainly give evidence of musical unity, it is not the degree or kind of unity that can be found in Beethoven's cycle.

In Die Schöne Müllerin, a cycle of 20 settings of poems by Wilhelm Müller from 1823, unity is primarily apparent in the lucid and progressive narrative structure but is also achieved, to a lesser extent, by musical means. In comparison with other lyric cycles, Müller's cycle, with its tightly knit network of recurring motives, is one of the most artistically unified poetic structures of the period.[18] The tale of the maid and the miller was a tremendously popular subject of song cycles during this period, often appearing in the poetic guise of a dramatic dialogue between the two main characters. In the setting of these cycles, composers traditionally preferred a musical style which included simple strophic structures and a preponderance of broken-chord accompaniments as well as triadic melodies which reflected the simplicity and naturalness of the volkstümlich style of the verse.[19]

Schubert was the first composer to set Müller's cycle as a whole.[20] While many of the songs in Die Schöne Müllerin are based on triadic melodies and employ strophic

structures, Schubert's setting of Müller's cycle differs from those of his contemporaries not only in its unprecedented length but in the higher degree of stylistic unity between songs. This unity is especially apparent in the recurrence of similar accompaniment figurations, used throughout to represent the brook as well as the motion of the traveller. Songs do not appear to follow a planned key scheme, but several pairs of adjacent poems similar in mood appear in the same key, suggesting a larger musical unit. As well, stylistic unity is further achieved through the association of certain keys with certain moods. G major, for example, is most often associated with the image of the flowing brook.21

In the composition of Winterreise, Schubert was also following a well-established path, that of the Wanderlieder cycle.[22] The tradition of Wanderlieder cycles had originated in Kreutzer's Wanderlieder (1818), and was carried on through works on the same subject by Leopold Lenz and Wilhelm Häser. Kreutzer's composition, which is based on Uhland's lyric cycle bearing the same title, was highly praised at the time of its publication in 1818 and continued to be the standard of comparison for all other Wanderlieder cycles composed and published in the second and third

decades of the 19th century. In Kreutzer's atmospheric settings of Uhland one finds not only a broad range of styles reflecting the many shifts of mood, but also a sense of progressive musical development which culminates in the unhappy ending of the cycle. At times Kreutzer's melodic gifts and his feeling for rhythm and colour foreshadow some of Schubert's settings in Winterreise.[23]

Like the Kreutzer/Uhland cycle, Schubert's Winterreise is a psychological journey presenting a variety of emotional states which are mirrored in nature. Schubert's use of musical language and tonal vocabulary in Winterreise is far more sophisticated and evocative in its representation of the pyschological state of the traveller than that of Kreutzer. Yet Winterreise builds on much that can be found in embryonic state in Kreutzer's Wanderlieder not only in the manner of presentation of its subject, but in the propensity towards atmospheric or pictorial accompaniments and in the change in musical language corresponding to an emotional intensification as the cycle progresses.[24] Although the narrative structure of Winterreise suffers somewhat from a lack of direction and clarity, a sense of musical unity is achieved, not through any direct motivic or harmonic means but through the general

similarity of the rhythmic configurations representing the motion of the traveller and through the carrying over of mood between the songs.

The unprecedented length of Schubert's cycles and their stylistic integrity was the cause for some consternation among his contemporaries, who felt them to be contrary to the prevailing aesthetic. While today we admire those features which help to create musical unfying bonds between the songs, in the climate of the day, these cycles were viewed quite differently. Winterreise, in spite of the general praise it received at the time of its publication, was also criticized for its lack of conciseness and of stylistic variety, as was recorded in the following review:

> The task of a song cycle, if it is to form a beautiful whole, seems to us to be to carry in the detail and variety of its parts, the conditions of a continuous and increasing interest, and therefore to be capable of being sung from beginning to end in order to achieve its purpose completely; and this has not quite been happily achieved. For the latter, in spite of the beauty of the separate parts, yet appears to be impossible, for one thing because the whole suffers from a certain monotony, and for another, because the composer in particular has spread it all out rather too much.25

Thus it is evident that while Schubert's two published cycles are innovative in their approach to musical

organization and unique from the standpoint of their length, they also owe much to a tradition of early 19th century cycles. In comparison with contemporary works Yet they remain elevated above contemporary works by the consistently high quality of their musical setting, particularly by Schubert's ability to illuminate, in musical terms, the central poetic sentiment of each poem.

After the composition of Winterreise, Schubert turned his creative energies towards the poetry of Ludwig Rellstab and Heinrich Heine. In the settings of these two poets, and especially the Heine songs, Schubert struck out on bold new harmonic paths. These songs represent some of the finest achievements in the matching of music and verse in the Lieder genre. While particular Heine settings have received extensive analytical discussion in the literature, the larger structure of the two groups, particularly from a standpoint of their poetic structures, is not a subject which has recieved a great deal of attention. Given the emphasis placed on the poetic structures by Schubert's contemporaries, however, it is worthwhile to investigate the Rellstab and the Heine settings from the poetic as well as from the musical standpoint. Only such an investigation can

clarify to what extent these groups may be considered cycles in the early 19th century sense.

[1] Otto Deutsch, ed., Schubert: Memoirs by His Friends, transl. Rosamund Levy and John Nowell (London:J.M. Dent, 1946), p.135.

[2] Barbara Turchin, "Robert Schumann's Song Cycles in the Context of the Early Nineteenth-Century Liederkreise", Ph.D. Diss. Columbia University, 1981, p.148. I am indebted to Ms. Turchin for many of the points in this discussion.

[3] Charles Rosen, The Classical Style (New York: W.W. Norton @ Co.,1972), p.22.

[4] Turchin, p.148.

[5] Willi Apel, Harvard Dictionary of Music, 2nd ed. (Cambridge: Harvard Univeristy Press, 1969), p.795.

[6] Groves Dictionary of Music and Musicians, Volume 7, (London: MacMillan Co., 1954), p.962.

[7] Robert Schumann, Dichterliebe, ed. Arthur Komar, Norton Critical Score (New York: W.W. Norton, 1971), p.63.

[8] Turchin, p.391.

[9] On this subject, see Helen Mustard, The Lyric Cycle in German Literature (New York: King's Crown Press, 1946), particularly the chapters "The Romantic Cycle", "The Flowering of the Narrative Cycle", and "The Cycle as an Art Form."

[10] Mustard, p.175, adds that there is really no complete break "...in the form or content with the cycles of the preceding period. Many poets, particularly from 1830 to 1850, continued to use the loose, arranged cycle-form of the 1820s and the themes which had been popular at that time. In fact, until about 1850, there were at least as many groups constructed in the old lines as there were in those of the newly developed form."

[11] Turchin, p.223.

[12] Turchin, pp.391-392.

[13] See Turchin., Chapter VI, "Schumann's Song Cycles", pp.251 ff.

[14] Walther Dürr, "Schubert's Songs and their Poetry," in Schubert Studies: Problems of Style and Chronology, ed. Eva Badura-Skoda and Paul Branscombe (Cambridge: Cambridge University Press, 1982), p.5.

[15]

Opus 88	Abendlied für die Entfernte	A.Schlegel
	Thekla: eine Geisterstimme	Schiller
	Um Mitternacht	Schulze
	An die Musik	Schober
Opus 93	Im Walde	Schulze
	Auf der Brucke	Schulze
Opus 101	Im Frühling	Schulze
	Die blinde Knabe	Cibber
	Trost im Liede	Schober
	Wandrers Nachtlied II	Goethe

[16] Although Einsamkeit is only a single poem in six parts, it is often considered as a lyric cycle because of its great length. It is perhaps the most extensive song Schubert composed. See Dietrich Fischer-Dieskau, Schubert: A Biographical Study of his Songs (London: Cassel and Company, 1971), p.110. John Reed, in his Schubert Song Companion, speculates that the song, may have been modelled on Beethoven's An Die ferne Geliebte which had been published two years prior. See John Reed, The Schubert Song Companion (Manchester: Manchester University Press, 1985), p.213.

[17] Alfred Einstein, Music in the Romantic Era (New York: W.W. Norton and Co., 1947), p.98.

[18] Mustard, p.87.

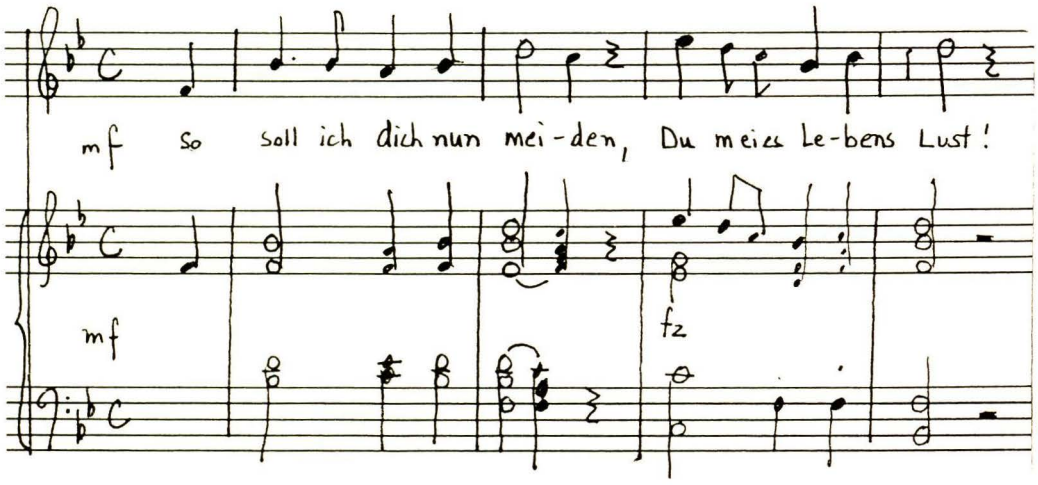
[19] Turchin, p.198.

[20] Schubert omitted Müller's lengthy prologue and epilogue as well as three of the poems ("Das Mühlenleben", "Erster Schmerz", "Blümlein Vergissmeinnicht") so that 20 remained.

[21] Wendell Buckley, "The Solo Song Cycle: An Annotated Bibliography of Selected Publications, Surveys, and Editions, with an Historical Survey." Ph.D. Diss., State Univ. of Iowa, 1965, pp.42 ff.

[22] See Turchin, "The Wanderlieder Tradition", pp.133-148.

[23] See Luise Eitel Peake, "Kreutzer's Wanderlieder: The Other Winterreise," Musical Quarterly 65 (1976): 83-102. There are also specific similarities to be found in the types of bass line figurations. Peake also points out the similarity between Kreutzer's "Scheiden und Meiden" and "Ihr Bild" from the Heine Lieder.



[24] Schubert may have also been influenced by another well-known Wanderlieder cycle, Häser's Sechs Wanderlieder von Carl Gruneisen. Next to Beethoven's An Die ferne Geliebte, Häser's 1820 cycle is the most unified cycle of the day. Like Haser's cycle, the first part of Winterreise was originally intended to begin and end in the same key in order to create a closed musical unit. As Turchin's study has established, "Apart from Häser's opus, the Wanderlieder tradtion was one which emphasized musical variety. Unifying techniques...were exceptions rather than the rule. The force which binds the songs in these cycles is primarily a poetic one. Schubert followed this path in his setting of Die Winterreise, [sic] and for this reason one does not find there the more obvious, musical unifying means employed by Beethoven". Turchin, pp.118-149.

[25] From the Munich Allgemeine Musik-Zeitung, 28 July 1828. Quoted in Otto Deutsch, ed. Schubert: A Documentary Biography, transl. Eric Blom (London: J.M. Dent, 1946), p.795.

CHAPTER TWO

THE RELLSTAB SETTINGS

In an historical survey on the development of the song cycle, Wendell Buckley summarily dismisses Schubert's Schwanengesang in a few sentences, declaring that "there is nothing in the poetry or music to suggest that they [the songs] belong to a larger vocal unit."[1] Like many writers on the subject, Buckley espouses the traditional view of Schwanengesang as a collected miscellany of Schubert's last compositions in the Lieder genre. This view, however, does not accord with the more accurate historical perspective provided by recent studies on early 19th century song cycles. In this chapter, the first half of Schubert's Schwanengesang manuscript, the Rellstab settings, will be examined in light of this broadened perspective, providing a somewhat different interpretation of this group of songs than is usually offered.

Heinrich Friedrich Ludwig Rellstab [1799-1860] is remembered today chiefly as the author of the first seven poems of Schubert's Schwanengesang. Trained in music from an early age, Rellstab became an artillery officer and mathematics teacher before abandoning the army in 1820 to pursue classical studies and a literary career. A number of

his poems, including those set by Schubert, were written just after his departure from the army. At this time, Rellstab also wrote an opera libretto (Dido) which was praised by Jean Paul and by Carl Maria von Weber. Rellstab remained a prolific writer throughout his life, producing enough novels, poems, and essays to fill thirty volumes.

The quality of Rellstab's literary works is not as high as their quantity. He is now considered more important for his activity as a critic than as a writer. From 1826 to 1848, Rellstab served as editor and music critic for the Vossische Zeitung of Berlin. In 1830, he founded the music periodical Iris im Gebiet der Tonkunst (1830-41), intended for a sophisticated audience. Twice during these years, Rellstab was imprisoned for publishing satirical pamphlets against current Italian musical trends in Berlin which he considered antithetical to the aims of the Berlin school. Conservative in his musical tastes, Rellstab eschewed the new Romanticism represented by Schumann and Chopin, preferring instead the music of Bernard Klein and Mendelssohn. Later, however, he formed closer associations with representatives of more progressive trends in music, providing operatic libretti for Meyerbeer and favorably reviewing settings of his poetry by Franz Liszt.2

The circumstances through which Schubert received a selection of Rellstabs poems are most interesting. In 1825 Rellstab made a pilgrimage to Vienna for the purpose of meeting Beethoven and of proposing a collaboration on an opera. In his autobiography, Rellstab recounts that along with the libretti he took to Vienna, he also carried with him what he considered to be the outstanding representatives of his lyric output. He writes:

> I had taken with me not only manuscripts of my operatic poems, but also -- since at that time almost nothing of mine was printed -- those of my little lyrical products which I considered the best ones to lay before Beethoven....I did not yet send him the copies of the opera texts, but chose about eight or ten of the lyric poems, each neatly written on a separate sheet....The poems moved in different moods; perhaps one of theirs might happily coincide with his and inspire him to breathe into eternal tones the transitory emotion of his breast.
>
> So I carefully packed up the sheets of paper, wrote a few lines to Beethoven...and then carried both to his dwelling myself....3

These poems appear to have entered Schubert's possession from the portion of Beethoven's Nachlass with which Anton Schindler had absconded after Beethoven's death in March 1827. This legacy included not only Beethoven's score of Fidelio and sketches of the last quartets but also

a collection of various lyric products which had been sent to Beethoven by different authors over a number of years.4 According to Schindler's testimony, Schubert became familiar with Rellstab's poems in the summer and fall of 1827 while spending time in Schindler's home studying Beethoven's scores and sketches. Although Schindler is usually considered an untrustworthy witness, his story is corroborated in its basic outlines by Rellstab's memoirs. There, however, Rellstab claims that Schubert received the poems directly from Beethoven.

> These scraps of paper have not been lost; Professor Schindler returned them to me from Beethoven's estate years ago. Some had pencil marks in Beethoven's own handwriting; they were the ones he liked best and the ones he had given Schubert to compose at that time because he himself felt too unwell. Moreover they are to be found among Schubert's vocal works and some of them have become generally well known.5

The possibility that Beethoven himself had given Schubert the poems to set is somewhat remote. Although it is likely that Beethoven was familiar with Schubert's music, including some of his Lieder, it is uncertain if the two men ever directly met. Schubert, whose reverence for Beethoven has been well documented, secretly wished to establish

himself as Beethoven's heir in Vienna.[6] If Schubert had been given the poems directly by Beethoven, the question then arises why Schubert would procrastinate for almost a year after Beethoven's death before beginning work on the first setting in the spring of 1828.

One must also consider the fact that Schindler had left Vienna by September 1827 and had presumably taken with him the collection of stolen scores, sketches and texts. Schubert, at some point during the summer of 1827, must have copied the texts in question from Schindler, and must have set them aside for future consideration. To be sure, none of these copies survive today as proof. Yet in spite of the conflicting details and unanswerable questions, it is clear that Schubert received, indirectly or possibly even directly, Rellstab's poems from Beethoven. The connection with Beethoven is strengthened by the programmatic nature of Schubert's first Rellstab setting. In early 1828, Schubert composed the impressive song "Auf dem Strom" for tenor voice and horn obbligato for a concert which he intentionally scheduled to coincide with the first anniversary of Beethoven's death. The song appears to have been intended as a tribute to Beethoven; it is indebted to him both in its treatment of the text and by direct quotation of his music.

Not only does Schubert quote from the funeral march of the Eroica Symphony, but he alters Rellstab's text to include a personal message of farewell to Beethoven.7

In total, Schubert set or sketched a total of ten Rellstab poems. Ten, perhaps not coincidentally, is the number of poems Rellstab claims to have given Beethoven. In addition to "Auf dem Strom", Schubert composed "Herbst" in April 1828. This song remained unknown until the 1890s when it was discovered in an album belonging to the violinist Heinrich Panofka, a member of the Schubert circle during 1828. Around the same time, or shortly after these songs were completed, Schubert may have turned his attention toward the other Rellstab poems in his possession. Although John Reed believes that some of the Rellstab songs originated as early as the summer of 1827, more recent research has shown the actual date to be somewhat later.8 Three songs appear to have been sketched in the spring of 1828: "Liebesbotschaft", "Lebensmut", and an untitled song which most likely represents an early version of "Frühlingssehnsucht".9 Although the sketches are not dated, Robert Winter, through his analysis of Schubert's paper types, comes to the conclusion that they are written on the same paper as the manuscript of Schwanengesang which

Schubert dated August 1828. However, Winter also points out that this paper type is almost impossible to distinguish from an earlier paper which Schubert used in the spring of 1828;[10] the possibility thus certainly exists that these sketches belong to the same period as "Auf dem Strom" and "Herbst".

Sketches other than the three that have survived must also have existed, for the sketching and planning of such a large project would have required a fair amount of time. Judging by the large number of surviving sketches of other compositions of this period, Schubert was apparently spending more time with the sketching process than he did earlier. Richard Kramer believes that this may have been a result of Schubert's contact with Beethoven's sketches for the last quartets which he studied in Schindler's home in the summer and fall of 1827.[11] Since the date on Schubert's manuscript undoubtedly refers to the date on which the fair copy was actually written out, a period of about five months from March to August 1828 for the composition of Schwanengesang seems quite possible. Of course, it cannot be ruled out that after the composition of "Auf dem Strom" and "Herbst", Schubert set aside the project for some unknown

reason until late summer 1828, producing the fair copy just prior to his plans for publication.

With the Rellstab poems, Schubert was dealing with a group which not only represented a sampling of an author's best work, but a group which, as Rellstab claims, was intended to form a connected poetic series. In the covering letter which accompanied his gift to Beethoven, Rellstab writes:

> Most honoured Sir,
>
> I send you herewith some songs which I have had copied fairly for you; some others, written in the same vein, will shortly follow. They have perhaps this novelty about them, that they form in themselves a connected series and have reference to happiness, unity, separation, death and hope on the other side of the grave, without pointing to any definite incidents.
> I should wish that these poems might succeed so far in winning your approval as to move you to set them to music....
> Day and night I am thinking of an opera for you....12

Although the letter lacks both a date and an addressee, the noted Beethoven biographer Alexander Thayer was convinced that the letter is undoubtedly the one which accompanied Rellstab's lyric presentation to Beethoven.[13] There is reason to believe that Thayer was correct, for Rellstab's

reference to the poems as a connected series and to the nature of their contents is quite clearly relevant to the poems which Schubert set. At a first glance, the poems may seem to have very little in common. Not only do they exhibit different moods, as Rellstab points out, but no two of them employ the same verse structure; these features probably reflect the origin of the group as a collection of single poems. Yet Rellstab evidently chose the poems with care, for his claim respecting the connectedness of the group is borne out by the continual reappearance of certain images and phrases and by the progression of moods from hope and happiness inspired by love, to bitter and tragic alienation caused by the loss of that love. Rellstab's cycle, in all respects, is typical of lyric cycles appearing in the 1820s in which groups of poems were brought together, often from diverse sources, and arranged in the most logical and satisfying order possible.

It is impossible to reconstruct with absolute certainty the original order of Rellstab's connected series, for the poems have not survived in that form. Schubert, as well, contributed to the dismantling of the cycle by removing several poems from Rellstab's group for reasons which are not entirely clear. From the analysis of

Schubert's settings of the Rellstab poems, however, it is possible not only to point out the ways in which these poems are linked together as a connected series, but to draw some conclusions regarding Schubert's approach to the setting of the poems as a group. As we shall see, the result is not a cycle unified by narrative design and a sense of overall style (such as Die Schöne Müllerin), but rather a cycle which is entirely consistent with the norms of the first decades of the 19th century. That is to say, the form of the cycle takes its impetus from the poetic design, while the music realizes "with equal intensity and diversity, the ever changing expression of the poetic text".[14] As well, the settings are further linked by subtle harmonic and motivic means in a way that would have been well received by Schubert's contemporaries. Yet while the formal approach reflects the practices of his contemporaries, Schubert's settings nevertheless remain distinguished from them by his tremendous genius in imparting the emotional impact of Rellstab's poems in heartrending tones.

The relationship of the six settings which eventually formed the Rellstab cycle to the surviving sketches is shown in the following outline:

Title		Key	Secondary Key Areas
[Lebensmut]	sketch	Bb+	g-/B+
Liebesbotschaft	sketch survives	G+	C+/B+
Kriegers Ahnung	insert	c-	Ab+/C+
Frühlingssehnsucht	sketched in D+	Bb+	d-/Bb-
Ständchen		d-	D+/g+
[Herbst]	not included	e-	
Aufenthalt		e-	b-/g+
In der Ferne		b-	B+
Abschied		Eb+	Cb+

In the bifolium containing the three sketches for the opening of the cycle, "Liebesbotschaft" was originally preceded by a setting of "Lebensmut", sketched on three staves but breaking off after only one verse of text. "Lebensmut" was never included in the fair copy, which leads to speculation as to why Schubert may have considered the poem unsuited to his compositional aims for the rest of the group. "Lebensmut" is an exuberant poem opening with the word "Fröhlicher" [Joyful], and the first verse of the text is filled with imagery of "bubbling and silverbright water".[15] The latter imagery is also found at the opening of "Liebesbotschaft", the song with which Schubert eventually decided to open the cycle. Clearly Schubert was concerned with creating an opening which was both positive and

optimistic. It is the content of the second and third verses of the "Lebensmut" text which may have led to Schubert's eventual decision to excise the poem from the group. In those verses, the poet adopts the tone of a somewhat impersonal and moralizing drinking song, toasting courage and a brotherhood with death. This distinguishes "Lebensmut" from the more personal tone of the other Rellstab poems, which are, for the most part, love lyrics using the personal "du" form of address. Musical concerns may also have played a role in the decision to eliminate "Lebensmut". The song is very difficult to sing and has a vocal line with an extremely high tessitura extending to Bb. None of the other settings rise higher than G, and the song would have had to be transposed to accommodate the tenor voice.

In place of "Lebensmut", Schubert ultimately chose to begin with the much gentler "Liebesbotschaft", spiritually akin to several of the brook songs in Die Schöne Müllerin, and perhaps the most beautiful of Schubert's water songs . The setting, marked pp and p throughout, is primarily diatonic and tinged with only a few dissonances. The relaxed harmonic rhythm and the descending series of third modulations from G major to e minor to C major flows as serenely as the brook accompaniment in the outer

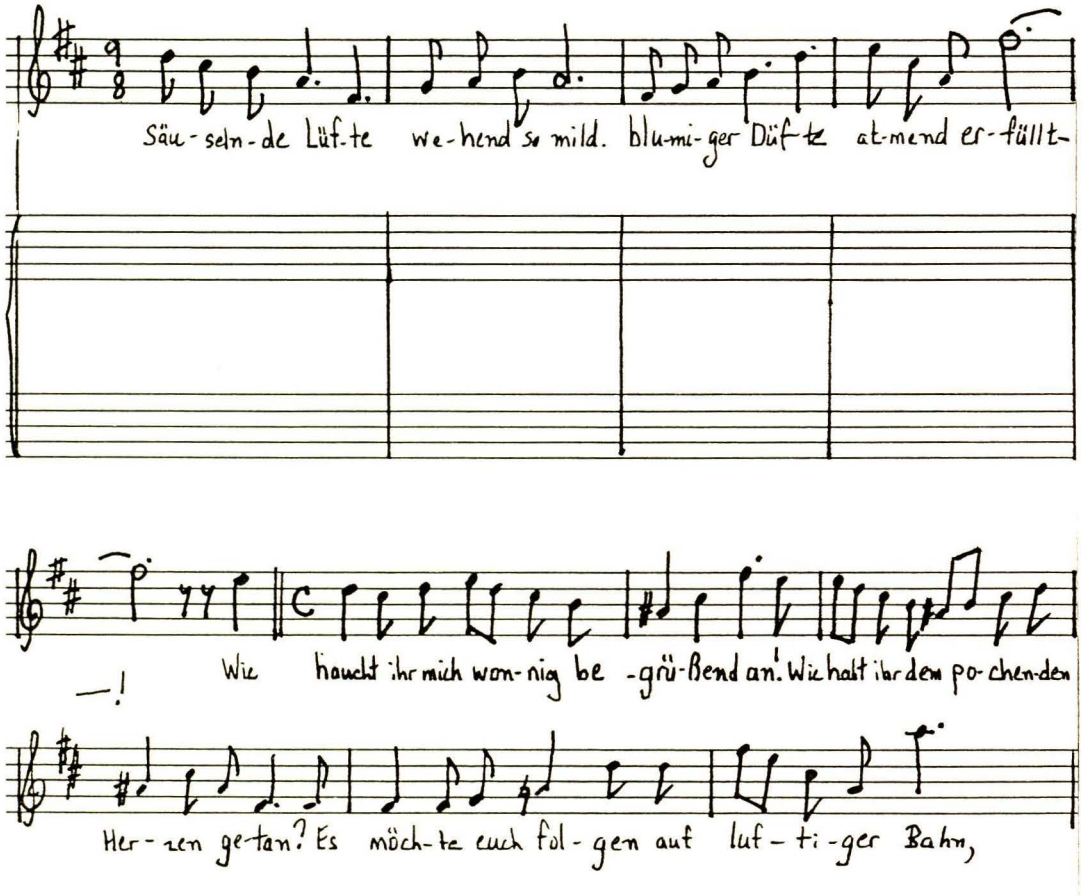
sections. In the third verse, there is a shift from predominant eighth- to quarter-note motion in the vocal line as the text describes the beloved sunken into dreams. The latter part of this stanza is set in B major, which is, as will be shown, an important tonal centre within Schubert's cycle.

In the sketch, "Liebesbotschaft" was originally followed by "Frühlingssehnsucht". The poems not only show some similarity in mood, as Dietrich Fischer-Dieskau points out, but are connected by images of silver brooklets, flowers, and greetings.[16] "Liebesbotschaft", for example, begins "Rauschendes Bächlein, so silbern und hell/ Eilst zur Geliebten so munter und schnell", while the second verse of "Frühlingssehnsucht", in an almost identical poetic meter, begins, "Bächlein, so munter rauschend zumal, Wollen hinunter silbern ins Tal". In both poems, nature is the conveyer of the promise of love; in "Liebesbotschaft", a stream nourishes the lover's garden and carries his messages of love to the beloved; in "Frühlingsehnsucht", he is roused to express passionate feelings of love by flower scented breezes and silvery brooklets.

"Frühlingssehnsucht" was originally quite different from the exuberant breathless music which we now know. The

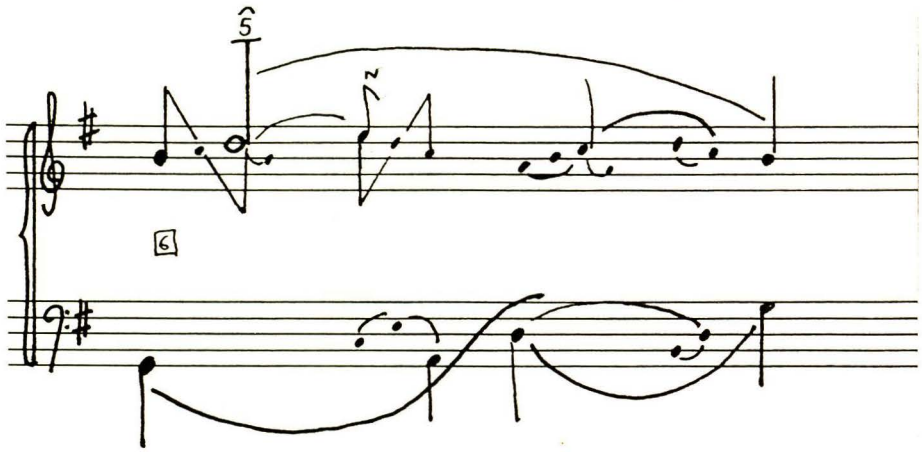
fragmentary sketch in D major, shown below, begins with gently flowing music in 9/8 time, reflecting the softer assonance of the first verse ("Säuselnde Lüfte, wehend so mild"), which then changes to a 4/4 meter as the text becomes more animated.

Example One



The music for Schubert's final version of "Frühlingssehnsucht" is more closely related to "Liebesbotschaft" than his first version. This similarity is evident if we compare the beginning of these two songs. In both, the dactylic vocal rhythm corresponds to the similarity in poetic meter; both settings begin with unfolding thirds in their initial vocal line, and show similar construction in the tonic-dominant, antecendent-consequent phrase structure. These relationships are shown in the following voice-leading sketch.17

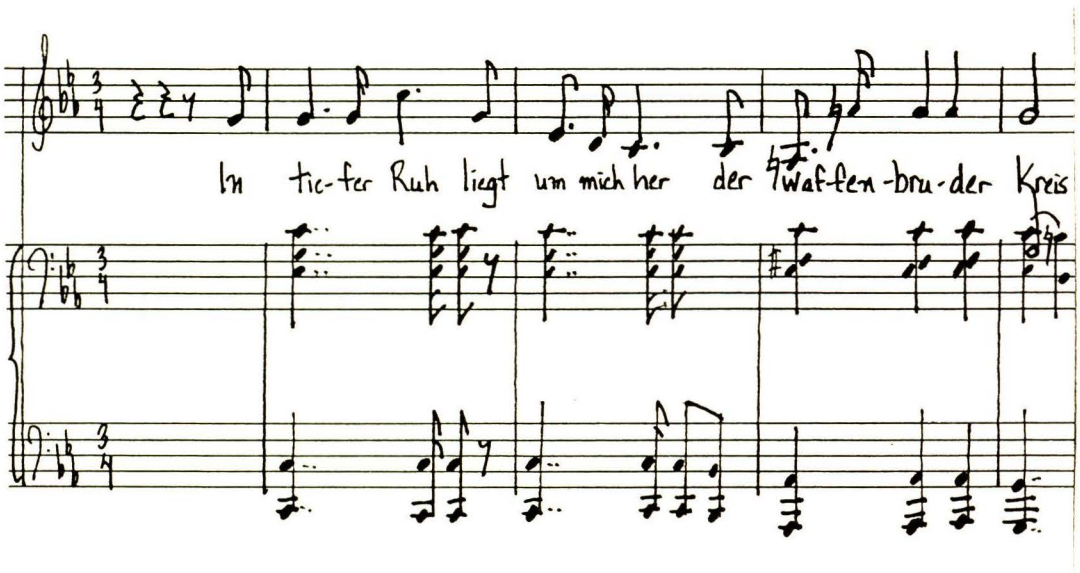
Example Two "Liebesbotschaft" mm.6-11



"Frühlingssehnsucht" mm.13-20

Schubert, at some point in the summer of 1828, decided to insert the more masculine poem "Kriegers Ahnung" between these two sunny poems. "Kriegers Ahnung", a soliloquy expressing the anxieties of a soldier separated from his beloved, is perhaps less appealing than some of the other poems. Yet in Schubert's day, such lyrics, arising out of the Napoleonic wars, were especially popular and were often an essential contribution to Wanderlieder cycles.[18] The settings of lyrics of this type were typically characterized by wide-ranging triadic melodies, something which is clearly evident in Schubert's setting.

Example Three "Kriegers Ahnung" mm.9-13

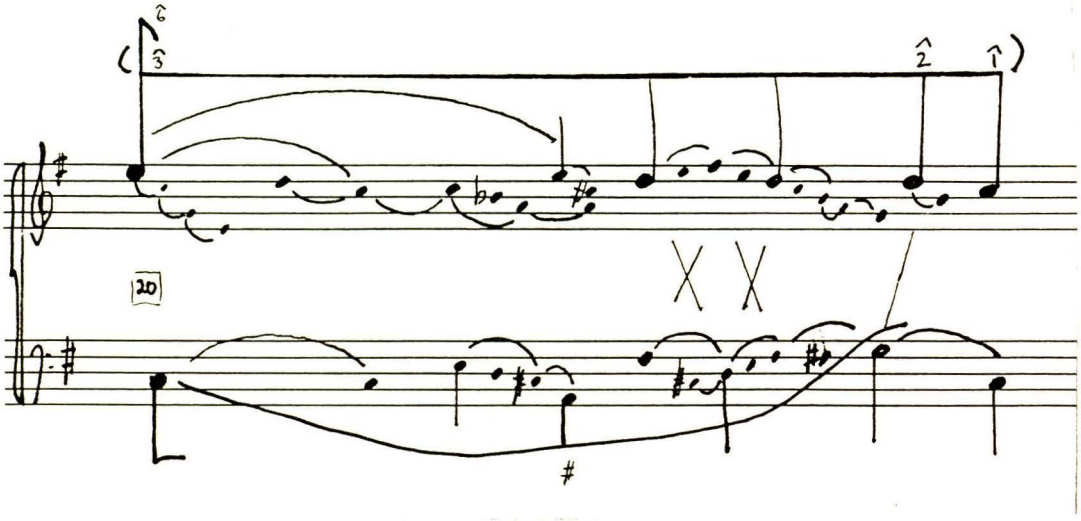


While the placement of "Kriegers Ahnung" between "Liebesbotschaft" and "Frühlingssehnsucht" somewhat obscures the poetic and musical connections between these two songs, "Kriegers Ahnung" is actually appropriate after "Liebesbotschaft" because of its poetic content. "Liebesbotschaft" and "Kriegers Ahnung" share similar sentiments: both centre around the emotions stirred up by absence of the beloved, and both involve the sending of the lover's greetings. In "Liebesbotschaft", the poet remembers his beloved wearing purple flowers (purpurner Glut) against her bosom. In "Kriegers Ahnung", the soldier recalls how he rested against the beloved's bosom in the glow of the fire (Herdes Glut). To be sure, the pain of separation is more intensely felt and expressed in "Kriegers Ahnung" than in "Liebesbotschaft"; in "Liebesbotschaft", the lovers' reunion is imminent, while in "Kriegers Ahnung" there is no hope for reunion.

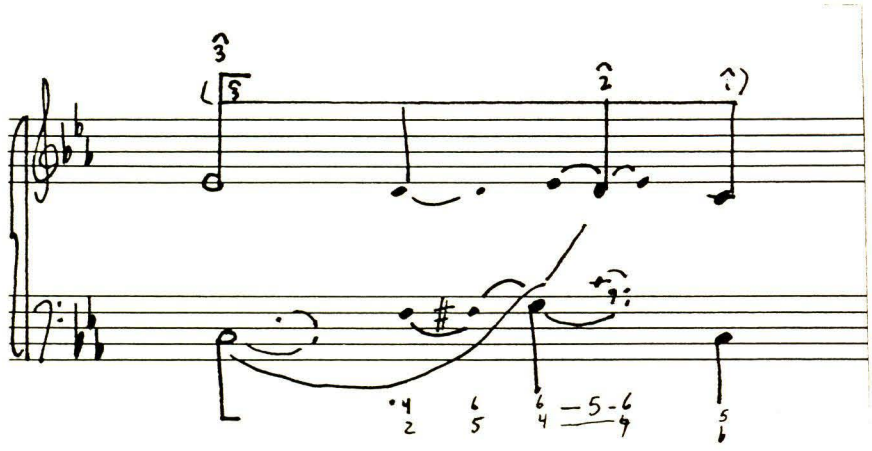
Musically, the settings are strongly contrasted. The expansive ballad-like form of "Kriegers Ahnung" contains striking juxtapositions of differing harmonic and melodic material. While "Kriegers Ahnung" is sectional in construction, its sections are unified on the middleground

level by the melodic progression Eb - D- (Db) - C, which appears over a continually changing harmonic background. The progression is initially stated in the piano introduction, at the end of the first section [m 25], and occurs at several points in the Ab major and F minor sections. A similar linear progression, although in the major mode, is present in the middle section of "Liebesbotschaft", providing a subtle link between the two songs at the middleground level. Some of these progressions are illustrated in the following example.

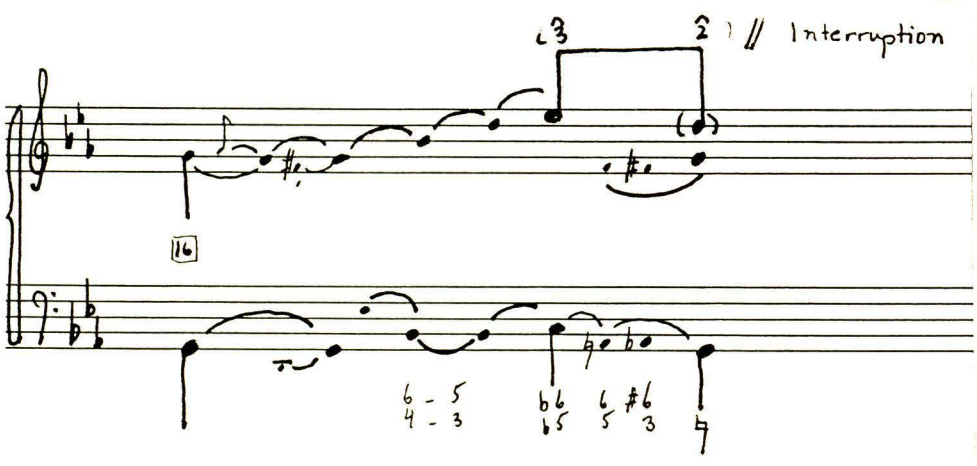
Example Four "Liebesbotschaft" mm.18-29



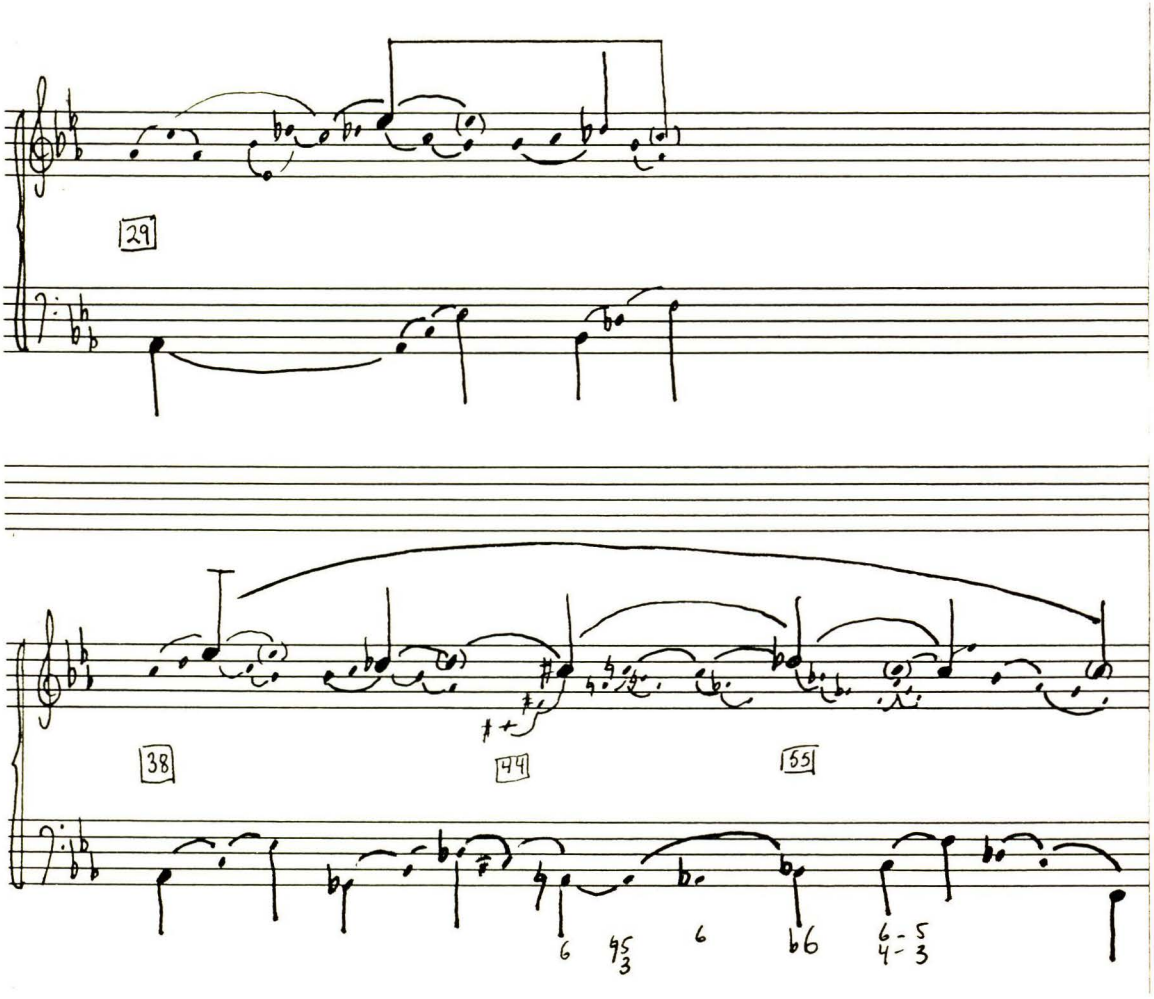
"Kriegers Ahnung" mm.1-9



"Kriegers Ahnung" mm.16-25



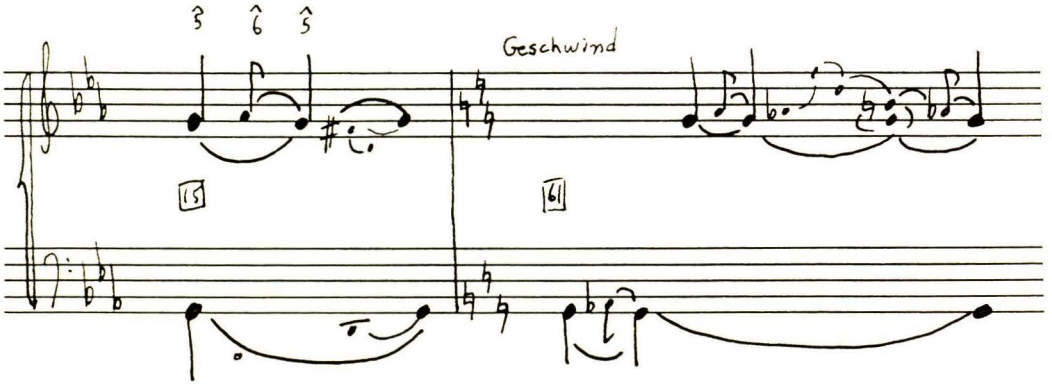
Kriegers Ahnung" mm.29-59



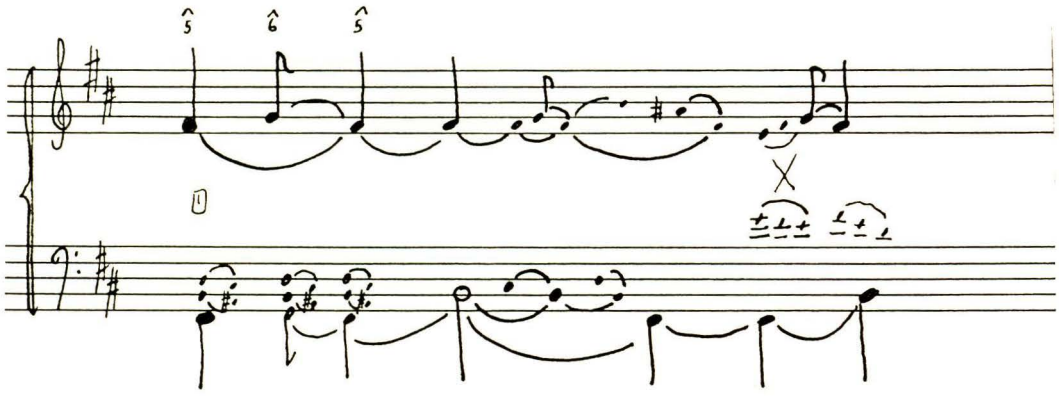
The most prominent foreground event in "Kriegers Ahnung" is the neighbour motive $\hat{5} - \hat{6} - \hat{5}$ (as G-Ab-G) which not only functions an an important melodic figure, but which determines several harmonic events during the course of the song. It can be seen, for example, in the move at the point

of interruption on the dominant G, into the Ab major section [m29], and later in the obsessive pursual of the bass motive G - Ab - G which dominates the "Geschwind" section. The melodic motive $\hat{5} - \hat{6} - \hat{5}$ also appears prominently in several of the the other Rellstab settings, particularily in "In der Ferne". Some of these relationships are shown in the following example.

Example Five "Kriegers Ahnung" mm.15-18, 63-66

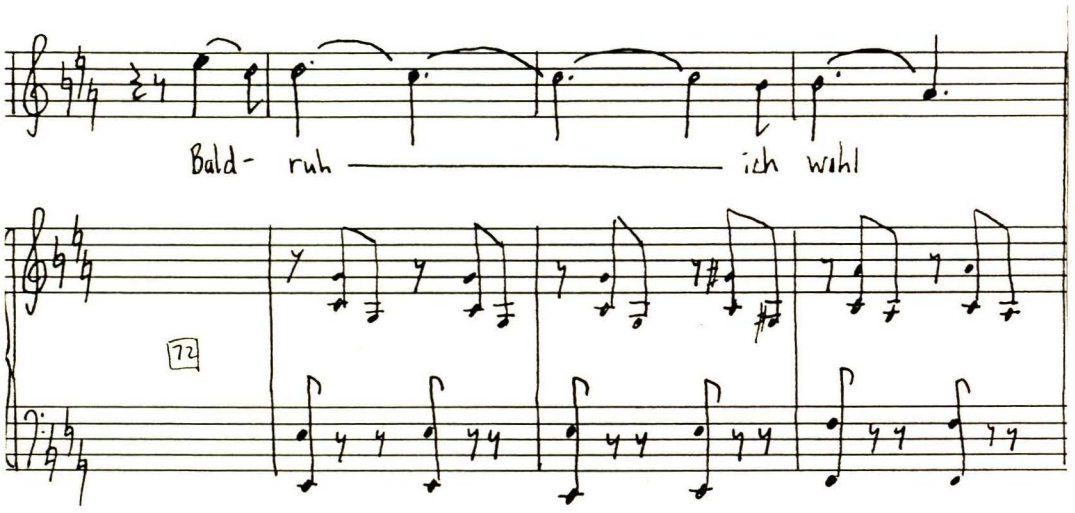


"In der Ferne" mm.1-14

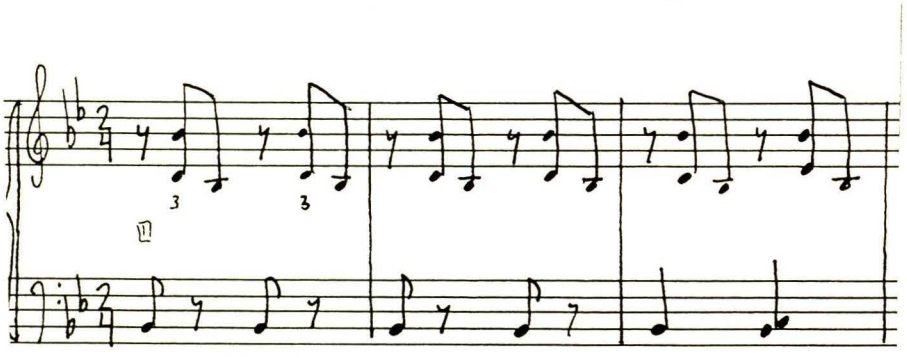


In the gentler verses of Rellstab's text ("Bald ruh ich wohl..."), set in tonic major, Schubert employs a rhythmic pattern which becomes the basis for the following setting, "Frühlingssehnsucht", thus acting as a direct connection between the two settings.19 The relationship between these two songs is shown below.

Example Six "Kriegers Ahnung" mm.72-76



"Frühlingssehnsucht" mm.1-3



"Kriegers Ahnung", then, is not as foreign to the cycle as might initially appear.

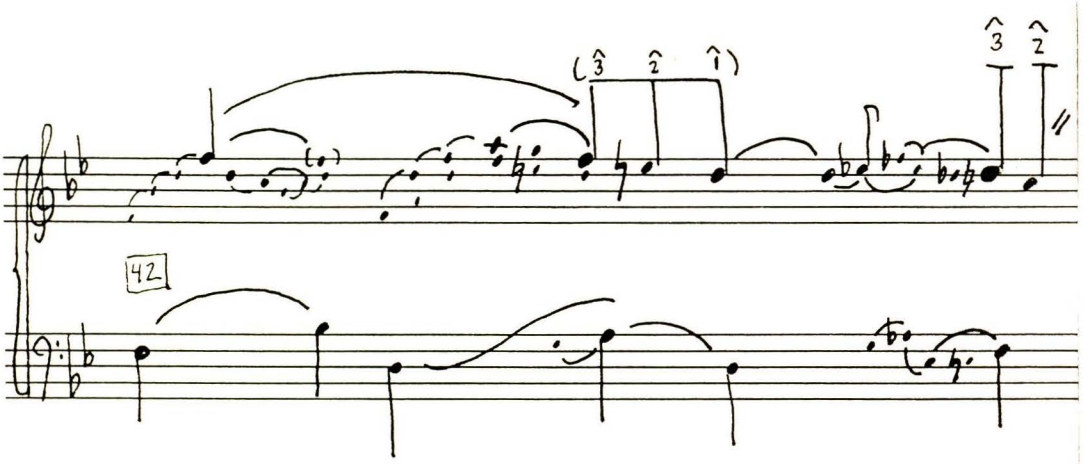
The fourth of the Rellstab settings, entitled "Ständchen", is one of Schubert's best known love songs.

"Ständchen" stands in the middle of Rellstab's cycle, representing the climax of the first half, a position shared by "Mein" in Die Schöne Müllerin. While "Mein" is an exuberant outpouring of of the Müller's joy at winning the Müllerin's love, Schubert's "Ständchen" is a sensuous serenade with mandolin-like accompaniment. Images of nature and longing ("rauschende Wipfeln", "Busens Sehnen", and "Silbertönen") reappear from the previous poems but in a more intensified manner. The lover's greetings are transformed into ardent implorations, and the last line (Komm, beglücke mich!) implies the imminent consummation of that longing. The whole mood of the poem feeds naturally out of the last two strophes of "Frühlingssehnsucht", which emphasises the more sensuous elements of nature and the poet's longing for the beloved:

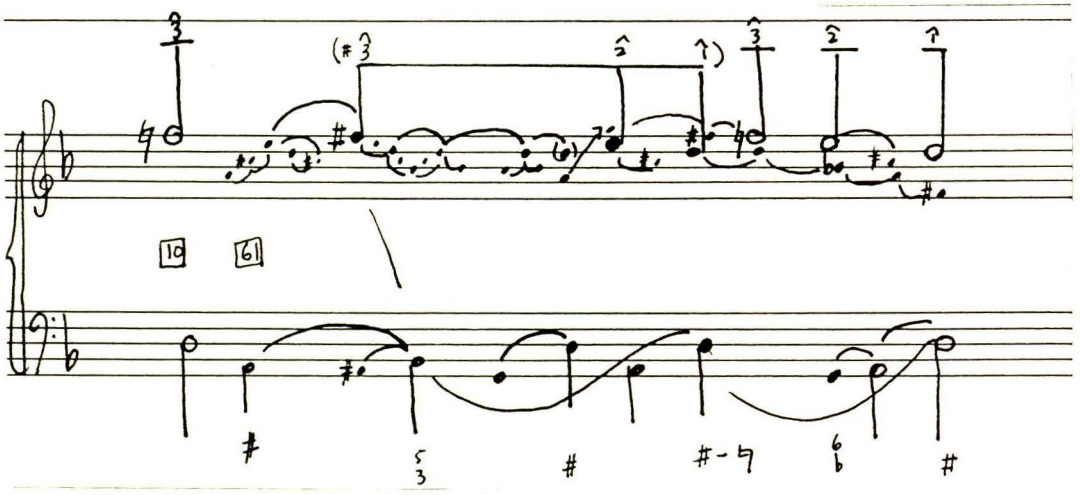
> All things press towards the bridal light
> Buds are swelling, blossoms burst forth,
> They have found what it is that they need....
> And you, and you?
>
> Restless longing, yearning heart,
> Shall it always be only tears, lament and pain?
> I too, know well the swelling urge,
> What can finally calm my ardent desire?
> You alone can unloose that springtide in my breast
> You, you alone.

The poetic connections between "Frühlingssehnsucht" and "Ständchen" are underlined by a musical connection in the two settings. The music of "Frühlingssehnsucht" turns towards D minor at the end of each verse, forming the linear progression F - E - D. In "Ständchen", which Schubert sets in D minor, this linear progression is presented in a more stable manner, forming the final descent in the song, F (F#) - E - D.

Example Seven "Frühlingssehnsucht" mm.46-57, 87-102



"Ständchen" mm.61-76



While the first four settings represent the optimistic position of the cycle, the next two settings, "Aufenthalt" and "In der Ferne", signal an abrupt change in the poet's fortunes caused by the loss of his beloved. In "In der Ferne" the poet painfully laments, "To her who has broken with anguish this faithful heart,/ Bear greetings from the fugitive who flees from the world", an ironic and poignant reference to the greetings borne to the beloved in the first half of the cycle. It is not only the theme of greetings which connects "In der Ferne" with the rest of the cycle, but also specific verbal references. For example, "Lüfte, ihr säuselnden" recalls "Säuselnde Lüfte" from "Frühlingssehnsucht", and "Sonnenstrahl, eilenden" reminds

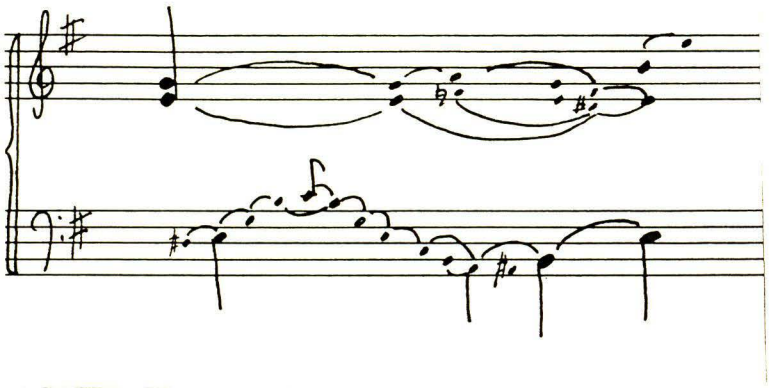
of the sunshine which brings the promise of joy in the same poem. Nature, however, is no longer as benevolent as in the earlier poems; the returning images are seen in poignant relief against their former appearances in happy contexts. As the poet flees from his misfortunes in "Aufenthalt", he no longer finds comfort in thoughts of the beloved; instead, towering cliffs are his sole companions. He no longer sheds tears of joy, but tears of profound sorrow. The longing for love voiced in "Ständchen" ("Liebesschmerz") is transformed to unchanging grief ("Schmerz") in "Aufenthalt".

The change of mood from "Ständchen" to "Aufenthalt" is somewhat abrupt but perhaps explainable. The text of "Aufenthalt" is so closely related to "Herbst", both by its autumnal mood and by specific phrases that one suspects that in Rellstab's connected series, "Herbst" directly followed "Ständchen". "Herbst" begins, "Rauschen die Wind/ So herbstlich und kalt," while "Aufenthalt" begins "Rauschender Strom, brausender Wald". "Herbst" also makes direct reference to poems earlier in the cycle with its "Blumigen Auen" (flowering meadows) and "sonniges Grun" (sunlit green) (cf. "Frühlingssehnsucht"). The verse beginning "Ihr Tage des Lenzes" directly recalls the springtide happiness described in the earlier poems. The poem also makes implicit

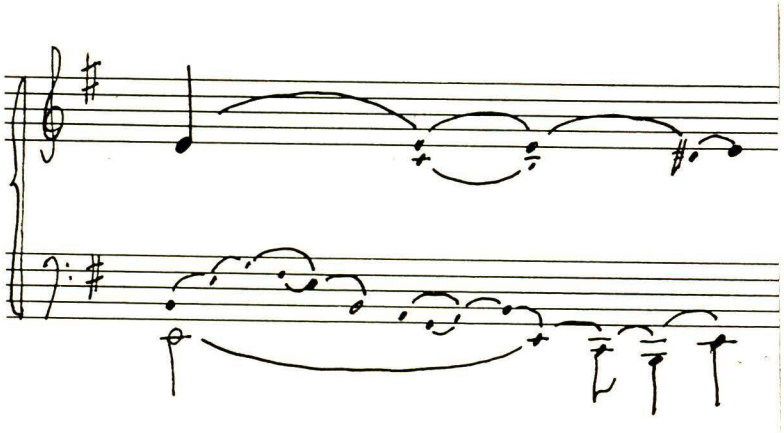
that the hope of life has now sunk away ("So sinket die Hoffnung des Lebens dahin"), a circumstance only implied in Schubert's Rellstab cycle by the position of "Aufenthalt".21 Furthermore, the image of the poet's sinking hopes is later emphasized in the sixth poem, "In der Ferne" ("Hoffnungslos sinkender"). It appears, then, that the text of "Herbst" could have fitted nicely between "Ständchen" and "Aufenthalt".

The settings of "Aufenthalt" and "Herbst" are strikingly similar. The introductions, shown below, are a case in point. Both songs are set in E minor, the melodies of both are based upon the tonic triad, and both employ dotted rhythmic figures and a tremolo-like accompaniment.22 Although "Herbst" is a very fine song, Schubert may have felt that the settings were too similar in mood to be included in the same cycle. Of course, the explanation for the omission of "Herbst" may simply be that Schubert composed it before the other Rellstab settings (perhaps around the time of "Auf dem Strom"), and because he had given it away as a gift, he did not feel that he should include it in the group.

Example Eight "Herbst" mm.1-4



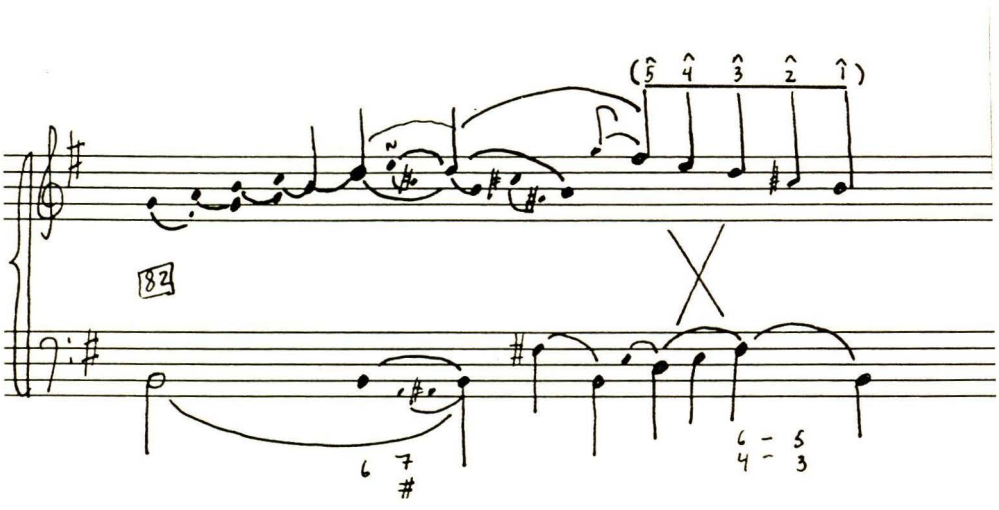
"Aufenthalt" mm.1-6



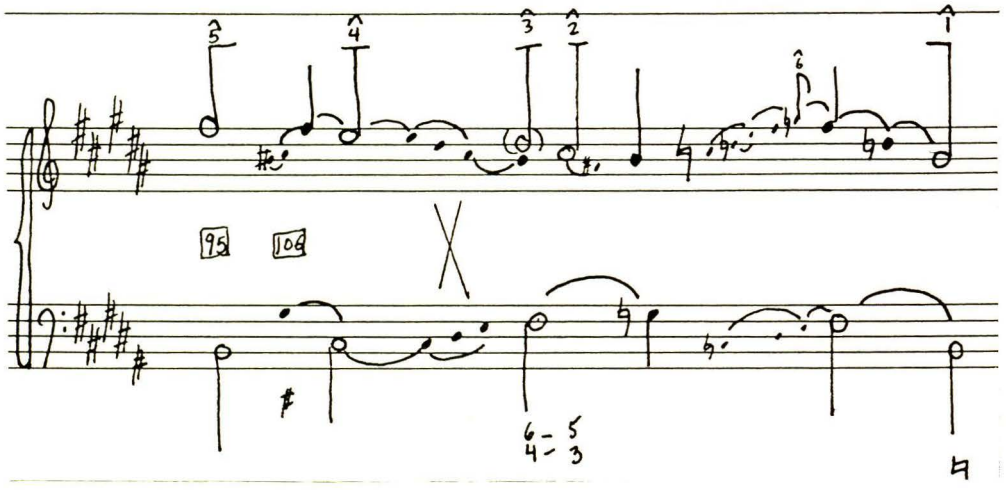
As the cycle stands, "Aufenthalt" exhibits a connection to the following setting "In der Ferne", similar to the kind of relationship found between "Frühlingssehnsucht" and "Ständchen". "Aufenthalt" contains no descent; the music simply revolves around the E minor

triad at the close. There is, however, in the two B minor sections, a very clear linear descent of F# - E - D - C# - B ($\hat{5} - \hat{4} - \hat{3} - \hat{2} - \hat{1}$). This descent closely allies "Aufenthalt" to the setting of "In der Ferne", which not only lies in B minor but whose upper voice is based on a melodic descent from F#. This relationship can be seen in the following examples:

Example Nine "Aufenthalt" mm.82-103



"In der Ferne" mm.106-117



With the sixth setting, "In der Ferne", we enter the world of Winterreise: the poet, now in exile, painfully feels his alienation from the world. Rellstab's poem is notable for its relentless employment of a six syllable line and the obsessive "enden" rhymes, which convey a benumbed or dissociative state of mind. This state is underscored in the musical setting by the static melodic lines and harmonies; the melody, weighed down by a ponderous bass line, seems unable to move away from F#, just as the poet is unable to escape his dark thoughts. In fact, the opening of "In der Ferne" is spiritually akin to the last of the Winterreise settings, whose sparse accompaniments, static lines, and

harmonic inactivity bring the dejected wanderer's spiritual journey to a hopeless close.

The figure of the alienated wanderer had special significance for Schubert, inspiring a strong emotional response. "In der Ferne" illustrates this response; it is certainly the most heartfelt of the Rellstab settings. Schubert set "In der Ferne" in the dark key of B minor, the key of the final song in Winterreise and of "Der Doppelgänger", the last of his Heine settings. The opening gesture with its ominous tolling chords, outlining a $\hat{5} - \hat{6} - \hat{5}$ neighbour figure, seems to reverberate throughout the song; it prepares the ear for the juxtaposition of unrelated harmonies, while the F#- G - F# neighbour motive appears throughout in both harmonic and melodic contexts. The B minor section contains the startling move from a B minor chord to a Bb major chord on the word "Hassenden" [m18], precipitating a descending chromatic bass representing the sinking hopes of the wanderer.23

In Rellstab's text, the softer vowels and bright images contained in the third verse ("Lüfte ihr säuselnden"), provide a contrast to the harder consonances and darker mood of the first line. Schubert capitalizes on this change of mood with the shift to the tonic major, an

animated accompaniment, and a markedly lyrical vocal line. The heightened tonal and textural contrasts between the B minor and B major sections strongly juxtapose the present reality of the poet's misfortunes with images from a world of happiness remembered, a technique used to poignant effect in "Der Lindenbaum", "Der Wegweiser", and "Frühlingstraum" in Winterreise. While the contrast between the two sections is strong, their structures actually run parallel to each other: they share the same tonic - dominant alternations (now in the major), and the same descending chromatic bass line. Furthermore, the vocal line in the major section is a more lyrical variant of the opening. A varied repeat of this section makes for a song of expansive proportions. In the final measures, there is one last emphatic reference to the B minor section and to the primary melodic tone, F#. The deflection at the last instant to the Neapolitan harmony, interestingly enough, is a harmonic movement which also appears in the final measures of "Der Doppelgänger".

If Schubert had broken off at the end of "In der Ferne", the Rellstab group, tracing a progression from hope to disillusionment, would have accomplished in six songs what is done in twenty in Die Schöne Müllerin. In formal design, the structure of the cycle thus far presents a kind

of miniature version of the design of Die Schöne Müllerin, first in celebrating the happiness inspired by love and its consummation, and then detailing a downturn in fortunes. As Rellstab reminds us, his cycle makes reference to happiness ("Liebesbotschaft", dreams in "Kriegers Ahnung" and "Frühlingssehnsucht"), to unity ("Ständchen"), and to separation and death ("Aufenthalt" and "In der Ferne"). Interestingly enough, the opening two keys of the Rellstab settings in Schubert's sketches (Bb major and G major) are the same as those used at the beginning of Die Schöne Müllerin. In both cycles, the shift toward the minor keys reflects the turn in the protagonist's fortunes.

The last setting of the group, entitled "Abschied", is very difficult to assess in the context of the entire set; with its jocular tone and almost completely diatonic harmony, it departs from the emotional intensity which had been building throughout the cycle. It is not certain if "Abschied" was the last poem in Rellstab's series -- the poem to which he referred as dealing with "death and hope on the other side of the grave" (see p.31). To be sure, there is a certain nostalgia to the parade of passing images in "Abschied": in each verse the poet takes his departure from the cheery town, from green nature, from his silvery stream,

from the friendly maidens, from the setting sun, from the window of his beloved, and finally from the stars as they dissapear behind clouds. It is a sunny farewell, one without bitterness. Yet one detects something faintly ominous about the disappearance of the stars, which the wanderer had earlier greeted as faithful companions. Neither Rellstab nor Schubert, however, dwells on this negative note; Schubert's use of the dark keys of Cb major and Ab minor is shortlived, soon giving way to the returning tonic of Eb major.

Images of departure, however, are more strongly presented in "Auf dem Strom", the Rellstab poem Schubert set as a tribute to Beethoven. In "Auf dem Strom", death is seen as a nautical journey, and hope for an eventual reconciliation on the other side of the grave is expressed in the last lines. Perhaps because Schubert had already set "Auf dem Strom" for another medium, he placed the less melancholy "Abschied" in its place. It is also possible that the form of the cycle was intended to come full circle -- to end where it began, so to speak. Happiness is felt despite the pain of loss expressed in "In der Ferne". It is somewhat ironic that the effect of "Abschied", immediately following the dark and intense setting of "In der Ferne", is so much like that of "Die Taubenpost", which was appended to the

last Heine setting (also in B minor), by the publisher after Schubert's death.

It might be profitable at this point to summarize the main tenets of this chapter and to draw some conclusions regarding Schubert's approach to the setting of the Rellstab poems as a group. It is clear that Rellstab's cover letter was indeed addressed to Beethoven, for his references to the content and form of the cycle are relevant to the poems Schubert set or sketched. Rellstab's "connected series" not only involves the reappearance of specific images from poem to poem, but the order of the poems creates a progression of moods which form an expressive crescendo across the cycle. This expressive crescendo also sketches a story of a young man's separation from his beloved, the coming together of the lovers, and, ultimately, the loss of love and the coming to terms with that loss.

From the little direct evidence that survives, it can be concluded that the final form of the Rellstab settings was not something that Schubert achieved quickly. Schubert had the poems in his possession from the summer of 1827 onward, yet he did not begin working on the first setting until the following March, when "Auf dem Strom" was first performed and published independently as a tribute to

Beethoven. Schubert was clearly concerned both with the ordering and structure of the cycle; he not only rejected "Lebensmut" and "Herbst", but he altered his initial conceptions about the order and keys of "Kriegers Ahnung" and "Frühlingssehnsucht".

Musically speaking, the Rellstab settings are not characterized by a single style; the accompaniments and formal structures are all different and are dependent on the design, rhythm, and expressive potential of each of the poems. Gottfried Fink, the only contemporary of Schubert's to review the Rellstab settings, was the first to comment on this text-music relationship. He writes:

> As little as he diverges even here from certain melodic turns, runs and delaying ornamentations which have become almost standard for him, as well as from difficult to perform, consistent tone-painting accompaniments and jabbing modulations; nevertheless, all these peculiarities are here much more a result of the nature of the situation, more appropriate to the emotion... [which we follow] with more profound interest than we follow the lonely wanderer on his winter journey [Winterreise].[24]

The general stylistic features which characterize the Rellstab settings can be seen in the propensity towards expansiveness, towards a marked lyricism, and towards certain harmonic progressions. Common harmonic devices

include not only the juxtaposition of unrelated harmonies, but a tendency towards the flat six and the Neapolitan sonorities, especially at points of great emotional impact.

While the unity in the Rellstab cycle is primarily poetic, coherence is, to a lesser extent, also provided by means of subtle musical connections at both the foreground and middleground levels. According to views prevalent in the 1820s, musical connections between songs were felt to be most successful when they were used sparingly. In the Rellstab settings, motivic unity is provided on one level by the emphasis on the $\hat{5} - \hat{6} - \hat{5}$ neighbour motive in several songs. There are also tonal relationships to be found between the songs: in each setting, the secondary key area of one song is almost invariably present in the following song, reinforcing the sense of the poetic progression. The tonal centre of B is also an important tonal focus in the Rellstab settings, appearing in ever intensified contexts. It represents the message of impending reunion in "Liebesbotschaft". It makes a brief appearance in "Ständchen", with the text, "bebend harr' ich dir entgegen" ("trembling, I wait for you"). It underlies two of the five sections of "Aufenthalt", representing the poet's tears of grief. It is the only tonal centre in "In der Ferne". In

"Abschied", it is reserved for the final verse (as Cb major) in which the mood darkens and the poet takes his last farewell. Thus, the key of B provides an important thread of tonal continuity within the cycle.

While motivic and tonal unity are foreground events and are readily apparent, unity on the middleground level is not as easily perceived by the ear. Connections between the songs at this level nevertheless provide a deeper level of structural coherence. In the Rellstab settings, unity of this type is provided through the existence of similar linear progressions between songs. "Liebesbotschaft" and "Kriegers Ahnung" share a third-progression. "Frühlingssehnsucht" and "Ständchen" share a fifth- progression in D minor. "Aufenthalt" and "In der Ferne" share a fifth-progression in B minor.

Although certain similarities between the Rellstab group and Schubert's earlier cycles have been noted, the unity perceptible in Schubert's Rellstab settings is in general quite unlike that in Winterreise and Die Schöne Müllerin. In the latter works, unity emerges primarily from the narrative structure and from the general similarity of style. These cycles, it will be remembered, were received as being unusual in their time, both in their length and in

their degree of stylistic unity. The poetic cycles for these two works were among the best of the day, exceptional for the high degree of poetic coherence. Rellstab's connected series has a unity which is dependent not on a narrative design, but on the interlocking of images from poem to poem and in the formal design of an emotional crescendo, a heightening of the expressive elements in the text. Schubert's Rellstab group is, in all respects, representative of the types of cycles which proliferated during the second decade of the 1800s. To state that "there is nothing in the poetry or the music which suggests that they belong to a larger vocal unit"[25] is simply not tenable.

NOTES

[1] Wendell Buckley, "The Solo Song Cycle: An Annotated Bibliography of Selected Publications, Surveys, and Editions, with an Historical Survey," Ph.D. Diss., State University of Iowa, 1965, p.49.

[2] Rellstab's more notable contributions include the text for Mendelssohn's cantata Festmusik zum Fest der Naturforscher[1844] and the translation of Scribe's libretto for Meyerbeer's opera Der Prophet [1850].

[3] Quoted in Rufus Hallmark, "Schubert's 'Auf dem Strom,'" in Schubert Studies: Problems of Style and Chronology, ed. Eva Badura-Skoda and Paul Branscombe (Cambridge: Cambridge University Press, 1982), p.43.

[4] Richard Kramer, "Schubert's Heine,"19th Century Music VIII/3 (Spring 1985): 220-221.

[5] Hallmark, pp.43-44.

[6] For a review of the documents and evidence on this subject, see Maynard Solomon, "Schubert and Beethoven,"19th Century Music III/2 (Nov.1979): 114-125.

[7] For further details see Hallmark, pp.40 ff. Hallmark argues, as well, that the song is stylistically related to Beethoven's An die ferne Geliebte.

[8] John Reed, Schubert: the Final Years (London: J.M. Dent, 1972), p.223.

[9] See Walter Dürr, preface to the Neue Schubert Ausgabe, volume 14A (Kassel: Barenreiter-Verlag, 1988), p.xxiii.

[10] Robert Winter, "Paper Studies and the future of Schubert Research," in Schubert Studies: Problems of Style and Chrononlogy, pp.209-275.

Schwanengesang dated August 1828	type VII d	July-October 1828	
"Taubenpost" dated October 1828	type VII d	-except the ending	
"Auf dem Strom" first performed March 1828	type VII b	October1827-April 1828	
Sketches	type VII d		
or	type VII c	March-June 1828	

[11] Richard Kramer, "Schubert's Heine," 19th Century Music VIII/3 (1985): 221

[12] Hallmark, p.44.

[13] Kreissle von Hellborn, The Life of Franz Schubert, trans. A.D. Coleridge, Volume II (London: Longmans, Green & Co., 1869), p.134.

[14] Barbara Turchin, "Schumann's Song Cycles: The Cycle within the Song," 19th Century Music VIII/3 (Spring 1985): 232.

[15] The Rellstab texts and translations can be found in the appendix.

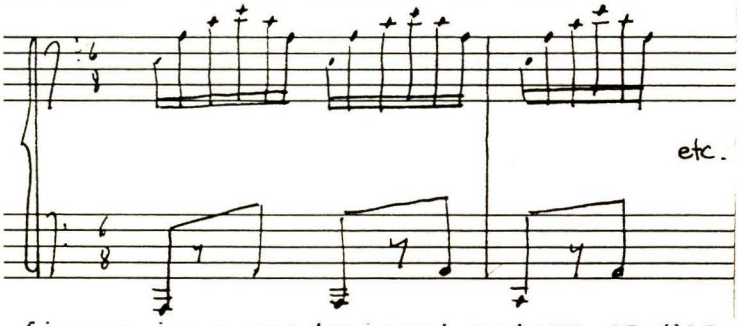
[16] Dietrich Fischer-Dieskau, Schubert: A Biographical Study of His Songs, trans. K.S. Whitton (London: Cassel & Co. Ltd., 1971), p.278. "The mood and the use of the left-hand in the piano suggest a close relationship to 'Liebesbotschaft'."

[17] Throughout this study, many of the musical examples use a Schenkerian system of notation. For the benefit of those readers not familiar with this reductive analytic system, voice-leading sketches serve to illustrate linear connections over a number of measures. The stemmed notes have the greatest structural weight and imply a prolongation of that particular tone. Of lesser structural importance are the non-stemmed notes which are heard as subordinate to them.

[18] Luise Eitel Peake, "Kreutzer's Wanderlieder: the other Winterreise," Musical Quarterly 65/1 (January 1979): 86-88.

[19] Schubert altered Rellstab's text in "Kriegers Ahnung". In the first line of the second verse he changed "Suss geruht" to "Suss getraumt". Since there is no metrical difference between the two texts, one wonders if Schubert altered Rellstab's text to strengthen the connection between the first two poems.

[20] The 6/8 rhythmic figure which runs through two sections of the setting, perhaps not coincidentally, is srikingly similar to the rhythmic figure representing the brook in "Am Feierabend" from Die Schöne Müllerin, a song which is not only, like "Kriegers Ahnung", about the hour of rest, but whose sectional form is similar to that of "Kriegers Ahnung".



This rhythmic figure is a predominant motive in Die Schöne Mullerin representing the brook, especially in the second song, which begins "Ich hort' ein Bachlein rauschen,/ wohl aus dem Felsenquell". Although the text of "Kriegers Ahnung" contains no reference to the brook, it may have been Schubert's intention to suggest it here since it is a prominent motive throughout Rellstab's group.

[21] The form of "Aufenthalt" is very interesting:

a b c b a

e- b- G+ b- e-

The middle section, in G major again emphasises $\hat{5} - \hat{6} - \hat{5}$. G major is a key Schubert often uses for the setting of natural imagery.

[22] "Herbst" can be found in Volume 14A of the Neue Schubert Ausgabe, pp.93-95. The setting which is twenty-six measures long and contains some striking modulations; the whole setting is in fact one long delayed cadence with constant deflections away from the dominant and denying the appearance of the tonic.

[23] If we find this movement startling, the original reviewer of the cycle, Gottfried Wilhelm Fink, had this to say about it:

Fast zuwider ist es uns, hier folgenden Ohren zerreissenden Fortschritt nicht unerwähnt lassen zu dürfen:
Könnten solche Unziemlichkeiten, solche trotzig hingestellte Harmonieen-Zerrbilder allem Verstande zum Hohn ihre Kecken Schwindler finden, die sie geduldigen Anstaunern alles Unerhorten für Originalitäts -- Ueberschuss einschwarzten wollten: so würden wir, im Fall das Grossartige gelänge, bald in den glückseligsten aller Zustände, in den Zustand der Anarchie, wie in den Tagen des Interregnums, versetzt werden. O wie herrlich, wenn Jeder thun dürfte, was ihm in Rausche beliebte, und sein Gewaltsschlag wäre noch sein Ruhm! Hätte Schubert langer gelebt, von diesem Paroxismus hätte er sich selbst geheilt.

[It is almost objectionable for us not to be able to leave unmentioned here the following ear-rending progression:

If such indecency, such proudly presented harmonic caricatures, to the mockery of all reason, find their bold swindlers who would wish to laud them before the patient admirers of everything unheard-of as excess of originality, then we would -- if this amazing feat were to succeed -- soon be transported to the happiest of all states: anarchy, as in the days of the Interregnum. Oh how glorious it would be if everyone dared do in his intoxication as he wished, and his boldness would even be his fame. Had Schubert lived longer, he would have cured himself from this paroxysm.]

Gottfried Wilhelm Fink, [no title] (Leipzig) Allgemeine Musikalische Zeitung, October, 1829, pp.660-61.

[24] Ibid., p.660.

[So wenig er auch hier gewisse, ihm fast stehend gewordene Melodieen - Wendungen, Gänge und vorhaltende Ausschmückungen, ferner: schwer vorzutragende, in malenden Figuren durchgehaltene Begleitungen und stechende Modulationen aufgibt: so sind doch hier alle diese Eigenheiten meistentheils aus der Nature der Sache weit mehr hervor gegangen, der Empfindung angemessener, so dass wir den Schwan auf den Wogen des Avernus, unter dem Schatten der Hangeweide ruhend, mit innigerm Antheile rudern sehen, als wir die winterliche Reise mit dem verlassenen Wanderer vollbringen.]

[25] Buckley, p.49.

CHAPTER THREE

SCHUBERT AND HEINE

In a letter dated October 1828, only weeks before his death, Schubert offered a group of Heine Lieder, along with his last three piano sonatas, to the Leipzig publisher Heinrich Probst:

> I beg to inquire when the Trio is to appear at last. Can it be that you do not know the opus number yet? It is Opus 100. I await its appearance with longing. I have composed among other things, three sonatas for pianoforte solo, which I should like to dedicate to Hummel. Moreover, I have set several songs of Heine of Hamburg, which pleased extraordinarily here....1

Schubert, eager to secure a reputation abroad, had been in contact with Probst since August 1826 and was anxiously awaiting the publication of his E flat trio, opus 100. The letter is interesting not only because of its obsequious, almost desperate tone, but because it contains a reference to a performance of the Heine Lieder, and because it reveals Schubert offering only the Heine songs from his manuscript and not the Rellstab settings. Schubert, who was in financial difficulties at this time, may have felt that

Probst would be more amenable to an offer of six songs than to an offer of thirteen. Moreover, Heine had already established a considerable reputation for himself in Germany with the publication of his Gedichte (1824), the Reisebilder (1826), and the Buch der Lieder (1827), while Rellstab had not yet become widely known as a lyric poet. The offer, therefore, of only the Heine half of the manuscript may have been -- as Otto Deutsch has pointed out -- "an act of sacrifice".2

Schubert's six Heine Lieder -- "Der Atlas", "Ihr Bild", "Das Fischermädchen", "Die Stadt", "Am Meer", and "Der Doppelgänger" -- are widely acknowledged today as among the finest achievements in the genre. In these settings, Schubert's musical response to Heine's poetry resulted in the creation of a style which in a sense reaches beyond anything he had previously composed. This musical style not only involves a bold and innovative use of harmonic and melodic devises to capture vividly the psychological mood suggested in Heine's poems, but also involves the forging of harmonic and motivic relationships between the songs which contribute to the sense of coherence in the group.

Although Schubert did not live long enough to see the Heine songs through to publication, the order of the

songs set down in the manuscript would seem to represent his final intentions. Schubert's ordering, which differs from that found in Heine's Buch der Lieder, however, has recently been challenged in two articles, the first, by Harry Goldschmidt, entitled "Welches war die ursprüngliche Reihenfolge in Schuberts Heine-Liedern?"[3] and a second, more recent article by Richard Kramer, entitled "Schubert's Heine".[4] In Kramer's opinion, the order laid down in the manuscript does not represent Schubert's compositional intentions. Schubert, aware that he had "violated Heine's text in a profound way"[5], "covered up" this fact by changing the order in his final copy. Kramer, citing Goldschmidt, argues that if the songs in the manuscript are rearranged in Heine's order, "then a sense of poetic narrative speaks through, and a sense of musical narrative speaks through".[6]

While Kramer's article raises many tantalizing questions, arguments equally as persuasive as his can be advanced for the respecting of Schubert's order in the manuscript. One must consider first of all the nature of the manuscript which, as has been previously noted, is a fair copy, representing a very late, if not the final stage of the compositional process. The changes and emendations contained within it all affect small details only. A

parallel example is to be found in the manuscript of Winterreise which is in two parts: the first half is a working copy, heavily corrected and revised, while the second half clearly represents a later stage of composition, being a neatly written out copy made from drafts in preparation for publication.7

While the physical evidence supplied by the manuscript would seem to argue in favour of respecting Schubert's order, other evidence needs to be considered. The question of the ordering in the manuscript is most significant if the cyclical unity of the Heine settings is to be investigated. While it has been well known for some time that there is evidence in the form of motivic and harmonic correspondences between the songs which might point to an interpretaion of the songs as a cycle, this motivic evidence has not yet been considered in relationship to Schubert's ordering in the manuscript. Kramer, for example, addresses tonal and motivic relationships as they relate to Heine's ordering of the poems. Another generally neglected source of evidence which might be examined is the relationship between Schubert's selection of poems from the larger structure of Heine's Buch der Lieder.

To this end, the six Heine settings will be studied in this chapter from several points of view. First, the organization and poetic make-up of the Heine group will be examined in relationship to Heine's Buch der Lieder. Second, the settings will be analyzed in some detail in order to reveal the unique stylistic features of these extraordinary songs. The features of this style will be examined particularly for what they can reveal about Schubert's interpretation of Heine's poetry. At the same time, the poetic and stylistic features uncovered by such an analysis will imply that the Heine songs should be heard not as a collection of individual Lieder, but as a musically and poetically integrated cycle of songs which is most convincing when performed according to Schubert's ordering. Finally, some conclusions will be drawn regarding the relationship between the structure of the Heine group, Schubert's two published cycles, and the compositional practices in contemporary song cycles.

The six poems which Schubert set are taken from the third section, entitled "Die Heimkehr", of Heine's lyric cycle, Buch der Lieder. The cycle, first published as a whole in 1827, consists of 236 poems, many of which had previously appeared in other publications. The Buch der

Lieder, representing only a small and early part of Heine's considerable output, went through 13 editions during the poet's lifetime and was second only to the Bible in sales throughout the 19th century. To nineteenth-century composers, the Buch der Lieder provided an unending source of love lyrics: the number of settings has been estimated to be more than 2750.[8] Perhaps the best known settings from Heine's Buch der Lieder in the 19th century are those of Schumann's song cycle Dichterliebe, which is based on the second section, the "Lyrisches Intermezzo". Some of the songs have indeed become so familiar that it is often difficult to separate the lyrics from the music.

The Buch der Lieder, which Heine described as the "beginning and end of his lyric youth"[9], is a complex cycle divided into four sub-cycles arranged roughly in chronological order of their composition: "Junge Leiden", "Lyrisches Intermezzo", "Die Heimkehr", and "Die Nordsee". The cycle presents the ubiquitous theme of unrequited love, but the attitude assumed by the poet towards that love is progressive. In each sub-cycle the poet displays a new level of spiritual development as he struggles to overcome an "emotional prostration"[10] before the love he cannot escape until finally, in "Die Nordsee", he finds the strength to

distance himself from that love. The concentration on such a singular theme does not result in monotony; the subject is so skillfully revealed in such a myriad of guises that it has been called "the greatest set of variations in German verse."11

It is not difficult to see what attracted Schubert and other 19th century composers to Heine's lyrics. The words themselves make music with their "softly undulating rhythms and their tuneful alliteration of light and dark vowel sounds"[12] -- the so called "Singen und Klingen" of Heine's verses. Most of the verses are characterized by an epigrammatic conciseness and vivid imagery. Heine's preference for strophic verse forms and for simple rhyme schemes modelled on folk song patterns provided few rhythmic obstacles for musical setting.

One of the most striking and well-known features of Heine's poetry is the ambivalent or double-edged nature of so many of the poems; they are intended to be read on more than one level. The reader may be hypnotically lulled by the cadence of simple folk metres and conventional language only to realize when the illusion is destroyed with an ironic twist or a mocking turn, a change of diction or tone, that he or she has not been dealing with the simple sentiments

belonging to the world of folk song but rather -- as Heine himself explained -- "those of "conventional society".13 Through the laments of the wounded and often bitter lover, Heine's cryptic and satirical comments on contemporary sensibilities are contemptuously voiced:

> Sie sassen und tranken am Theetisch,
> Und sprachen von Liebe viel.
> Die Herren die waren ästhetisch
> Die Damen von zarten Gefuhl.
>
> Die Liebe muss sein platonisch,
> Der dürre Hofrath sprach.
> Die Hofräthin lächelt ironisch,
> Und dennoch seufzet sie: Ach!
>
> Der Domherr öffnet den Mund weit:
> Die Liebe sey nicht zu roh,
> Sie schadet sonst der Gesundheit.
> Das Fräulein lispelt: wie so?
>
> Die Gräfin spricht wehmuthig:
> Die Liebe ist eine Passion!
> Und präsentiret gutig
> Die Tasse dem Herrn Baron.
>
> Am Tische war noch ein Plätzchen
> Mein Liebchen, da hast du gefehlt.
> Du hattest so hübsch, mein Schätzchen,
> Von deiner Liebe erzählt.14

The Buch der Lieder is permeated to a high degree by word-play, ironic endings, mordant satire, theatrical gestures, and histrionic posturing. Heine intended that his poems should not be read individually but in sequence so

that the tone of individual poems is constantly related to and modified by the tone of surrounding lyrics. Often simple love lyrics appear side by side with highly sarcastic or ironic poems which cause the former poem to be re-read in a new light. Many of the poems are also subtly linked though the recurrence of similar words and images which may appear heartfelt in one poem but are ironically presented in another. Sometimes, poems in a serious or exalted tone appear juxtaposed with the trite and ridiculous as in the proximity of "Du bist wie eine Blume" to "Der König Wiswamitra", who is in love with his cow. Since the meaning of a poem depends upon its context, the effect of the cycle as a whole lies not in the individual poem but in the manner in which the poems are grouped to play off one another.

Like many lyric cycles of the period, the Buch der Lieder is an arranged cycle of poems which were mostly previously composed. It is, however, more skillfully and artfully put together than was usual at the time. Heine, who called himself "a master of arrangement",[15] criticized those poets who, in his opinion, did not show the necessary care and attention to overall artisitic unity in their cycles. Most of the new poems in the Buch der Lieder were written with the sole intention of binding sections or groups

together as seamlessly as possible. So carefully unified is the collection that in some instances it is difficult, without knowledge of their origins, to determine where one group of poems ends and another begins.

Within each sub-cycle Heine employs specific methods--some more successfully than others--to enhance the impression of unity. The "Junge Leiden", for example, consistently exploits a dream motive, while several sections present a clear sequence of events. The "Lyrisches Intermezzo", undoubtely the most poignant and convincing section of the Buch der Lieder, unfolds in a clear progression of moods culminating in thoughts of death. This sub-cycle is also linked though a network of recurring images, and contains parallel poems deliberately placed at key points. "Die Heimkehr", on the other hand is in its formal and emotional construction, arguably the weakest section of the Buch der Lieder. The arrangement of poems in "Die Heimkehr" feels forced in comparison to the artfully constructed "Lyrisches Intermezzo". This weakness is revealed in the disparate thematic strands as well as in a confused and uneven sense of emotional progression. While there are several clear groupings of poems that stand out within "Die Heimkehr", any sense of real development is

disrupted by the appearance between these groups of other poems of a totally unrelated nature. The groups themselves can best be said to relate to each other as a loose series of events presented in small groups of poems in which the poet assumes a variety of attitudes towards his beloved. Despite the flaws in the construction of "Die Heimkehr", there is a general consistency of style seen not only in the use of similar strophic and rhyme patterns but also in the frequent deliberate breaking of the mood through a sarcastic attitude. The latter device is used at this point in the Buch der Lieder to create a distance between the poetic persona and his now scorned beloved.

"Die Heimkehr" opens with a group of six introductory poems which set up the emotional tone of the group, while also presenting several motives that will become significant in later groups.[16] This "introduction" is followed by a group of gentler and less sarcastic poems centered around the image of the sea. In these, the beloved is presented as a kind of "Lorelei" figure who, unaware of her powers, unfeelingly lures the sincere but naive poet to fall in love with her. From this section, Schubert set two poems, no.8 ("Das Fischermädchen") and no.14 ("Am Meer").

The next eleven poems of "Die Heimkehr" form the very heart of the collection, and constitute one of the clearest groupings in the whole of the sub-cycle. These poems are often called the Hamburg poems because they appear to be closely related to events in Heine's life. In 1823, Heine returned home to Hamburg where he had been humiliated in a painful love affair in 1819. Heine's original conception for the group, written in 1824, included only four poems: no.16 ("Am fernen Horizonte"), no.17 ("Sey mir gegrüsst"), no.18 ("So wandl'ich wieder den alten Weg"), and no.20 ("Still ist die Nacht"). These four poems present a clear continuity of events: the poet approaches the town, which is shrouded in fog, greets the city and walks familiar lanes, yet cannot bring himself to enter the house where his beloved once dwelt. In the dramatic climax to this group, the poet stands before the familiar house and painfully confronts his past failure in the form of a phantom double.

The four poems are unified, not only through the narration, but also through a stylistic similarity, manifested in their extreme concision and in the elegiac tone of their expression of lost love. Each of the four poems also contains a shift from the narrative mode to the personal mode towards the end, causing an unexpected shift

of perspective which gives new meaning to the rest of the poem. In this group, from which Schubert set no.16 ("Die Stadt"), and no.20 ("Der Doppelgänger"), the theme is as much a psychological journey into the self -- a confrontation between reality and delusion -- as an actual narration of events.

Two of the other eleven poems were included as part of this group in the separate 1826 publication of Die Heimkehr: the highly sarcastic no.19 ("Ich trat in jene Hallen"), and no.26 ("Mir träumte: traurig schaute der Mond"), where in a dream the poet is once again at his beloved's house and sees her pale face staring out the window. This image closely ties this poem to the pale-faced phantom in "Der Doppelgänger". In the Buch der Lieder of 1827, "Die Heimkehr" included six additional poems. Of these poems, no.23 ("Ich stand in dunkeln Träumen"), which Schubert set as "Ihr Bild", is closest in mood and technique to the Hamburg poems. The connection of the other poems -- no.21 ("Wie kannst du ruhig schlafen") and no.22 ("Die Jungfrau schläft in der Kammer") -- to the rest of the group is somewhat tenuous. Here, the poet distances himself from his pain, assuming a proud stance and fantasizing that death will give him the power to reclaim his beloved. In the

self-mocking poem "Ich unglückselger Atlas" (no.24), this pride assumes monumental proportions. This poem, which Schubert set as "Der Atlas", is followed by another highly sarcastic poem, no.25 ("Die Jahre kommen und gehen"), in which the poet mocks the manners and pretensions of idealized love. The final poem of the group, no.27 ("Was will die einsame Thräne"), is a calm epilogue, resigned in mood and more accepting of the love he has lost by consigning his pain to the past.

As can be seen, Heine's "Die Heimkehr" is somewhat uneven in mood and presentation; it is not strictly a narrative, nor does it sustain the tone of the Hamburg poems. Several of the poems are bitterly resentful towards the beloved who has caused such pain. This resentment is poetically expressed through sarcasm and proud posturing. The calm acceptance felt at the end, however, creates a degree of self-distancing from that pain and marks a turning point in the Buch der Lieder.

Schubert's selection and treatment of poems from "Die Heimkehr" filters out much of the formal and emotional complexity of Heine's cycle. The poems he chooses are conspicuously lacking in the highly ambiguous and sarcastic tone which characterizes many of the poems. Schubert seems

to have selected poems for their appropriateness to musical setting. It is not likely, as some authors have proposed, that Schubert did not understand the complexities of Heine's poetry, but it is probable that he favoured those texts that attracted him by the vividness of their imagery or by their dramatic potential:[17] "Der Atlas" with its titanism, "Die Stadt" with its ghostly atmosphere, or "Der Doppelgänger" with its dramatic confrontation.

The poems Schubert selected from "Die Heimekehr" have more in common than their appropriateness for musical setting. Three of the four poems -- "Ihr Bild", "Die Stadt", and "Der Doppelgänger" -- share the elegiac tone found in some of the Hamburg poems. They are poignantly felt pieces in which grief is expressed with dignity rather than being hidden under the sarcasm characteristic of many of the "Heimkehr" poems. These three poems are also "atmospheric" poems; a dark dream, a foggy nautical scene, and a ghostly urban setting providing not only a visual backdrop upon which an interior drama is played out but also serving as an analogy for the poet's psychological state.

Yet it is not only the vividness of Heine's poetic imagery which may have appealed to Schubert's creative imagination, but also the nature of the poetic subjects. In

"Die Heimkehr", the protagonist is presented as an isolated and alienated outcast from society who returns home to confront painfully his now-bitter reality with memories of a happier past. The subject of confrontation between past memories and present reality is one that seems to have had a special significance for Schubert, judging from the large number of poems he set which deal with this topic[18] -- from the very early "Sehnsucht" (1817-Mayrhofer) to "Frühlingstraum" or "Der Wegweiser" from Winterreise. In Winterreise this confrontation becomes the basis for heightened thematic or harmonic contrasts, a technique which Schubert uses to poignant and sometimes dramatic effect in the Heine settings from Schwanengesang.[19] While in Die Winterreise, the conflict between past and present realities is left unresolved in the final song, "Der Leiermann", in the final Heine song, "Der Doppelgänger", this conflict is ultimately resolved in a very sensitive and convincing manner, as will be shown.

Schubert's selection and ordering of the poems isolates them from their original context and creates internal relationships which are different from those in Heine. In their new context, however, the poems do not form a convincing narrative. While it is indeed true that a

narration of sorts is apparent if Schubert's settings are rearranged in Heine's order, it is a scanty narration at best and one in which great leaps of time or events must be assumed. Even Kramer admits that such a reading does not really involve "anything more than the surface of the poems...a narrative of sorts is etched into it."[20] In Heine's order, for example, the first song, the wooing of the fishergirl ("Das Fischermädchen") is directly followed by a recounting of that courtship narrated in the past tense ("Am Meer"). The four succeeding poems ("Die Stadt", "Der Doppelgänger", "Ihr Bild", and "Der Atlas") are not closely related. While "Die Stadt" and "Der Doppelgänger" recount the beginning and end of a futile journey, the relationship between "Ihr Bild" and "Der Atlas" is tenuous.

If Schubert had been intent on forging a coherent narrative, he could have set either the group of sea poems or the "HeimKehr" poems -- the two most clearly defined groups in "Die HeimKehr". Instead, Schubert's selection brings together poems similar in subject and technique, revealing relationships between them which are not always so apparent within the larger framework of Heine's "Die HeimKehr". The poems placed together in such a manner do not result in a narratively based cycle but, rather, through

the interplay of images and themes, and through the juxtaposition of narrative past and present experience, in the development of a psychological portrait of a tragic and alienated figure trying to come to grips with his past failure in love. As such, Schubert's Heine group relates a kind of interior drama, a series of experiences and conflicts between inner and outer reality, which, much as do Heine's poems in the Buch der Lieder, gain meaning and significance as part of the larger framework.

The relationship between the poems becomes increasing clear when the music is analyzed in relation to the poetry. Such analysis clarifies both Schubert's interpretation of Heine's poetry and the larger structuring of the group. As will be seen, the interaction between the power and terseness of Heine's poetry and Schubert's genius results in the creation of some of the finest moments in the Lieder repertoire. This relationship, however, involves more than a transliteration of the poems into music. The compositional process amounts to a re-creation, a re-casting of the poetic material with a new subjectivity. The unique richness of these settings arises from the ambiguity that exists when several levels of meaning, resulting from the interaction between the composer's personal stylistic voice

and poetic consciousness, co-exist. The thoughts which transcend Heine's poetic text are not the only ones to consider; the music has an equal capacity for comment and suggestion beyond what is inherent in Heine's words. This unique relationship between music and poetry in the Romantic Lied has been summarized by Lawrence Kramer:

> The purpose of Romantic song is not simply to enhance the text, nor even as some writers on the lied have traditionally claimed, to evoke the meaning of the text. The purpose is to represent the activity of a unique subject, conscious, self-conscious, and unconscious, whose experience takes shape as a series of conflicts and reconciliations between inner and outer reality.21

Thus, the investigation into Schubert's Heine settings has so far revealed several aspects of the nature of the relationship between the structure of the Buch der Lieder and Schubert's selection and organization of the poetry. It has been suggested on the basis of the manuscript that Schubert's ordering of the songs, although differing from that of Heine, might be the intended one, and that this order imposes a relationship between the poems which is somewhat different than that which occurs in Heine. As in Heine, however, this relationship is not determined by a

narrative continuity but rather by the interaction between the poems. It has also been suggested that Schubert's selection of poems exploits the conflict between internal desire and external reality, a conflict which seems to have had personal significance for him and which becomes a central focus for the musical setting in the songs.

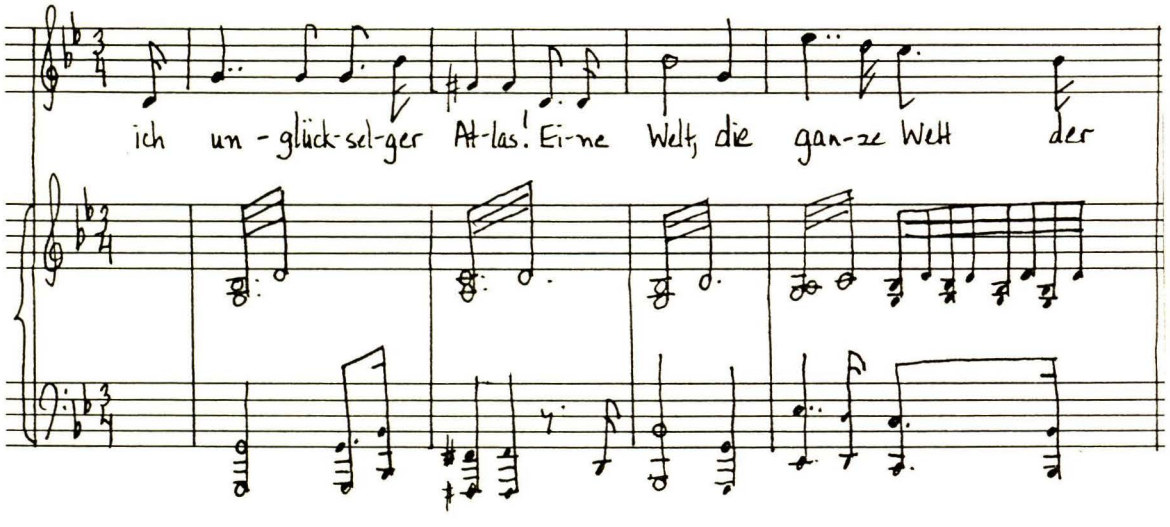
In the musical analyses that follow, it will be shown that the motivic integrity and stylistic approach in these songs not only suggests that they comprise an artistically and musically unified composition, but that the connections between them lend support to the respecting of Schubert's order in the manuscript. These unifying devices do not function independently but are intimately related to Schubert's treatment of Heine's poetry. As will be shown, Schubert's interpretation of Heine's poetry results in the creation of a style which is characterized by an unprecedented economy in the musical language, through a subtle linking of adjacent songs, through the prolongation of dissonance, and other harmonic correspondences between the songs.

The poem with which Schubert chose to open the cycle, "Der Atlas", is a lament of titanic proportions: the bitter complaint of "the proud heart which has lost the great gamble".[22] Heine's poem is not really about Atlas, the mythological giant who is condemned to carry the world on his shoulders. Rather, the figure of Atlas is a theatrical, hyperbolic metaphor for the perceived magnitude of the protagonist's suffering. Atlas symbolizes a narcissistic poetic stance, full of heroic pride in the display of pain.[23]

The poem's two verses contrast Atlas' present plight and his past happiness, the cause of that plight. Schubert composed "Der Atlas" in three large sections, the first two sections corresponding to the first two verses of the poem, while the third section is a condensed recapitulation of the first. The overall tonal scheme reflects this structure: the middle section, dealing with Atlas's past happiness, is set in B major, while the framing sections, representing the poet's lament, are in G minor. The poem is one which seems to have attracted Schubert not only for the titanism of the imagery but also for the contrasts contained within it. Judging by the orchestral style of the setting and by the ponderous octaves in the

bass, Schubert intended to evoke the mythological grandeur of the giant. The heaviness of Atlas' burden is also reflected first in the bass line, then in the melodic line, by the prominent F#'s which seem to weigh down the melodic line.

Example One "Der Atlas" mm.4-7



While in the first stanza Atlas seems entirely focused on his present plight, the second stanza abruptly shifts his perspective to the past, to the cause of his sorrow, a proud heart ("Du stolzes Herz"). The motion toward the new key of B major, which begins on a G# in measure 17, is facilitated by the arpeggiation of a diminished seventh chord whose rising line evokes the image of Atlas heroically struggling against his burden ("Ich trage Unerträgliches").

In the second stanza, the attitude assumed is one of self-rebuke, but there is also a bitterness, suggested by the diminished chords which deny the diatonic line any real repose. This is especially felt in measure 28 ("glücklich sein"), where the melodic line is harmonically undermined by the beginning of a descending stepwise line in the bass, moving toward the V - I cadence. The abrupt intrusion, however, of the new thought, "unendlich elend", precipitates the appearance of C natural in the melodic line, which causes an immediate shift towards E minor. It is as though the word "elend" (wretched) wrests Atlas out of his self-laceration back into an awareness of the weight he is carrying. An equally abrupt move back to G minor occurs at the cadential affirmation on "und jetzo bist du elend". The almost brutal shift back to the tonic key (note the Bb in the bass of measure 36) aptly conveys the bitter invasion of present reality into Atlas' memories of a happier past.

With the return of the opening material, the melodic emphasis is on the primary melodic tone D rather than on the F#'s of the first statement. The recapitulation continues to bar 46, where Schubert expands the verse with the repetition of "die ganze Welt der Schmerzen muss ich tragen", outlining a melodic tritone. The final movement up to the Ab appoggiatura in the highest register corresponds

precisely to the point in the initial stanza where the G# (enharmonic Ab) wrests Atlas away from the painful reality of his condition. The repetition of this verse and the final cry at "Schmerzen" almost seem to suggest a kind of negative triumph, a proud reassertion of his monumental, irreparable pain.

The pathos of this final cry is Schubert's creation, not Heine's. Heine's poem breaks off at the end of the second stanza, leaving the unraveling of the implications of the epigrammatic final sentence, "und Jetzo bist du elend", for the reader. Schubert's interpretation of the poem is a highly interesting one. He strongly emphasizes the present/past dualism of Heine's text through the change of key (a modulation to #III) and through a contrasting accompaniment figuration. The quickness of the modulations to and from B major captures the rapid fluctuation of thought and mood in Heine's text. As noted, Schubert also seems to reflect the bitter, accusatory tone of the middle section of Heine's poem. Not all aspects of Schubert's setting, however, are so congruent with Heine's poem. Heine's "Atlas" is a compact poem which achieves much of its pungent effect from the paradoxes it contains ("Ich trage Unerträgliches", "unendlich glücklich/unendlich elend"), and through the understatement of the suprising final line which

causes the poem to be re-read with a different awareness. Schubert's recapitulation of the first stanza as well as the expansiveness of his setting, with both musical and textual repetition, might seem to be at variance with Heine's condensed style.

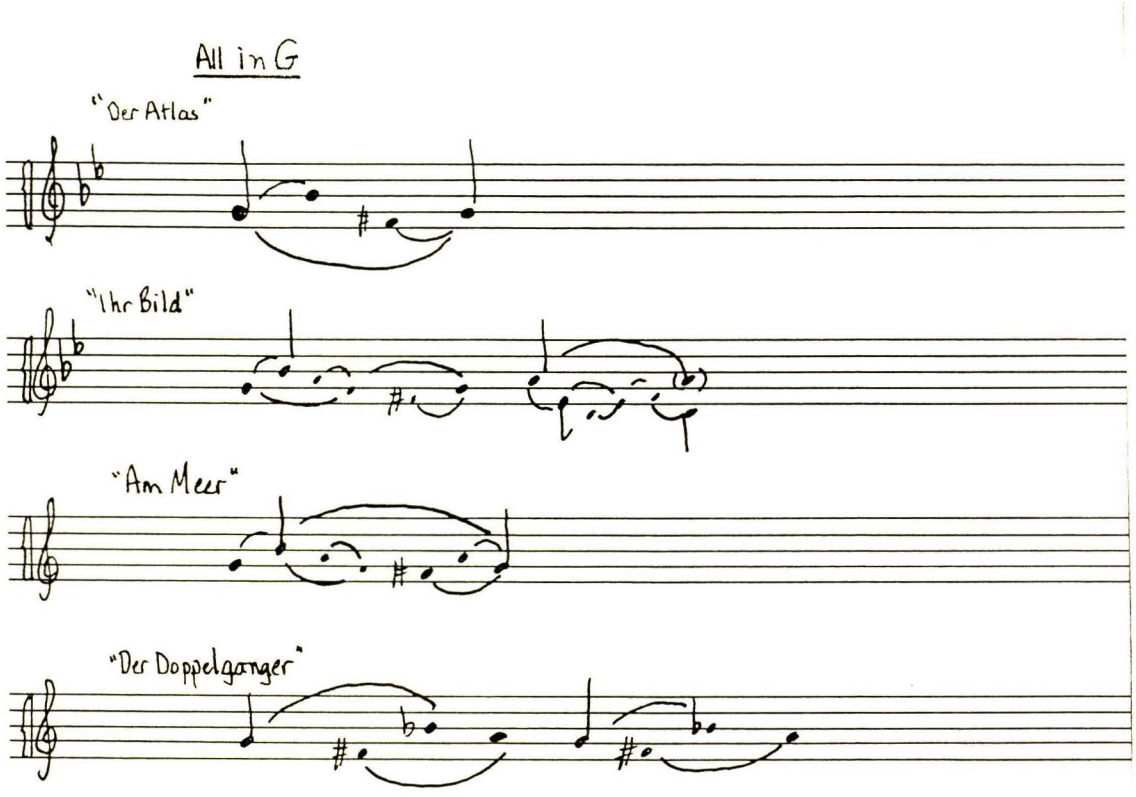
It is interesting to speculate on the reasons for Schubert's expansiveness in "Der Atlas", which actually stands in direct contrast to his style of setting in the other Heine songs. Although the ABA form of the song is closely tied to that of the subsequent song in the cycle, it is doubtful that Schubert's sole intention was to balance the musical form. Rather, Schubert's repetition of the A section, which extends the song by one third, seems intended to draw attention to the bitterness of the present condition rather than to a more transitory memory of a happier time. The repetition, which involves only the first two lines of the poem, seems almost deliberately emphatic, exaggerating the central imagery of the poem and underlining both the exterior drama and pathos of Atlas. The second stanza of the text, on the other hand, occurs without repetition except for the words "unendlich elend". As Jack Stein points out, it may have been closer to the spirit of Heine to have gone directly into "stolzes Herz" without the repetition.[24] The repetition of "unendlich elend", however, not only rounds

out the phrase but emphasizes the key word "elend".25 "Elend", as has already been noted, becomes the basis for the ironic final line which Schubert underlines with the crescendo and the movement to the higher register. Could it be that the emphatic underlining of the painful aspect of the text is meant to be an ironic reflection of the ridiculousness of the Atlas image? Such a reading, however, would be at odds with the heartfelt and sincere manner in which Schubert treats the poet's suffering in the other Heine settings. Rather, Schubert's thoroughgoing emphasis on present pain in "Der Atlas" creates a present frame of reference through which all subsequent action of the cycle will be gauged. As will become clear, the sincerity with which Schubert deals with Heine's text, and the musical exploitation of past and present condition in the poem, are two prominent recurring features in the Heine settings.

As the first setting of the cycle, "Der Atlas" introduces several motivic and harmonic features which are part of a poetically motivated network of tonal and harmonic references which gather significance with subsequent appearances. First, the tonal centre of B (enharmonic Cb) which Richard Kramer calls the "tonal lynchpin"[26] of the cycle, is clearly emphasized in the second stanza and is associated with the poet's memories of a happier time. The

key of B major and its dominant, F#-A#-C#, are hinted at as early as the introduction with the intervals Bb/A# to F# of the main theme. Second, the prominent motive g-Bb-F#-g of the first verse, and its transposition to B-D#-A#-B in the second, not only unifies the two stanzas of "Der Atlas" but also serves as a kind of Hauptmotiv of the cycle. As will be seen, it is especially significant as the key structural building block of the final song, "Der Doppelganger". The motive as it appears throughout the cycle is shown below.

Example Two.



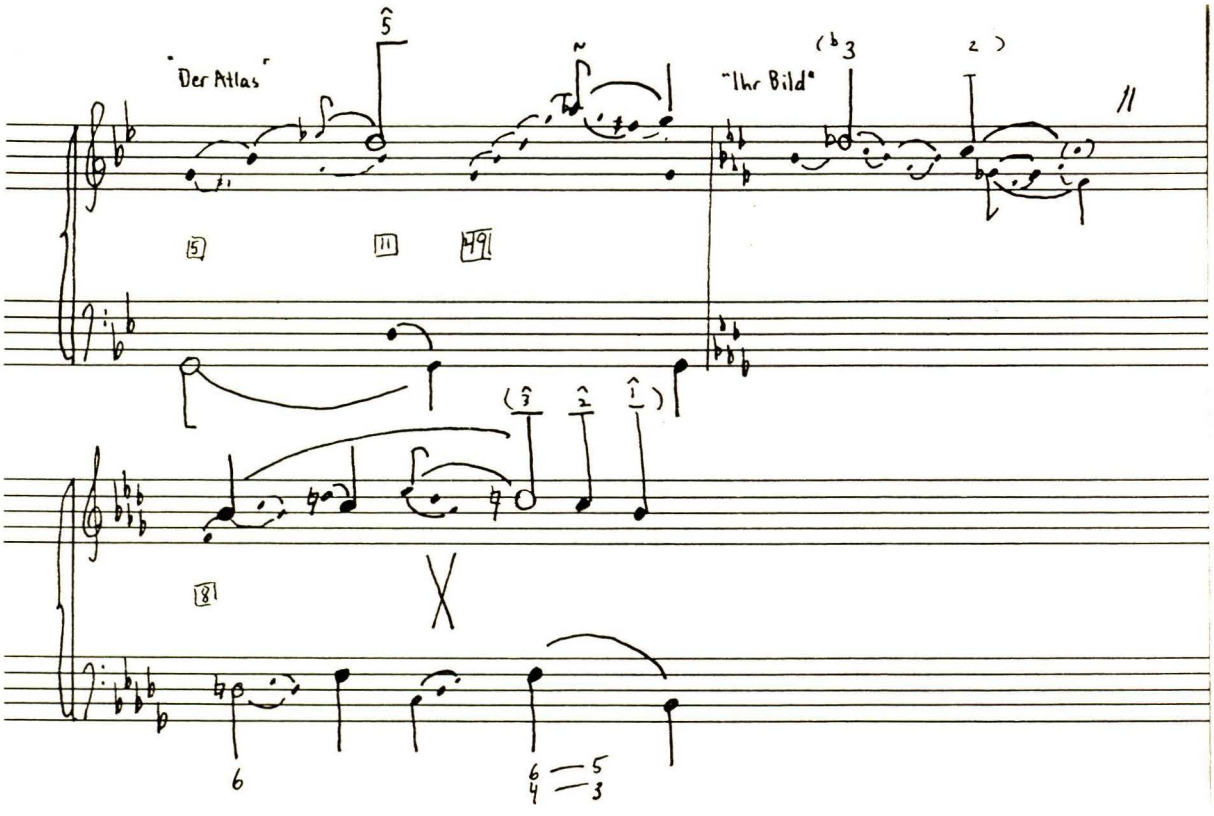
Third, the deflection towards E minor within a B major context in the middle verse of "Der Atlas" is a tonal motion which returns at the end of the cycle and thus serves a larger structural function. Fourth, another significant motive is the Ab-G appoggiatura which occurs within the prominent double neighbor figure at the end of the song. It reappears at several key moments in the cycle and is invariably associated with pain, most noticeably during the reference to the beloved's poisoned tears in "Am Meer".

In contrast to the expansive and dramatic setting of "Der Atlas", Schubert's "Ihr Bild" is a study in musical economy. Its 38 bars distill the essence of Heine's rhetorically condensed poem through the utmost concentration of the material. There is not a superfluous note in the song, and not a word of text is repeated. The two-fold sounding of the bare introductory octaves -- the leanest introduction in any of Schubert's Lieder -- signals the change from the turbulent, extroverted world of "Der Atlas" to a world of intense introspection. The fact that the octaves are unharmonized helps to facilitate the link between the tonalities of the two songs -- from g minor to Bb major. The opening Bb's, heard right after "Der Atlas", could be aurally interpreted as A#'s (the spelling of this pitch in "Der Atlas"), and thus potentially as the leading

tone to B, or as the mediant of F# major (enharmonic Gb), the key of the middle section of "Ihr Bild". The most obvious interpretation of these Bb octaves heard immediately after "Der Atlas", however, is as the mediant of g minor. The Bb (A#) could thus be heard, at least momentarily, in relationship to the sections of "Der Atlas" dealing with present pain as well as to those dealing with the past. It is an appropriate note for the beginning of "Ihr Bild", for in this song, the textual themes of both sections of "Der Atlas" are again united.

The continuity between "Der Atlas" and "Ihr Bild" is felt in a more direct way. At the end of "Der Atlas", there is no melodic descent from the primary tone D to scale degree one. The aura of this D, however, lingers on into the opening of "Ihr Bild", where it is picked up in measure 12 and becomes the primary tone of the linear descent D - C - Bb ($\hat{3}$ -$\hat{2}$-$\hat{1}$).

Example Three



In a real sense then, the descent of "Der Atlas" is delayed and carried over into the following song. An audible tonal link between the two songs is thus created. Interestingly enough, in the recapitulation of "Ihr Bild", the final descent also appears in Bb major with D natural as the primary tone even though the piano postlude emphatically closes in the minor mode.

Poetically speaking, "Ihr Bild" retrospectively colours the lyrics of "Der Atlas". The narration of "Ihr Bild" is related in the past tense except for the final

painful outburst which is conveyed in the present tense. In typical fashion, Heine reserves the psychological crux of the poem until the last possible moment: "und ach, ich kann es nicht glauben, dass ich dich verloren hab'" (note the switch to the personal form of address). This outburst not only explains the mood of the entire text but links this text to the pain expressed in the outer verses of "Der Atlas", which are also in the present tense. Furthermore, in "Der Atlas", the cause of the monumental suffering and the reason for the brutal Ab-G outburst on the final "Schmerzen" is never really explained. In "Ihr Bild" it becomes clear that the world of sorrows which Atlas carries has been caused by the loss of his beloved. A poetic link between the two songs is thus established. Thus "Ihr Bild" can be seen to validate the powerful expression of suffering in "Der Atlas" which, on its own, would remain unexplained.

The cryptic opening Bb of "Ihr Bild", which Kerman call the "lowest common denominator of the song"[27], seems to resonate through the entire song both as a crucial melodic note and as an integral component of the two key areas, Bb major/Bb minor, and Gb major. The stark opening, in unison octaves, similar in mood to the open sonorities of "Der Doppelgänger", suggests the dismal tone of the poet's dark dreams ("dunkeln Träumen"). Schubert's initial suppression

of a clear tonal focus renders all the more powerful the subsequent movement towards Bb major and the gradually thickening texture, evoking the coming to life of the lovely image of the portrait.[28] Paradoxically, yet characteristically for the Romantic world-view, it is a vision which seems more real to the poet than his actual present situation, conveyed through the hollow opening texture. The vividness of the vision is further suggested by the appearance of the first full authentic cadence.

In the following section, in the sub-mediant key of Gb major, the beloved's gradually unfolding smile is again made perceptible through the technique of the accumulation of voices ("um ihre Lippen zog sich"), in a vision parallel to that of the portrait's coming to life. The vision of the beloved, whose eyes glisten as though with melancholy tears, vivid though it is, is nevertheless a momentary illusion; the happiness suggested by Gb major is abruptly shattered by the appearance of an augmented sixth chord causing an immediate movement back to Bb minor. The moment of realization, of return to reality, occurs when the image of the beloved's tears causes the poet to realize that they are also falling down his face.

Schubert's setting of the final stanza of Heine's poem in the major mode is somewhat enigmatic. Superficially

viewed, the setting of the final sentence of "Ihr Bild" in Bb major rather than Bb minor would seem at odds with the poetic sentiment. It is not likely -- though it is possible -- that it was Schubert's intention for the logic of musical form to take precedence over the poetic development, or that the use of the major was intended to be ironic -- a kind of bitter-sweet interpretation of the last stanza. A more convincing explanation for the major mode is that the ambiguity of the last line "speaks to the universal human capacity to experience happiness despite the pain of loss".[29] The use of the major mode, however, might also signify a reluctance on the protagonist's part to acknowledge his loss, a tendency which is apparent throughout the first half of Buch der Lieder. The last line of "Ihr Bild" actually articulates an inability to believe in the loss: "Und ach ich kann es nicht glauben, dass ich dich verloren hab'" (And still I cannot believe it/That you are lost to me).

The emphatic reappearance of Bb minor in the final measure of "Ihr Bild" closes the setting on a sombre note and comments on the fateful reality of this situation. Schubert brings to life, with far more vividness than the words themselves convey, the contrast between bleak reality and the imaginary world. The very reticence of the setting

and the lack of a clear word-music correspondence in the enigmatic final line paradoxically create a song far richer in implication than the poem itself, leaving to the imagination of the interpreter and listener the task of construing its ultimate meaning.

At a first glance, Schubert's style of setting "Das Fischermädchen" would seem entirely at odds with the tone of the "Heimkehr" settings. In contrast with the other Heine settings, Schubert's colourful diatonic music is composed in a lilting 6/8 rhythm. The setting is entirely made up of regular phrases whose form directly corresponds to the three strophes of Heine's folk song. In fact, most interpretations of Schubert's song find it to be nothing more than a "charming interlude"[30], lacking both the psychological depth and emotional directness of the other Heine settings. The third strophe is an exact repetition of the first, which seems hardly appropriate to Heine's evolving poetic images. The seemingly carefree manner of the musical setting which ignores Heine's ironic last line might be taken to imply "that a simple uncomplicated love like that of the fisher girl is beyond the reach of a disenchanted poet".[31] Yet because of the psychological depth with which the other songs explore the poet's state of mind, one is tempted to seek the same depth in "Das

Fischermädchen". An examination of the poem within the context of Heine's Buch der Lieder suggests that a more complicated situation underlies the surface meaning of the poem.

Heine's "Fischermädchen" is the second poem of a group from "Die Heimkehr" (nos.7-14) which centres around the image of the sea. Heine's original conception of the group which was first published in Gesellschafter of 1824 included only no.7, no.8, no.9, no.11, and no.12. Numbers 10 and 14 ("Am Meer"), not published until 1826, are distinguished from the former group by the use of a different strophic pattern.[32] Heine's series of sea poems presents a loose narrative which tells of an affair with a fisherman's daughter. The poet's initial expression of dominance over the woman is increasingly shown to be illusory and fictional, as the beloved is revealed by degrees to be the Lorelei who lures the poet to a watery grave on the rocks. The figure of the Lorelei has been cleverly prepared by Heine as early as the second poem of "Die Heimkehr".[33] Thus the "Fischermädchen" poem, in which the poet commands the girl to trust herself to him, warning her that his heart is as turbulent as the sea, is sharply contrasted by the twelfth poem of the series, which ends with the poet's "total subjugation to an elemental

spirit".[34] Now it is she who commands the waves and holds him in her thrall. Schubert's song, therefore, is not as innocent as it seems: its lightness and apparent superficiality refer to the protagonist's unawareness of the powers of the women with whom he dallies, as well as to the dangerous charms of the enchantress.

The luring qualities of the Fischermädchen are certainly apparent in the tone of Schubert's setting. As Dietrich Fischer-Dieskau has pointed out, "those who maintain that Schubert failed to capture Heine's irony in 'Das Fischermadchen' cannot have read the music very carefully. The barcarolle form could hardly be used more simply to catch the delicate sultriness of the poem....Just when we are expected to come to the end of the melody line, Schubert takes the voice up in a sort of caressing gesture."[35] Although the protagonist in Heine's poem is unaware of the Fischermädchen's powers, there are hints throughout Schubert's setting of the darker qualities of the Lorelei. An example is the use of diminished seventh chords which taint the otherwise diatonic state, especially when the Gb is taken to the upper register over a diminished seventh.

Other hints at the dark side of the Fischermädchen take the form of reminiscences of the preceding song. The

Gb - F neighbor motion which appears prominently in the upper register in measure 21 and throughout "Das Fischermädchen" in the inner voices (mm.12-14,17, etc.) plays a significant role throughout "Ihr Bild", both in the melody and in the bass; it is especially prominent in the "resolution" of the augmented sixth chord (mm.23-24) and in the Bb minor postlude. Furthermore, the aura of Bb minor lingers on from "Ihr Bild" into "Das Fischermädchen" and carries with it the darker implications associated with that key (see mm.13-19 of "Das Fischermädchen"). Appropriately enough, Schubert's setting of the ironic final sentence of Heine's poem, "Und manche schöne Perle/ In seiner Tiefe ruht", also lies in Bb minor. "Pearls", it will noted, constitute the conventional metaphor for tears[36]; the implication of tears links the songs in even a more direct way.

There are yet more tonal correspondences between "Das Fischermädchen" and other songs in the cycle. Like "Der Atlas", the song is set in an ABA form, the middle section involving modulation up by third to B (enharmonic C flat) major. The use of C flat as a tonic also looks forward to "Der Doppelgänger". Furthermore, the dominant seventh chord Gb - Bb - Db - Fb, by which C flat major is approached in "Das Fischermädchen" (m.43), is also the enharmonic

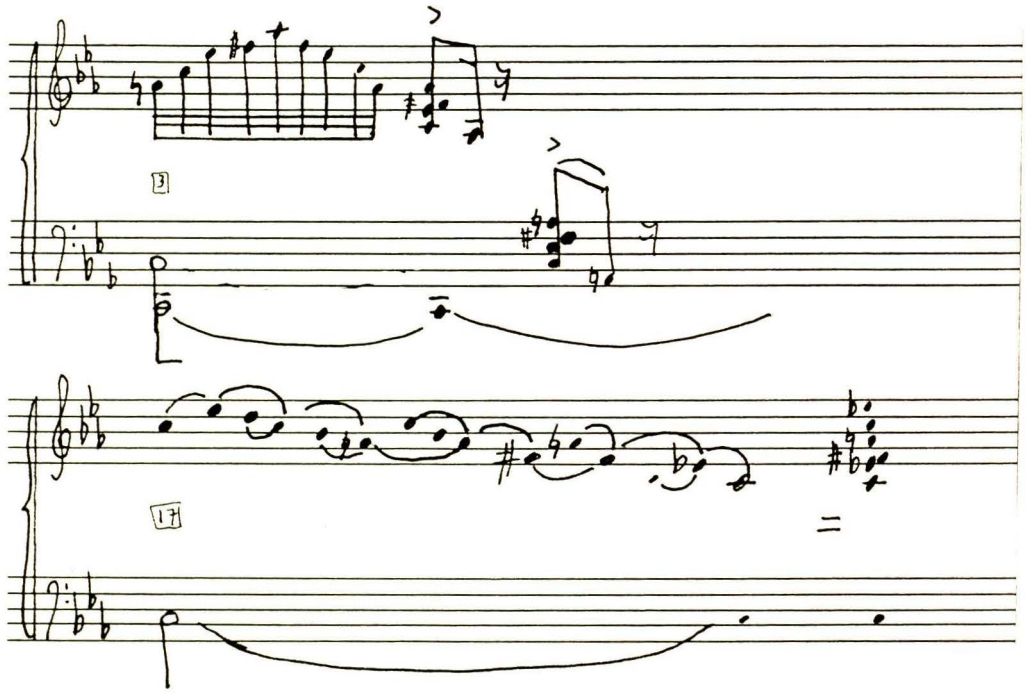
equivalent of the crucial augmented sixth chord Gb - Bb - E in "Ihr Bild".

The tendency of the protagonist to escape into the memory of happier times has been implied within "Der Atlas" and "Ihr Bild" through the juxtaposition of major and minor modes. In setting "Das Fischermädchen" in the major key and placing it immediately after the painful ending of "Ihr Bild", Schubert creates an expanded manifestation of the same confrontation between the reality of the protagonist's present condition and his memories of a happier past. At the same time, Schubert implies, by subtle allusions to the darker songs of the group, that the happiness conjured up in "Das Fischermädchen" is illusory and transitory. Thus the establishment of a larger perspective between the reality of the poets present condition and the past action and remembrance is achieved. As Kramer points out, "To invoke the concept of perspective is to signify something of that hierarchy of relationships which controls the work and insures its coherence."[37] It is within these shifting perspectives of inner and outer experience that the overall formal progression of Schubert's Heine Lieder can be viewed most clearly.

The second half of Schubert's Heine cycle presents three of his greatest masterpieces: "Die Stadt", famous for its impressionistic atmosphere, the poignant "Am Meer", and the powerful and dramatic "Der Doppelgänger". The first setting of this group, "Die Stadt", presents a dimly lit nautical scene in which the poet approaches the fog-shrouded town of his beloved. When the sun rises, it brings no relief from gloom but only serves to illuminate the scene of the poet's failure in love. Heine's poem is remarkable for its ability to suggest the utter desolation of the natural scene: "Ein feuchter Windzug kräuselt/ Die graue Wasserbahn".[38] With tremendous sensitivity to Heine's language, Schubert brings the ghostly scene to life with low, shivering tremolo C's and wisps of pianissimo diminished seventh arpeggios. When the voice enters, the distinctive double-dotted rhythms shared by the melody and the accompaniment evoke a processional, perhaps one of a funereal nature, a suggestion that is made implicit by the narration in the second stanza, "mit traurigem Takte rudert der Schiffer in meinem Kahn" (with mournful strokes the boatman rows my ship).[39] In the second stanza, the melodic line is absorbed into the diminished seventh arpeggios of

the accompaniment; the descending melody outlining the notes of the diminished seventh chord represents a literal "composing out" of the opening impressionistic sonority. The relationship between the opening measures and the second stanza is shown below.

Example Four



The introduction of the personal "meinem" at the end of the second stanza is significant, for it shifts the focus of the text from the poet's hitherto disassociated

narrative description of his surroundings to an intense awareness of himself as part of the grim natural scene. The only action conveyed thus far has been the rowing of the boat, indicated by the accents, placed on the second and third beats of each measure, which seem to stop in the third verse. As in "Ihr Bild", the crux of the poem is reserved for the final moment: as the sun unveils the very place ("jene Stelle") where he lost his beloved, the poet's objective description of the scene is lost as the awareness of the reality of the present situation elicits a painful cry. Here, the Neapolitan sonority and the dynamic crescendo on "jene Stelle" highlight the reference to the location at which the beloved was lost, while the final melodic leap up to "Liebste", supported by a fortissimo 6/4 chord, evokes the moment of painful realization and echoes the ending of "Ihr Bild" ("Dass ich dich verloren habe").

The voyage in "Die Stadt" is actually a psychological, rather than a physical journey; very little action is conveyed and the poet never seems to reach his destination. The journey is "an exercise in self-torment, a neurotic reenactment of his failure in love."[40] As is often the case in Heine's poems, the natural environment functions as a kind of "mindscape", a visual backdrop for the poet's

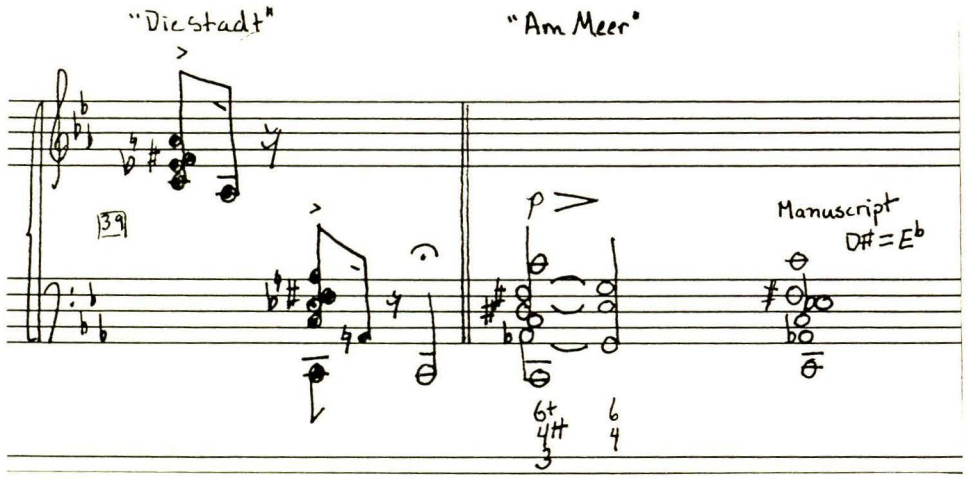
emotions as well as a reflection of those emotions. The diminished seventh sonority which dominates both the melodic and harmonic structure of the song has the power not only to conjure up the bleaK expanse of Heine's seascape but also to suggest a tremendous weariness of spirit.

Like most of Schubert's Heine settings, "Die Stadt" displays a tremendous unity of mood and economy of means. The song is not governed by the gravitational pull of traditional harmonic structures but rather by a single dissonant sonority, the diminished seventh. The diminished seventh chord is highly unstable by nature, yet its consistent appearance over a C pedal point partially "grounds" its volatile tendencies. In ealy 19th century Lieder, the prolongation of a single "unstable" chord throughout an entire song is by no means a common occurrence. The use of the diminished seventh chord as an element of sonority and structure in "Die Stadt" is both innovative and highly effective in rendering the emotional content of Heine's text.

Even more significant is the fact that the diminished seventh sonority which closes the song is not properly resolved but is carried over into the opening of "Am Meer" where it simply "dissolves" into the opening

augmented sixth chord. Only one note distinguishes the diminished seventh from the augmented sixth chord.[41] The closeness of the relationship between the end of the "Die Stadt" and "Am Meer" shown below, is even more clearly drawn in the manuscript. There, the D# of the augmented sixth chord first appears as Eb, and was only later changed by Schubert to D#!

Example Five

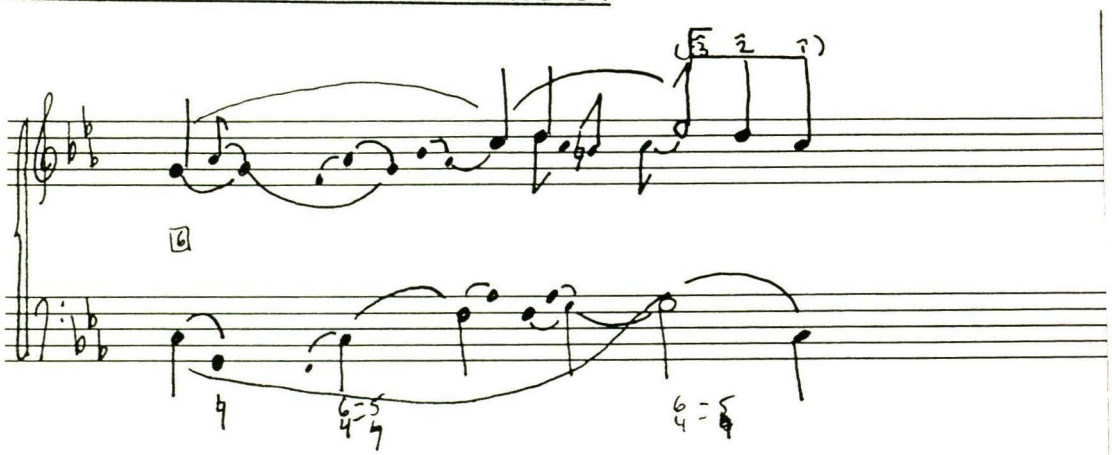


"Die Stadt" and "Am Meer" are linked by more than just the diminished seventh and augmented sixth sonorities. The tremolo octaves that appear in measure twelve of "Am Meer" are closely related to those of "Die Stadt". There, the tremelo C's are associated not only with the natural

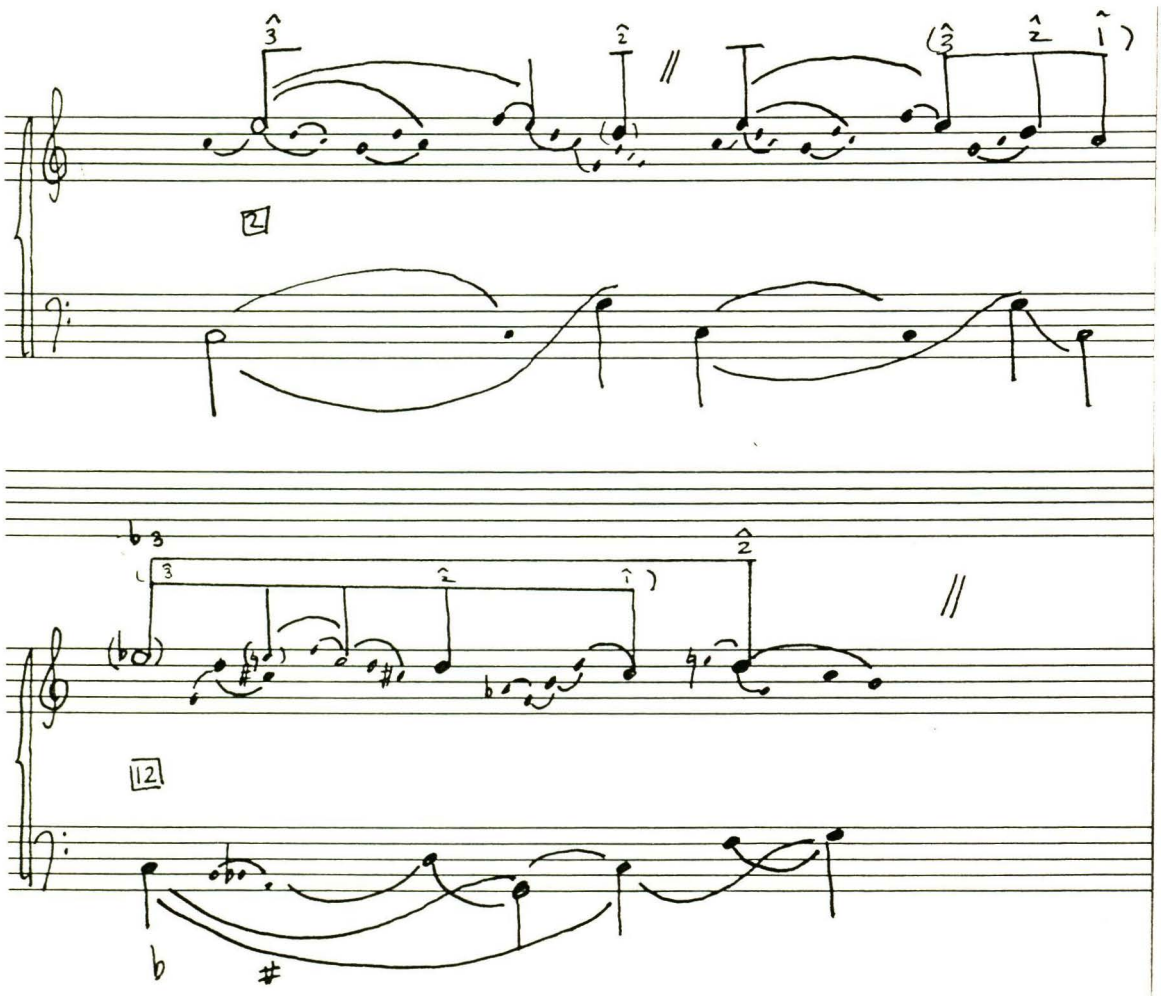
scene but with the emotional state of the man. The tremelos of "Am Meer" initially represent the unsettled forces of nature, appearing with the text "Der Nebel stieg, das Wasser schwoll". But when this C minor phrase is repeated later in the song, it becomes clear that the disharmony in nature is analogous to the poet's emotional distress; the longing and the pain of love have caused his soul to waste away ("Die Seele stirbt vor Sehnen").

There is yet a further connection between "Die Stadt" and "Am Meer". While the middle section of "Die Stadt" is a composing out of the opening diminished seventh sonority, the outer sections, on the other hand, are firmly entrenched in C minor and contain a melodic descent from Eb (Eb - D - C, $\hat{3}$ - $\hat{2}$ - $\hat{1}$). This same linear progression, although in the major mode, is also clearly stated throughout "Am Meer", providing a direct link between the two songs on the middleground level.

Example Six "Die Stadt" mm.6-14



"Am Meer" mm.2-22



In contrast to the more declamatory melody and unstable diminished seventh sonorities of "Die Stadt", the vocal line in "Am Meer" is purely diatonic and unfolds over stable, pulsating tonic and dominant harmonies. (This melody, as has been pointed out before, is closely related to the opening melody of "Ihr Bild" as well as to those of several other songs). The effect of C major is quite striking and beautiful in the context of the entire cycle. Here, the use of C major, as in so many of Schubert's songs set in this key, conveys a sense of the sublime, or of an intoxication with first love, and suggests a harmony with nature.[42] The placement of "Am Meer", primarily stable, after "Die Stadt", is another large reflection of the relationship seen between major and minor modes within the other Heine settings: the minor of "Die Stadt" expresses present reality, whereas the major mode of "Am Meer" embodies the inner world of memory and the imagination.

The love which elicits longing in the poet's soul is, ironically, a love which is poisonous to him. It is symbolized in the text by the image of falling tears -- a conventional poetic metaphor representing the consummation of love. Heine's images appear somewhat ridiculous and

rather stock-in-trade; the rising mist, swelling water, and poisoned tears are treated with so much emotion that one might doubt the sincerity of the text. There can be no doubt, however, that Schubert treats the emotion of the poem quite sincerely. Much of the poignancy and longing in Heine's text is especially felt in Schubert's setting in the falling appoggiatura motives -- the Ab - G motive of the opening, the $\hat{4}$-$\hat{3}$ suspensions on F-E (mm.17-8, 40-41), and the G to F motive over the subdominant (mm.21 and 42). As Richard Kramer has pointed out, the Ab-G of the opening augmented sixth chord seems to stand at some level for the poisoned tears.[43] This motive appears at two key moments: at measure 18 and 19 with the first mention of tears, and clearly and painfully highlighted as an accented dissonance in measure 39 and 41. At the latter point (m.41), the melody of mm.19-20 appears a third higher, so that the gesture in intensified, the Ab - G motive being added in the inner voice.

Earlier in the cycle, tears are associated with a different transpostion of the motive $\hat{6}$ - $\hat{5}$ (Gb - F) in "Ihr Bild". There, it appears as a prominent melodic motive and as the inner voice of the augmented sixth chord at the moment the vision of the beloved's portait is shattered.[44]

An altered version of this pitch succession (G to F#, also $\hat{6}$ - $\hat{5}$) appears in the final song of the cycle, "Der Doppelgänger". At the point when the protagonist recognizes himself as the apparition, this motive appears in the highest register of the voice and is left unresolved in that register until later in the song. There is another agonizing cry, as Ab - G, left hanging in the highest resgister, appeares on the final "Schmerzen" of "Der Atlas". Thus the $\hat{6}$ - $\hat{5}$ motive, Ab - G, can be said to be closely associated with love and pain in key moments throughout the cycle.

Without question, "Der Doppelgänger" is one of the most effective of all Schubert's songs, communicating an intense psychological terror with unprecedented power. Heine's poem, which represents the clumination of the centre group of "HeimKehr" poems (Nos. 16- 17- 18- 20), has often been called the "key poem in the Buch der Lieder.[45] The poem is not only remarkable for the use and control of language, but because the protagonist is here at last forced to confront an inablility to acknowledge his past failure love in the form of a phantom double.

The image of the split psyche -- of a man standing outside himself -- which is so dramatically pursued here, has already been foreshadowed in several of the earlier poems in the Buch der Lieder. The motive first makes its appearance in the "Junge Leiden", but in particular, the thirty-eighth poem from the "Lyrisches Intermezzo" directly anticipates the "Doppelgänger" poem:

> Manch Bild vergessener Zeiten
> Steigt auf aus seinem Grab
> Und zeigt wie in deiner Nähe
> Ich einst gelebet hab'.
>
> Des Nachts da war es besser,
> Da waren die Strassen leer;
> Ich und mein Schatten selbander,
> Wir wandelten schweigend einher.
>
> Stehn' blieb ich vor deinem Hause,
> Und starrte in die Höh'
> Und starrte nach deinem Fenster,-
> Das Herz that mir so weh'.46

In "Die Heimkehr" the motive of the split psyche is pursued at many different levels, not only in the "Doppelgänger" poem, but also in "Ihr Bild". There, it will be remembered, the protagonist strongly identifies with the portrait of the beloved, which assumes a mirror-like function; as he sees the tears running down her face, he recognizes that they are also falling down his cheeks. The two images, one real, the

other imaginary, merge for a moment, and then suddenly split apart again.

In the twentieth poem of the "Heimkehr" sub-cycle, "Der Doppelgänger", these images are concentrated in epigrammatic fashion. Contrary to the situation in the poem cited above, however, the spectral double in "Der Doppelgänger" takes on the actual form of a physical double whom the protagonist addresses in a dramatic confrontation between an "acting and watching self".[47] The physical manifestation of the split psyche represents an extreme kind of Romantic alienation. In Heine's poem it is the past self who mirrors and mocks the pain of the protagonist, robbing him even of the dignity and right of expressing his grief as he is forced to become a spectator of his own suffering. As one prominent Heine scholar has aptly pointed out, "The ultimate subject of this magnificent poem is not so much grief over lost love, as grief over the lost simplicity of grief".[48]

Heine's use of language throughout the poem is responsible for much of the tension generated. Siegbert Prawer points out how unbearably slowly the lines seem to move through the carefully controlled use of assonance ("zeigt mir meine eigne Gestalt") and the irregular

alternation of stressed and unstressed syllables.[49] There is also something faintly ominous and oppressive in the dragging consonants of Heine's text ("Still ist die Nacht"). Yet the rising agitation is always held in check by three carefully controlled climaxes, creating an effect of "controlled hysteria".[50]

Schubert matches the "stark greatness"[51] of Heine's poem by a style of musical setting which has no precedent in the Lieder repertoire. Instead of following his natural lyrical instincts, Schubert creates a declamatory line which is neither melody nor recitative but which follows the natural rhythm of Heine's verse to a high degree. Richard Cappell calls this song "the finest of all achievements in the matching of music and verse", especially in the coordination of the musical structure with the three climaxes of the poem.[52]

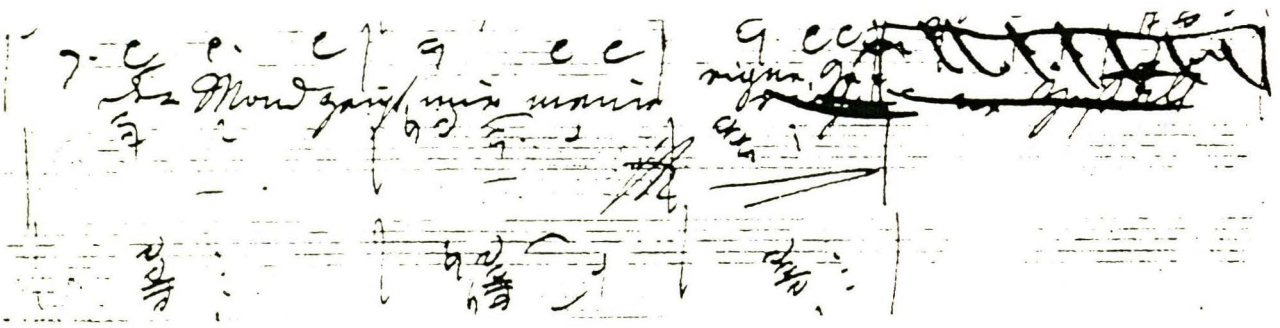
The drama in "Der Doppelgänger" unfolds over a series of repeated chords in B minor (I V^6 I^6 V^6_4). This progression made up of incomplete harmonies (the first and last chords lack thirds, the second lacks a fifth, the third a root), suggests the utter desolation of the urban scene. The melodic line of the progression, it will be remembered, serves as a kind of Hauptmotiv of the cycle appearing in

"Der Atlas", "Ihr Bild", and "Am Meer". In "Der Doppelgänger" the motive not only suggests the urban desolation, but also has the power to suggest the state of mind of the protagonist. Its relentless statement also creates an aspect of inevitability, generating a great deal of anticipatory tension throughout the song.

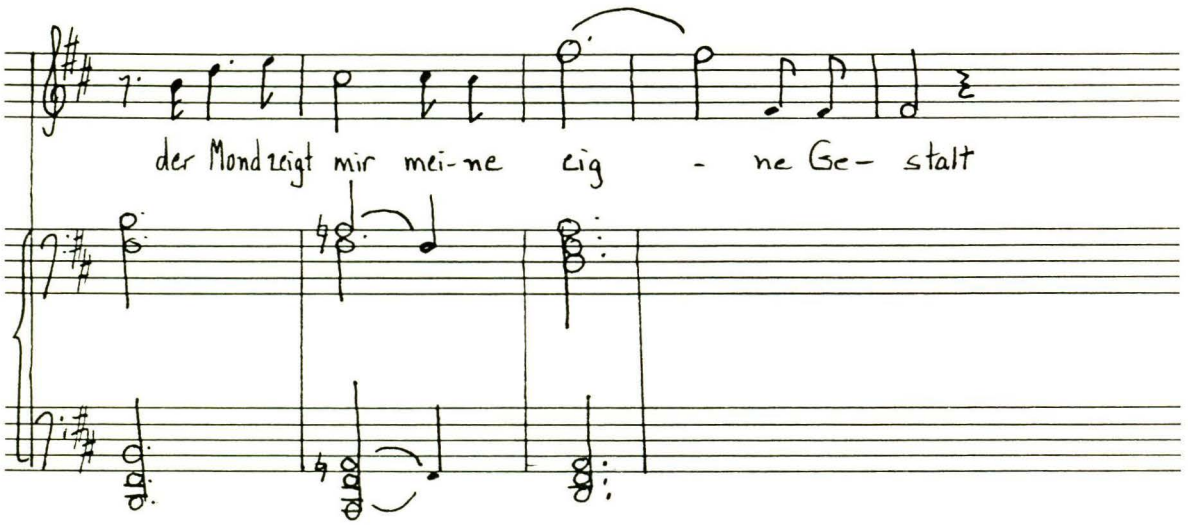
Every alteration of this passacaglia-like progression is textually motivated and highly significant. Above this static progression the declamatory melody hardly moves away from F#, suggesting an emotional detachment and adding to the feeling of despondency already suggested by the empty harmonic pattern. Beginning with the line "da steht auch ein Mensch" (m.25), the voice for the first time begins to climb away from F#. The melody climbs through a rising arpeggiation to the F# an octave higher. This note is supported by the "French" augmented sixth chord C-E-F#-A# occurring on the word "Schmerzensgewalt". This is the first of three carefully controlled climaxes corresponding to the three levels of awareness in the poem. Here, although the protagonist has not yet recognized the other man as himself, the increased animation in the vocal line and the harmonic tension suggest a growing awareness of what is taking place.

In the next sentence (mm.34 ff.), the objective narrative voice is abandoned as the narrator articulates his terror at the realization that the ghostly apparition is himself. As in the previous verse, the melodic line climbs through a rising arpeggiation. Instead of reaching the upper F# octave as its goal, the line continues to the upper neighbour note G, over the "German" augmented sixth chord -- C-E-G-A#. A highly significant fact is that in the manuscript, the rise and climax of this verse was originally identical to the previous ascent to F#. It appears that the move to the G was a serendipitous but splendid afterthought.

Example Seven "Der Doppelgänger" mm. 38-42



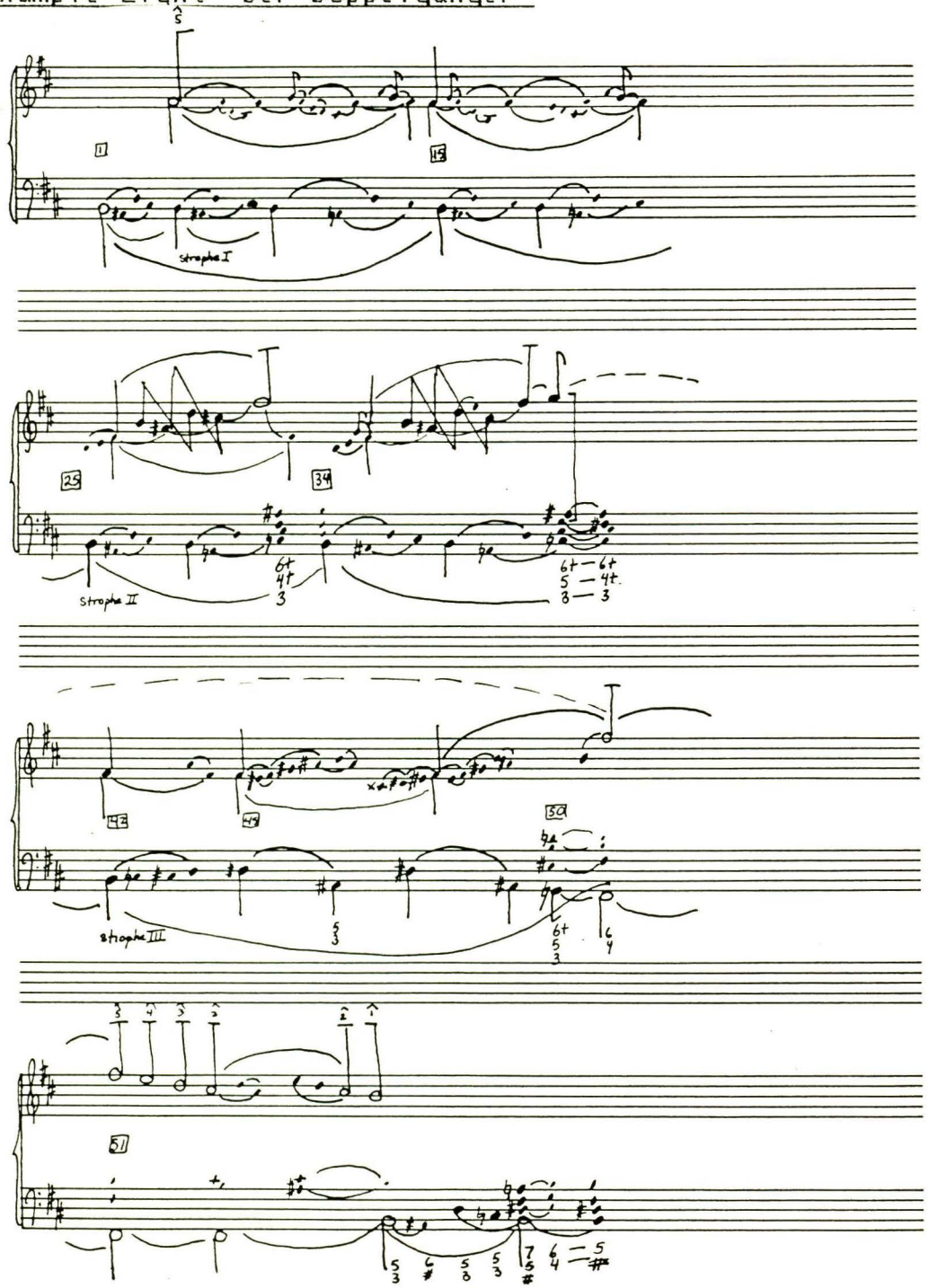
"Der Doppelgänger" mm. 38-42



The use of the augmented sixth chord supporting a belatedly resolving high G, straining in the highest register of the voice, at the point of the unveiling of the apparition's identity (m.41), is one of the most powerfully effective gestures in the entire Lieder repertoire. The tension generated by the contrary motion of the vocal line against the bass and by the high G itself is excruciating. The high G, in fact, remains unresolved in the high register for ten measures! Indeed, only the piano resolves the G in an inner voice, restoring the "French" augmented sixth chord of the earlier climax. A complete voice-leading sketch

showing the correspondence between Heine's verse structure and Schubert's musical setting is shown below.

Example Eight "Der Doppelgänger"



Another interesting point is the change that takes place in the melodic contour of the vocal line with the protagonist's growing awareness of the identity of the apparition. The scrap of melody, which initially rests quite statically above the harmonic progression, becomes more and more similar to the harmonic pattern, "shadowing" its movements throughout (mm.27-30, mm.35-37).

In the final verse of Heine's text, the protagonist actually confronts the Doppelgänger, and rebukes him for mocking his pain. This rebuke is set with a chromatically ascending line underlined by painfully dissonant chords. Note the tritone on the first appearance of the dread word "Doppelgänger". While Heine's double remains mute, Schubert's double "answers" the protagonist's accusation; the appearance of the stable progression I V I V, made up of complete root position chords in the local key area of D# minor, mimics ("Was äffst du"...) and thus mocks the protagonist's unstable B minor progression which is denied a cadential resolution until the final measures. This temporary digression to D# minor is the only passage of the entire song which departs from the tonic.

The third and final augmented sixth chord, in measure 51, marks the final climax in the text ("so manche Nacht") and leads to the first appearance of the dominant F# in the bass and the first authentic V-I cadence of the song. The final melismatic triple fortissimo outburst comprises a very clear linear stepwise descent from the primary tone, which releases the accumulated tension caused by the unresolved high G. This descent also suggests an emotional release on the part of the protagonist, an acceptance of or resignation to things that cannot be changed. This sense of capitulation is further enhanced in the final measures of the song with the appearance of the striking C major harmony precipitating a Phrygian cadence in the progression I V6 I6 bII V7/IV iv6/4 I#.

Throughout "Der Doppelgänger", the fourth chord of the passacaglia progression is highly unstable and pivotal in its function. Its ultimate replacement by the C major harmony is carefully prepared. First, in the French sixth chord on "Schmerzensgewalt", the bass note C appears instead of the expected C#. (B is the expected resolution.) The progression is altered again in the triple forte passage at "Gestalt", (m.40) as "C" forms the bass note of a German sixth chord. C natural, as was mentioned before, appears

with the key word of the song, "Doppelgänger" within the C natural to F# tritone. In the final Phrygian cadence, C natural is the bass note of the root position C major chord, displacing the true dominant F#. Thus a great deal of tension is generated throughout "Der Doppelgänger" through the avoidance of the true dominant F# and by the deflection of the bass towards C natural.

The consistent importance of C in "Der Doppelgänger" and, in particular, the C to B motion of the final cadence, are important links between this song and the preceding ones. The effect of the Phrygian cadence with its root movement from bII to I summarizes the tonal progession from "Die Stadt" and "Am Meer" to "Der Doppelgänger." The pedal C under the diminished seventh of "Die Stadt" which is, in effect, prolonged as the tonality of "Am Meer" is "resolved" into the tonic of B. In the final cadence, the appearance of the V7 chord resolving to the E minor harmony, deflates the strength of the B major chord which now sounds like the dominant to E minor. The hint of E minor in this context relates back to an event in "Der Atlas" and therefore links the two highly dramatic outer songs of the Heine cycle. In "Der Atlas", it will be remembered, the tonality B is deflected towards E minor at "unendlich

elend", with the appearance of a C natural in the melodic line. If the appearance of E minor in "Der Doppelgänger", so late in the song, is intended as a reference to the text "unendlich elend" in "Der Atlas", it carries with it a wealth of implications. The cycle would thus begin and close with a reference to the reality of the protagonist's present situation, while the inner action of the cycle explores the theme of escape into the illusion of happier memories.

The songs share another similarity: both songs contain an vocal ascent to highest register (marked tripple fortissimo) in their latter half representing a momemt of psychological struggle. However, whereas in "Der Atlas", the final cry is challenging or heroic in nature and remains unresolved, in "Der Doppelgänger" the high G is ultimately resolved in the final measures in a clear, stepwise melodic descent. This resolution implies an acceptance of the internal conflict dealt with by all the songs in the group.

The sense of resignation felt at the end of "Der Doppelgänger" offers a convincing close to the group of Heine songs. The feeling of closure is not only created by the final melodic descent of the song but by the use of the Hauptmotiv of the cycle. In "Ihr Bild" and "Am Meer", this motive appears primarily as part of the initial lyrical

melody. In "Der Atlas" the motive was stated in much more dramatic terms as both an element of melody and harmony within an orchestral texture. In "Der Doppelgänger" the motive not only constitutes the very fabric of the song but it is relentlessly stated. The obsessive pursuit of this motive supporting a rising vocal line creates an unbearable tension. The final melodic descent and closing cadence not only releases the tension generated throughout the song, but also much of the tension generated throughout the cycle.

It is difficult to believe that anything could effectively follow the emotional prostration offered in the closing measures of "Der Doppelgänger". It is therefore impossible to agree with Richard Kramer's suggestion that Schubert's Heine settings should be rearranged according to their order in "Die Heimkehr". Both the poetic logic and the style of musical setting argue in favour of respecting Schubert's order in the manuscript. As has been pointed out, Schubert's selection from "Die Heimkehr" brings together poems similar in subject and technique which together form a series of conflicts and reconciliations between inward, subjective feeling and grim external reality respectively.

In their new context, Heine's poems are presented in a more concentrated manner than in the diffuse network

which makes up "Die Heimkehr". The different emphasis the poems receive when placed together in this manner has sometimes prompted authors to question Schubert's understanding of Heine. It is not so important, however, to view these settings solely for how they do or do not faithfully preserve Heine, but rather to understand the poems as they relate to one another as part of the new group. Schubert's "Der Atlas", for example, is not the bitter self-mocking poem which follows "Der Doppelgänger" in Heine. As the first poem in Schubert's cycle, "Der Atlas" provides an initial frame of reference to which all subsequent settings relate. The setting is now closely tied to "Ihr Bild", which no longer retains the recapitulatory function it has in Heine, but rather validates the emotions expressed so stongly in "Der Atlas". "Das Fischermädchen" is excised from its position as part of Heine's Lorelei group and in its new context serves to relate the protagonist's remembrance of past happiness following the denial of loss at the end of "Ihr Bild". The sincerity of the sentiments expressed in Heine's "Am Meer" is highly questionable. In Schubert, however, the setting is a poignant expression of love now past and is closely linked to "Die Stadt" by more than a shared imagery of the sea. Together these poems

contrast the two extremes of the affair and deal with the themes of illusion and reality, love and pain. Schubert's "Der Doppelgänger" embodies both the spirit and function of Heine's poem as the dramatic and emotional climax to a psychological journey culminating in a terrifying confrontation with the protagonist's own worst fears.

Schubert's selection and ordering of Heine's poems creates a new and intensified relationship among them. The coherence of this new poetic group is reinforced through an individual musical style which reflects the intensity of expression of Heine's epigrammatic style; not a word of Heine's text is repeated in "Ihr Bild", "Am Meer", "Die Stadt", and "Der Doppelgänger". The melodic and harmonic economy of these settings (especially evident, for example, in the cryptic openings of "Ihr Bild" and "Am Meer") is also an apt response to Heine's style. The mood, atmosphere and emotions of Heine's texts are also vividly brought to life in Schubert's settings. Schubert's sensitivity to the nuances of Heine's language is apparent in the use of the diminished seventh and of incomplete chords for the creation of the ghostly scenes of "Die Stadt" and "Der Doppelgänger", respectively. The vividness of Heine's poetic imagery is magically distilled in "Ihr Bild". Through the ingenious use

of the accumulation of texture accompanied by the changing mode, one sees and feels, through the protagonist's eyes, the beloved's portrait coming to life. Heine's skill for dramatic pacing, as well, is matched by Schubert's highly controlled use of melody and harmonic structures in "Der Doppelgänger"; the changing contour of the melody, the rising vocal line, and the placement of the augmented sixth chords exactly correspond to the unveiling of the protagonist's awareness of the identity of the apparition in Heine's poem.

In Schubert's Heine group, there are also direct musical connections between the songs which reinforce the poetic order. The connections can be found, for example, in the delay of the descent from "Der Atlas" into "Ihr Bild", or in the elision of diminished seventh to augmented sixth sonorities between "Die Stadt" and "Am Meer". The latter songs are further linked by a linear progression in C and by the use of a tremolo figure conveying similar emotions in both settings. Relationships also exist between foreground events and background structures such as the final C to B root movement at the end of "Der Doppelgänger", a reflection of the global movement from "Die Stadt and Am Meer" (in C) to "Der Doppelgänger" (in B). Another significant tonal

feature is the use of the key area of Cb/B in the outer songs provide a tonal frame for the cycle. Cb/B also appears as a secondary key area in "Das Fischermädchen" and is latently present in "Ihr Bild" as the potential resolution of an enharmonic spelling of the augmented sixth chord Gb-Bb-Db-E . Motivically, the Heine songs are also related through the reappearance of the motive $\hat{6} - \hat{5}$ (as Ab - G, or G - F) which is closely associated with the expression of tears and pain throughout the cycle. The continual appearance of the Hauptmotiv throughout the cycle also provides a direct form of musical continuity in the group. In the final song, the relentless statement of this motive and its cadential alteration helps to create a sense of finality and closure for the group.

Thus, it is evident that Schubert's Heine songs represent far more than a collected miscellany of Schubert's last settings in the Lieder genre. The poetic and musical structures compellingly define the work as a coherent and unified composition. The poetic structure and larger musical organization in Schubert's Heine settings is quite different from that found in Winterreise or Die Schöne Müllerin. There, as has previously been pointed out, the unity was most strongly felt through the narrative structure, through

the continuity in the emotional progression, and also to some extent, through a similarity of accompaniment figurations, and an overall sense of style.

In Schubert's Heine settings, unity is partially provided by the poetic structure but not as a narrative structure; Heine's poems are similar in tone and technique, display similar verse structures, use a distinct language, and centre around a central psyche of the protagonist. It is Schubert's ability in capturing the essence of Heine's poetic style that is responsible for much of the stylistic similarity between the songs. The cycle is fundamentally different from Die Schöne Müllerin or Winterreise, and also from the cycles of Schubert's contemporaries, in the extensive use of musical unifying devises which define the Heine Lieder as a single, coherent work. The appearance of the Hauptmotiv, the elision between songs, and the relation of background to foreground structures are all innovative techniques, highly unusual for the time.

While the analysis has revealed both the larger structuring of the cycle and the special musical unifying techniques, it is impossible to end a discussion on Schubert's Heine songs without commenting on the special beauty of the songs. It is clear from the supporting

biographical evidence, that in Heine's "Die Heimkehr", Schubert found sympathetic reverberation to the emotions and conflicts which stirred in his own soul. Both his strong personal identification with the poetic subject and his intuitive feeling for Heine's poetic style inspired songs of tremendous lyric beauty and with a communicative immediacy that is extremely compelling and lasting in its effect. The especially moving and poignant quality of these songs has has often been commented on but perhaps never so eloquently as in the first review:

> No matter how much Winterreise is considered by many to be Schubert's best work, we cannot help but alloting to the Swan Songs of the young deceased which deserves by far a superior position; we find them lovelier, more confident, more inventive and more sensitive... more musical, often livelier because of their clear and poetically expressed content and even more beautiful in their form;...indeed not a few of these songs most undoubtedly can be considered among the most masterly that have been sung by Schubert's muse.54

NOTES

[1] Otto Eric Deutsch. The Schubert Reader: A Life of Franz Schubert in Letters and Documents. transl. Eric Blom (New York: W.W. Norton, 1947), pp.810-811. The reference to the performance may have been a sales pitch since there is no documented source other than Schubert's remark. Earlier in the year Probst had expressed his concern to Schubert about publishing the Trio, opus 100, which he mistakenly believed to have received unfavorable performance reviews. See Deutsch, p.767. The first documented performance of Schwanengesang did not take place until January 1829 in a private concert in Vienna by Johann Michael Vogl, and then only the song "Aufenthalt" was performed.

[2] Deutsch, pp.810-811.

[3] Harry Goldschmidt, "Welches war die ursprüngliche Reihenfolge in Schuberts Heine-Liedern," Deutsches Jahrbuch der Musikwissenschaft für 1972 (Leipzig, 1974) pp.52-62.

[4] Richard Kramer, "Schubert's Heine," 19th Century Music VIII/3 (Spring 1985): 211-225.

[5] Kramer, p.219.

[6] Kramer, p.214.

[7] The manuscript for Winterreise is in the Pierpont Morgan Library in New York. The facsmile is published as: Die Winterreise: Faksimile-Wiedergabe nach der Originalhandschrift (Kassel und Basel, 1955).

[8] Jeffry Sammons, Heinrich Heine: the Elusive Poet (New Haven: Yale University Press, 1969), p.26.

[9] S.S. Prawer, Heine: Buch der Lieder (London: Edward Arnold Publishers, 1960)

[10] Sammons, p.50.

[11] S.S. Prawer, Heine The Tragic Satirist: A Study of the Later Poetry (Cambridge: Cambridge University Press, 1961), p.283.

[12] S.S. Prawer, Heine: Buch der Lieder, p.11.

[13] Prawer, Buch der Lieder, p.38. In Prawer's opinion, the Buch der Lieder, "with all its defects, is the work of a great and original poet as well as one of the most interesting documents of nineteenth century sensibility".

[14] A modern English translation is as follows:

They talked of love and devotion
Over the tea and the sweets -
The ladies, of tender emotion;
The men talked like aesthetes.

"True love must be platonic,"
A wizened old councillor cried.
His wife, with a smile ironic,
Bent down her head and sighed.

The canon opened his fat face:
"Love must not be coarse, you know,
It's bad for the health in that case."
A young girl lisped, "Why so?"

The countess sadly dissented:
"Oh, love must be wild and free!"
And graciously presented
The baron a cup of tea.

You should have been there, my treasure
An empty chair stood near.
You'd talk of love and its pleasure
So charmingly, my dear.

Heinrich Heine, The Complete Poems of Heinrich Heine transl. Hal Draper (Boston: Suhrkamp, 1982), pp.68-69.

Prawer (Buch der Lieder, p.17) discusses the incongruity between "refined conversation and hard fact" in this poem and draws attention to the heterogeneous absurd rhymes: "Mund weit" -- "Gesundheit", "Teetisch" - "Aesthetisch", etc. Prawer further suggests that the characters in the poem are no doubt intended to represent a caricature of Heine's readership.

[15] S.S. Prawer, Buch der Lieder p.46. Heine spent a great deal of creative energy in the arrangement of his cycles into "an artistic and as unified a form as possible" and criticized the poets of contemporary cycles as "barbarous" in their lack of concern for theme and effect.

[16] On the construction of "Die Heimkehr", see Helen Mustard, The Lyric Cycle in German Literature (New York: Kings Crown Press, 1946), pp.106 ff.

[17] Jack Stein, "Schubert's Heine Songs," Music and Letters 67 (1981): 559-566. Stein feels that "it would be unreasonable to expect that Schubert should have seen those qualities which are only now beginning to be understood" and that "none of the six does justice to the spirit of the Heine texts."

[18] A letter of Schubert's is very revealing in this respect and shows how strongly Schubert identified with his songs. "In a word, I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair over this ever makes things worse instead of better; imagine a man, I say, whose most brilliant hopes have perished....' Mein Ruh ist hin, mein Herz ist Schwer, ich finde sie nimmer und nimmermehr'. Thus joyless and friendless I should pass my days, did not Schwind visit me now and again and turn on me a ray of those sweet days of the past". (See Deutsch, p.339)

[19] It is not only in the songs that Schubert uses this technique; the late instrumental works, as well, use heightened tonal and thematic contrasts which not only serve an important structural function but - by their analogous musical treatment - imply the dual conflict between the world of inner imagination and grim external reality. See William Kinderman, "Thematic Contrast in Schubert's Instrumental Music and the Dichotomy of Internal and External Experience," Musiktheorie III (1988): 159-170.

[20] Kramer, p.214.

[21] Lawrence Kramer, "The Schubert Lied: Romantic Form and Romantic Consciousness," In Schubert: Critical and Analytical Studies, ed. Walter Frisch (Lincoln: University of Nabraska Press, 1986), pp.201-202.

[22] Jeffry Sammons, Heinrich Heine: The Elusive Poet (New Haven: Yale University Press, 1969), p.63.

[23] In Heine's central "Heimkehr" group, this poem is part of a group which follows the dramatic "Doppelgänger". In this group, the protagonist reacts to the new level of self awareness achieved in "Der Doppelgänger" by resuming a sarcastic stance towards the beloved or by recapitulting earlier poetic postures. In its position, Heine's Atlas poem contains a high degree of self-mockery as Atlas chastizes the emotionalism which has led to his present situation.

[24] Jack Stein, "Schubert's Heine Songs," Music and Letters 67 (1981): 560.

[25] Schubert effectively juxtaposes "unendlich glücklich" (endlessly happy) with "unendlich elend" (endlessly wretched) by setting each to a diminished seventh chord and to a similar rhythmic pattern (see mm.29-34) illustrating the closeness of the relationship of these two phrases in Heine's poem. The close association of love with pain is evident throughout the cycle, especially in "Am Meer" ("Die Seele stirbt vor Sehnen"). The conflict between love and pain in Schubert's Lieder has a strong biographical basis in Schubert's personal life as is evident in the quote from the following document entitled "My Dream" written in 1823. "...For many a year I sang songs. Whenever I attempted to sing of love, it turned to pain. And again, when I tried to sing of pain, it turned to love. Thus were love and pain divided in me." (See Deutsch pp.226-227)

[26] Kramer, p.217.

[28] Joseph Kerman, "A Romantic Detail in Schubert's Schwanengesang," In Schubert: Critical and Analytical Studies, ed. Walter Frisch. (Lincoln: University of Nebraska Press, 1986), p.49.

[28] The lovely vision of the beloved's portrait has been cleverly prepared by Heine in the very first poem of "Die Heimkehr"

In mein gar zu dunkles Leben
Strahlte einst ein susses Bild
Nun das süsse Bild erblichen,
Bin ich gänzlich nachtumhullt.

[29] William Kinderman, "Schubert's Tragic Perspective," In Schubert: Critical and Analytical Studies, p.73.

[30] Jack Stein, p.562.

[31] John Reed, The Schubert Song Companion (Manchester: Manchester University Press, 1985), p.261.

[32] The five poems which form the essential group of sea poems were directly modelled on a series of poems by Wilhelm Müller. This modelling is evident not only from the borrowing of the form and meter of Müller's verses, but in poetic allusions to many of the images of his poems. Awareness of these references to Müller's poems adds a rich shading to Heine's poems. See Michael Perraudin, Heinrich Heine: Poetry in Context. A Study of the "Buch der Lieder" (Oxford: Berg Publishers, 1989), pp.37-71.

[33] The fairest maid is reclining
In wonderous beauty there;
Her golden jewels are shining,
She combs her golden hair....

The boatman listens, and o'er him
Wild-aching passions roll;
He sees but the maiden before him,
He sees not reef or shoal.

"Die Heimkehr" no.2, verses 3 and 5

Heinrich Heine, The Complete Poems, p.76.

[34] Perraudin, p.60.

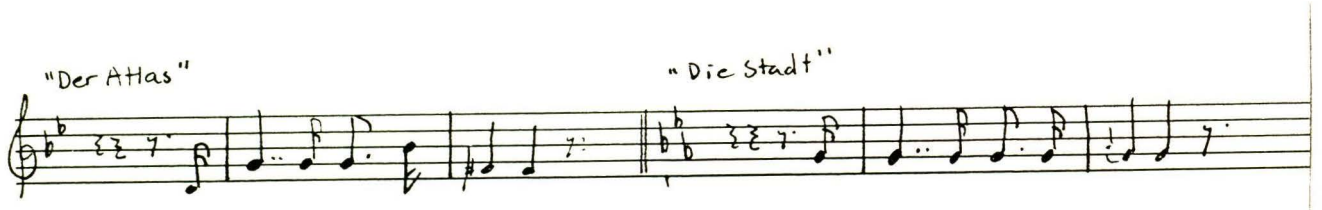
[36] Dietrich Fischer-Dieskau, Schubert: A Biographical Study of his Songs, transl. K.S. Whitton (London: Cassell & Co., 1976), pp.280-281.

[36] Elaine Brody, and Robert Fowkes, The German Lied and Its Poetry (New York: New York University Press, 1971), p.92.

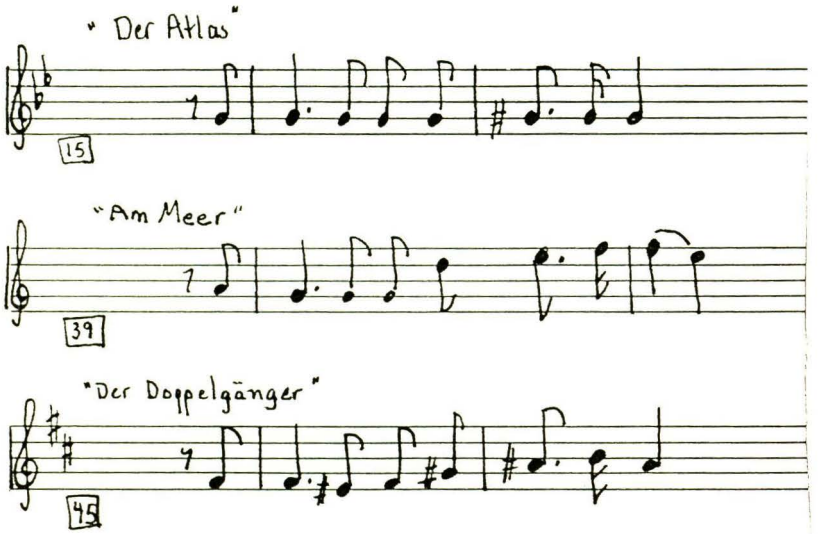
[37] Richard Kramer, p.218.

[38] S.S. Prawer, Heine: Buch der Lieder (London: Edward Arnold Ltd., 1960), p.28. "Impossible to analyse just why, in their context, these lines affect one so powerfully. One can only point to the way in which the dragging first line, through its concatenation of consonants and its three peaks on eu and i, converts into experience the phenomenon of which it speaks; while the second, with its deliberate movement and darker vowels, leads the eye over the dreary expanse. In their context these lines, like the arpeggios of Schubert's famous setting, convey a mood of utter desolation".

[39] It is interesting to note the similarity between the dotted rhythmic motive for "Der Atlas" and "Die Stadt"



Another rhythmic similarity associated with the pain of love throughout the cycle is shown in the following example.



[40] L. Kramer, p.208.

[41] I do not agree with Kerman, p.52, who says, with respect to the opening chord: "It does not signal ahead to a later event in the song, nor does it anticipate figuration or melody. It simply recurs." Not only does the augmented sixth contain the important Ab-G motive, but the pedal point C anticipates the prolongation of this sonority in "Am Meer".

[42] John Reed, p.484

[43] Richard Kramer, p.223. Ab - G it will be noted is also a prominant uppper neighbour figure in the static C minor sections of "Die Stadt". Kramer (p.215), comments on the importance of Ab throughout the cycle: the Ab is recast from the "careless naivity it supports in "Das Fischermädchen" to the poisoned tears of "Am Meer".

[44] Gb-F it will be remembered, is also prominent in in "Das Fischermädchen".

[45] S.S. Prawer, Tragic Satirist, p.2.

[47]

The phantoms of years forgotton
From out of the grave arise,
And show how once I lived when
I was mirrored in your eyes.

At night the case was better
The streets were empty and still;
The two of us, I and my shadow
In silence wandered at will.

I stood before your house and
Stared up from the street below
And stared up at your window -
My heart was aching so!

Verses 1,3,5 only

Heinrich Heine, The Complete Poems, p.64.

[47] S.S.Prawer, Tragic Satirist, p.5.

[48] S.S. Prawer, Heine. Buch der Lieder, p.37. Sammons, p.62, adds "combined with the grief there is also fear, scorn, and perhaps an implied release"

[49] S.S. Prawer, Tragic Satirist, p.5

[50] S.S. Prawer, Heine, Buch der Lieder, p.37.

[51] S.S. Prawer, Tragic Satirist, p.2

[52] Richard Cappell, Schubert's Songs (New York: MacMillan Company, 1957), p.257.

[53] The stark harmonic progression and static vocal line conveys a similar mood as the final song from Winterreise, "Der Leiermann". The two settings are set in B minor, and both rely on the utmost economy of means to create their powerful effect. Both poems relate a kind of "extreme despair" -- a natural outcome of the tendencies felt throughout the cycle. As Lawrence Kramer points out (p.218), "Der Leiermann", like "Der Doppelgänger", "...represents a confrontation between the halves of a divided self: the subject who desires, and a double who represents that subject's worst aspects -- anxiety, self-torment, and self-contempt". The similiarity between the endings of these two cycles is another point in favour of respecting Schubert's order for his Heine settings.

[54] Gottfried Wilhelm Fink, [no title], (Leipzig) Allgemeine Musikalische Zeitung, 29 October, 1829, pp.660.

[So sehr aber auch diese Winterreise von manchem Andern zu Schuberts vorzüglichsten Gaben gerechnet wird: so können wir doch nicht umhin, den Schwanengesängen des früh Entschlafenen bey Weitem den Vorzug vor jenen einzuräumen; wir finden sie viel liebenswürdiger, gehaltener, erfinfindungsreicher und empfindungsinniger;...sind im Ganzen viel musikalischer, oft frischer durch ihren klar un dichterische ausgesprochenen Inhalt und selbst schöner in ihrer Form;...ja nicht wenige dieser Gesänge sind unbedenklich unter die Meisterlichsten zu setzen, die je von Schuberts Muse gesungen worden sind.

CONCLUSION

The qualities that early 19th century composers and critics alike considered essential to the success of a song cycle are quite different from what they are often assumed to be; from a 19th century point of view, it was the poetic rather than the musical structure that was of primary concern. Song cycles were reviewed most favourably when successive poems contrasted in mood, when they provided an ever increasing intensity of expression, and when the poetic group was limited to six or seven in number. It was the composer's duty to follow the poetic lead, creating a song cycle which emphasized musical variety and which displayed a progressive heightening of the musical expression in order to create a work which would sustain the listener's interest from beginning to end. Musical unifying devices such as close key relationships, transitions between songs, and the return of thematic material were unusual occurrences in the early 19th century. Melodic and stylistic correspondences between songs were considered best when used sparingly.

In their subject and in their musical style, Schubert's two published song cycles, Die Schöne Müllerin and Winterreise, owe much to a shared tradition of Miller and Maid and Wanderlieder cycles which flourished in the

first decades of the 19th century. However, both the length of these cycles and the general stylistic similarity between the songs in these works were highly unusual for the time and were the cause for some consternation among Schubert's contemporaries. When Winterreise was first reviewed, the perceived monotony of the musical and poetic structures was considered by some to be incapable of sustaining the listener's interest. Thus, the feature which we most admire today -- Schubert's musical treatment of the pervasive despair of the lonely wanderer -- was, from the early 19th century viewpoint, considered a structural weaknesses.

The continued popularity of Schubert's two narrative cycles has prevented the Rellstab group from being considered anything other than a collection of Lieder. An examination of the Rellstab group according to an early 19th century understanding of the song cycle, however, has led to other conclusions. Rellstab's poetic group is typical of contemporary cycles; it is an arranged cycle of poems brought together from diverse sources, but evidently chosen with an eye to the overall unity of the group. In the cycle, unity is created by a network of recurring poetic images which are presented in ever intensifying contexts. Like Die

Schöne Müllerin, Rellstab's poetic group traces a trajectory from love awakened to disillusionment.

Schubert's setting of Rellstab's lyric group closely resembles the types of cycles being written in his day. In form and style, the music takes its impetus from the poetry. Consequently, the Rellstab group is not unified by an overall sense of musical style but emphasizes a variety of musical styles and contains an expressive crescendo. At the same time, the cycle displays a sparing use of musical unifying devices. A degree of tonal continuity is provided by the return of key areas from song to song, while similar linear progressions in adjacent songs provide continuity on the middleground level. Thus while the poetic and musical design of the Rellstab group is different from the approach in Schubert's two published cycles, it is nevertheless incorrect to declare that the group is merely a collection of unrelated settings.

With Heine, Schubert was dealing with a fundamentally different poet than Rellstab. It is not suprising, then, that Schubert's Heine cycle is quite different from the Rellstab cycle. Under the folk-like facade of Heine's lyrics lies a level of psychological sophistication that is essentially foreign to the

unselfconsciousness of expression and simple sentiment that characterizes Rellstab's lyrics. Unlike the two Müller cycles or the Rellstab group, the content and form of Schubert's Heine group was not predetermined but forged from poems of Schubert's own choosing from the larger structure of the Buch der Lieder. Schubert's selection from "Die Heimkehr" filters out much of the formal and emotional complexity of Heine's sub-cycle. Schubert chose the poems not only with an eye to appropriateness for musical setting, but because the subject of the poems had a personal significance for him. Placed together in their new context, the poems sketch a psychological portrait of a man in the aftermath of a bitter and painful love affair whose experiences take the form a series of conflicts and reconciliations between the inner, subjective world of the imagination and a more threatening, bleak reality.

The relationships between the poems are not always perfectly clear on their own; it is Schubert's musical handling of the poems as a group which unveils the relationships. Thus the protagonist's escapes to the inner world of dreams and the imagination are primarily set in the major mode, and are characterized by a rich lyricism. The inevitable returns to reality, on the other hand, are set in

the minor mode and are further characterized by stark sonorities and declamatory melodic lines. The ordering of the group and sense of poetic coherence are further reinforced by direct musical means: in the delay of the final melodic descent from the end of "Der Atlas" into "Ihr Bild", in the dissolving of the end of one song into the beginning of another, in the relationship between foreground events in one song and the background structure of the entire cycle, and in the appearance and use of a Hauptmotiv throughout the cycle.

The forging of a psychological drama taking the form of a series of conflicts between inner and outer reality is a bold and innovative concept within the context of the early 19th century Liederkreis. It is, however, a technique which is not without its antecedents in Schubert's own oeuvre. In Winterreise, the very lyrical "Täuschung", set in A major, presents a beautiful illusion to the lonely wanderer. Directly following "Täuschung" is "Der Wegweiser". Here, the wanderer begins his final procession towards oblivion, reflected in a return to the minor mode and in the reappearance of the eighth-note rhythmic figures which represent the motion of the wanderer throughout the cycle. The final song of Winterreise, "Der Leiermann", ends poised

on a question. The distraught wanderer asks, "Strange old man, Shall I go with you/ Will you play the organ to my songs?" The intense introspection of the wanderer at this point is communicated through the static and fragmentary melody which continuously churns over a tonic pedal point, while the very weak cadential ending brings the journey to an uncertain conclusion.

The use of heightened tonal and thematic contrasts in Winterreise is also an important expressive technique in several songs from Schwanengesang. Like "Frühlingstraum" from Winterreise, the conflicting worlds of inner imagination and wretched reality are directly juxtaposed in "In der Ferne". The processional quality of the first section set in B minor suggests the physical aspect the journey, while the intensely lyrical section in B major represents the vision of the wanderer's imagination. Unlike the emotional nadir which ends Winterreise, however, the Rellstab cycle concludes on a more optimistic note. "In der Ferne" is followed by "Abschied" which establishes a regaining of the equilibrium in the cycle with the acceptance of the separation of the beloved. (Alternately, the poem which originally may have been the last in Rellstab's connected series, 'Auf dem Strom", offers hope

for reconciliation with the beloved on the other side of the grave).

Yet more than the last of the Rellstab settings, it is the Heine settings which in spirit and technique represent the the acme of the musical style found at the end of Winterreise. The musical transparency which characterize the last songs from "Winterreise", for example, finds its direct continuation in such songs as "Ihr Bild" and "Die Stadt". Yet it is the stylistic similarity between "Der Doppelgänger" and "Der Leiermann" which is most striking. One wonders if the relationship between the two subjects of these cycles - a winter journey followed by a homecoming ("Die HeimKehr") - is purely coincidental. Like Müller's pathetic wanderer, the protagonist in Schubert's Heine is nourished by memories of a happier past which are abruptly shattered by the return to a much harsher reality. But whereas in Winterreise the journey inexorably leads to a spiritual decay akin to madness, in Schubert's "Der Doppelgänger", a resolution of the conflict between the inner, subjective world of the imagination and a more painful reality is achieved in the final measures.

In Schubert's Schwanengesang manuscript, "Der Doppelgänger" is followed by a setting of Seidl's "Die

Taubenpost". The contrast between these two songs is extreme; the strophic, diatonic setting of "Die Taubenpost" places it in the expressive realm of Die Schöne Müllerin rather than in the intense, introspective world of the Heine Lieder. This contrast brings into striking relief the immense spiritual and technical distance that Schubert travelled between the first and his last song cycles.

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The Rellstab Texts

"Liebesbotschaft"

Rauschendes Bächlein, so silbern und hell,
Eilst zur Geliebten so munter und schnell?
Ach, trautes Bächlein, meine Bote sei du;
Bringe die Grüsse des Fernen ihr zu.

All ihre Blumen im Garten gepflegt.
Die sie so lieblich am Busen trägt.
Und ihre Rosen in purpurner Glut,
Bächlein erquicke mit Kühlender Flut.

Wenn sie am Ufer, in Träume versenkt,
Meiner gedenkend, das Köpfchen hängt,
Tröste die Süsse mit freundlichem Blick,
Denn der Geliebte kehrt bald züruck.

Neigt sich die Sonne mit rötlichem Schein.
Wiege das Liebchen in Schlummer ein.
Rausche sie murmelnd in süsse Ruh,
Flustre ihr Träume der Liebe zu.

"Love's Message"

Murmuring brooklet, so silvery and bright,
Are you hurrying to my beloved, so gaily and swiftly?
Ah, faithful brooklet, be my messenger;
Carry to her the absent one's greetings.

All the flowers that she tends in her garden
And wears so charmingly on her bosom,
And her roses of glowing crimson
Brooklet, refresh them with your cooling stream.

When on your bank, deep in reverie,
And thinking of me, she lets fall her head,
Comfort the sweet one with friendly glances,
For her lover will soon come back to her.

When the sun sinks with rosy gleam,
Cradle the darling to sleep;
Murmur her to sweet repose with your eddying,
Whisper dreams of love to her.

"Kriegers Ahnung"

In tiefer Ruh liegt um mich her
Der Waffenbrüder Kreis;
Mir ist das Herz so bang und schwer,
Von Sehnsucht mir so heiss.

Wie hab ich oft so süss geträumt
An ihrem Busen warm!
Wie freundlich schien des Herdes Glut,
Lag sie in meinem Arm!

Hier, wo der Flammen düstrer Schein
Ach! nur auf Waffen spielt,
Hier fühlt die Brust sich ganz allein,
Der Wehmut Träne quillt.

Herz, dass der Trost dich nicht verlässt!
Es ruft noch manche Schlacht.
Bald ruh ich wohl und schlafe fest,
Herzliebste, gute Nacht!

"Warrior's Foreboding"

In deep sleep lies around me
The circle of my brothers-in-arms;
My heart is so anxious and heavy,
So passionate in longing.

How often have I sweetly dreamed,
Close to her warm bosom!
How warmly gleamed the glowing hearth
As she lay in my arms!

Here, where the fire's dimmer gleam
Plays, alas, on weapons only,
The heart feels utterly alone,
And tears of sadness spring forth.

Heart, let comfort forsake you!
Many a battle calls you yet.
I shall soon rest and be fast asleep,
My heart's dearest love, goodnight.

"Frühlingssehnsucht"

Säuselnde Lüfte wehend so mild,
Blumiger Dufte atmend erfüllt!
Wie haucht ihr mich wonnig begrüssend an!
Wie habt ihr dem pochenden Herzen getan?
Es möchte euch folgen auf luftiger Bahn!
Wohin? wohin?

Bächlein, so munter rauschend zumal,
Wollen hinunter silbern ins Tal.
Die schwebende Welle, dort eilt sie dahin!
Tief spiegeln sich Fluren und Himmel darin.
Was ziehst du mich, sehnend verlangender Sinn,
Hinab? hinab?

Grüssender Sonne spielendes Gold,
Hoffende Wonne bringest du hold!
Wie labt mich dein selig begrüssendes Bild!
Es lächelt am tiefblauen Himmel so mild
Und hat mir das Auge mit Tränen gefüllt,
Warum? warum?

Grünend umkränzet Wälder und Höh!
Schimmernd erglänzet Blütenschnee!
So dränget sich alles zum bräutlichen Licht:
Sie haben gefunden, was ihnen gebricht:
Und du? und du?

Rastloses Sehnen! Wünschendes Herz,
Immer nur Tränen, Klage und Schmerz?
Auch ich bin mir schwellender Triebe bewusst!
Wer stillet mir endlich die drängende Lust?
Nur du befreist den Lenz in der Brust,
Nur du, nur du!

"Longing in Springtime"

Whispering breezes, gently stirring
Your breath laden with flowery scents,
How blissful the greeting you breathe on me!
What have you done to my throbbing heart?
Fain would it follow you on your airy course!
Whither, o whither?

Brooklets, swirling gaily the while,
Bend their silvery course to the vale,
Thither their gliding waters hasten,
Fields and sky are mirrored in them,
How you draw me, eager, yearning heart
Thither, down thither?

Sparkling gold of the welcoming sun
Bringing a gracious promise of joy!
How your blest welcoming refreshes me!
Smiling so mildly in the deep blue sky!
It has fillled my eyes with tears,
Why, o why?

Verdure crowns the woods and heights,
Snow-white blossoms gleam and shine,
All things press towards the bridal light,
Buds are swelling, blossoms burst forth,
They have found what it is that they need
And you, and you?

Restless longing, yearing heart,
Shall it always be only tears, lament and pain?
I too, know well the swelling urge;
What can finally calm my ardent desire?
You alone can unloose the springtide in my breast,
You, you alone!

"Ständchen"

Leise flehen meine Lieder durch die Nacht zu dir;
In den stillen Hain hernieder, Liebchen, komm zu mir!
Flüsternd schlanke Wipfel rauschen in des Mondes Licht;
Des Verräters feindlich Lauschen fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen? ach! sie flehen dich,
Mit der Töne sussen Klagen flehen sie für mich.
Sie verstehn des Busens Sehnen, Kennen Liebesschmerz,
Rühren mit den Silbertonen jedes weiche Herz.

Lass auch dir die Brust bewegen, Liebchen, höre mich!
Bebend harr ich dir entgegen! komm, beglücke mich!

"Serenade"

Softly through the night my songs implore you,
Come down into the still grove with me, beloved;
Slender treetops rustle and whisper in the moonlight,
Fear not, sweet one, the betrayer's malicious eavesdropping.

Do you hear the nightingales calling? Ah! they are
imploring you,
With the sweet music of their notes they implore you
for me.
They understand the bosom's yearning, they know the
pains of love,
They can touch every tender heart with their silvery
tones.

Let them move your heart also; beloved, hear me!
Trembling, I wait for you; come, give me bliss!

"Aufenthalt"

Rauschender Strom, brausender Wald,
Starrender Fels mein Aufenthalt,
Wie sich die Welle an Welle reiht,
Fliessen die Tränen mir ewig erneut.

Hoch in den Kronen wogend sich's regt,
So unaufhörlich mein Herze schlägt.
Und wie des Felsen uraltes Erz,
Ewig derselbe bleibet mein Schmerz.

"My Abode"

Roaring torrent, whistling woods,
Towering cliff, these are my abode,
As wave follows hard upon wave,
So my tears flow ever anew.

As the high treetops stir and sway,
So my heart beats wildly without pause;
And like the cliffs' primeval ore,
My grief remains ever unchanged.

"In der Ferne:

Wehe dem Fliehenden
Welt hinaus ziehenden!
Fremde durchmessenden,
Heimat vergessenden,
Mutterhaus hassenden,
Freunde verlassenden,
Folget kein Segan, ach!
Auf ihren Wegen nach!

Herze, das sehnende,
Auge, das tränende,
Sehnsucht, nie endende,
Heimwärts sich wendende!
Busen, der Wallende,
Klage, verhallende,
Abendstern, blinkender,
Hoffnungslos sinkender!

Lüfte, ihr säuselnden,
Wellen, sanft kräuselnden,
Sonnenstrahl, eilender,
Nirgend verweilender:
Dir mir mit Schmerze, ach!
Dies treue Herze brach,
Grüsst von dem Fliehenden
Welt hinaus ziehenden!

"Far Away"

Woe to the fugitive
Fleeing from the world!
Those who wander through strange lands,
Forgetting their country,
Hating their ancestral homes,
Leaving their friends,
No blessing follows them, alas!
On their way.

Heart that yearns,
Eyes that weep,
Endless yearing
For the native land,
Bosom in ferment,
With echoing laments,
Evening star twinkling,
Hopelessly sinking!

Breezes that sigh,
Soft-curling waves,
Sunshine that hurries past
And never lingers;
To her who has broken with anguish
This faithful heart,
Bear greetings from the fugitive
Who flees from the world.

"Abschied"

Ade! du muntre, du fröhliche Stadt, ade!
Schone scharret meine Rösslein mit lustigem Fuss;
Jetzt nimm noch den letzten, den scheidenden Gruss.
Du hast mich wohl niemals noch traurig gesehn.
So kann es auch jetzt nicht beim Abschied geschehn.
Ade! du muntre, du fröhliche Stadt, ade!

Ade, ihr Bäume, ihr Gärten so grün, ade!
Nun reit ich am silbernen Strom entlang,
Weitschallend ertönet mein Abschiedsgesang;
Nie habt ihr ein trauriges Lied gehört,
So wird euch auch keines beim Scheiden beschert.
Ade, ihr Bäume, ihr Gärten so grün, ade!

Ade! ihr freundlichen Mägdlein dort, ade!
Was schaut ihr aus blumen um duftetem Haus
Mit schelmischen, lockenden Blicken heraus?
Wie sonst, so gruss ich schaue mich um,
Doch nimmer wend ich mein Rosslein um.
Ade! ihr freundlichen Mägdlein dort, ade!

Ade, liebe Sonne, so gehst du zur Ruh, ade!
Nun schimmert der blinkenden Sterne Gold.
Wie bin ich euch Sternlein am Himmel so hold;
Durchziehn wir die Welt auch weit und breit,
Ihr gebt überall uns das treue Geleit.
Ade! liebe Sonne, so gehst du zur Ruh, ade!

Ade! du schimmerndes Fensterlien hell, ade!
Du glänzest so traulich mit dämmerndem Schein,
Und ladest so freundlich ins Hüttchen uns ein.
Vorüber, ach, ritt ich so manches Mal,
Und wär es denn heute zum letztenmal?
Ade! du schimmerndes Fensterlein hell, ade!

Ade, ihr Sterne, verhüllet euch grau! Ade!
Des Fensterlein trübes, verschimmerndes Licht
Ersetzt ihr unzähligen Sterne mir nicht,
Darf ich hier nich weilen, muss hier vorbei,
Was hilft es, folgt ihr mir noch so treu!
Ade ihr Sterne, verhüllet euch grau! Ade!

"Departure"

Farewell, you blithe and joyous town, farewell!
My horse already paws the ground with merry foot,
Take now, before I go, my last parting salute.
As you have never yet seen me unhappy,
That will not befall you now at my departure,
Farewell, you blithe and joyous town, farewell!

Farewell, you trees and gardens green, farewell!
Now I ride along beside the silvery stream,
Far-echoing resounds my parting song;
You have never heard a sad song,
So you will not be given a sad one as I go.
Farewell, you trees and garden green, farewell!

Farewell, you friendly girls over there, farewell!
Why do you look out from the flower-scented house
With roguish, alluring gaze at me?
As always, I greet you and look round at you,
But I never turn my horse around,
Farewell, you friendly girls over there, farewell!

Farewell, dear sun, now going to rest, farewell!
Now sparkels the gold of the twinkling stars,
How much I love you, little stars!
When we traverse the earth, far and wide,
You are our faithful escort everywhere.
Farewell, dear sun, now going to rest, farewell!

Farewell, little glimmering window, farewell!
You shine so cosily in the gloaming
And invite us so warmly into the little cottage.
How may a time, indeed, have I ridden past!
And today, is it to be for the last time!
Farewell, little glimmering window, farewell!

Farewell, you stars! Veil yourselves in grey, farewell!
For the dim glimmering light of that little window
You countless stars are no substitute,
If I cannot tarry here, but must be gone,
What avails it that you still follow me so faithfully?
Farewell, you stars! veil yourselves in grey, farewell!

"Lebensmut"

Fröhlicher Lebensmut
Braust im dem raschen Blut;
Sprudelnd und silberhell
Rauschet der Lebensquell.
Doch eh'die Stunde flieht,
Ehe der Geist vergluht,
Schöpft aus der klaren Flut
Fröhlichen Lebensmut!

Mutigen Sprung gewagt;
Nimmer gewinnt, wer zagt;
Schnell ist das Wechselglück,
Dein ist der Augenblick.
Wer keinen Sprung versucht,
Bricht keine süsse Frucht,
Auf! Wer das Glück erjagt,
Mutigen Sprung gewagt.

Mutig umarmt den Tod!
Trifft Euch sein Machtgebot.
Nehmt Euer volles Glas,
Stosst an sein Stundenglas;
Des Todes Bruderschaft
Öffnet des Lebens Haft.
Neu glanzt ein Morgenrot;
Mutig unarmt den Tod!

"Courage for Living"

Joyful courage for living
Surges in the quick blood;
The fountain of life flows,
Bubbling and silver-bright.
But before the hour flies,
Before the spirit's adour fades,
Draw joyful courage for living
From the clear waters.

Dare the bold leap;
He who hesitates never wins;
Fortune changes repidly,
The moment is yours.
He who does not venture the leap
Will reap no sweet fruit.
Come! He who chases fortune
Must dare the bold leap.

Bravely embrace death
When his mightly decree touches you.
Take your full glass,
Knock it agains his hour-glass;
The brotherhood of death
Opens the prison of life.
A new dawn shines;
Bravely embrace death!

"Herbst"

Es rauschen die Winde
So herbstlich und kalt;
Verödet die Fluren,
Entblättert der Wald.

Ihr blumigen Auen!
Du sonniges Grün!
So welken die Blüten
Des Lebens dahin.

Es ziehen die Wolken
So finster und grau;
Verschwunden die Sterne
Am himmlichen Blau!

Ach, wie die Gestirne
Am Himmel entflieh'n
So sinket die Hoffnung
Des Lebens dahin!

Ihr Tage des Lenzes
Mit Rosen geschmückt,
Wo ich die Geliebte
Und Herze gedrückt!

Kalt über den Hügel
Rauscht, Winde, dahin!
So sterben die Rosen
Der Liebe dahin!

"Autumn"

The winds blow
With an autumnal chill,
The meadows are bare,
The woods leafless.

Flowering meadows!
Sunlit green!
Thus do life's blossoms
Wilt.

The clouds drift by,
So sombre and grey;
The stars have vanished
In the blue heavens!

Ah, as the stars disappear
In the sky,
So do life's hopes
Fade away!

You days of spring,
Adorned with roses,
When I pressed
My beloved to my heart!

Winds, blow cold
Over the hillside!
So do the roses
Of love die!

"Auf dem Strom"

Nimm die letzten Abschiedsküsse
Und die wehenden, die Grüsse
Die ich noch ans Ufer sende,
Eh' Dein Fuss sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zuruck!

Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhallt die Klage
Um das schöne Heimatland,
Wo ich ihre Liebe fand.

Sieh, wie flieht der Strand vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stomes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,
Ferne von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie fasst mich zitternd Grauen!
Wehmuthsthränen sanft zu bringe,
Kann kein Lied vom Ufer dringen;
Nur der Sturm weht kalt daher
Duch das grau gehobne Meer!

Kann des Auges sehnend Scweifen
Keine Ufer mehr ergreifen,
Nun so blick'ich zu den Sternen
Dort in jenen heil'gen Fernen!
Ach, bei ihrem milden Scheine
Nannt'ich sie zuerst die Meine;
Dort vielleicht, o tröstend Glück!
Dort begegn'ich ihrem Blick.

"On the River"

Take these last good-bye kisses
And my waving farewells
That I send shoreward
Before your steps turn away.
Already the skiff is hurriedly withdrawn
Before the river's current.
And yet, longing keeps drawing back
A tear-darkened gaze.

And so the waves carry me
Away with unmerciful speed.
Already the meadow has disappeared
Where I blessedly found her.
Gone forever, blissful days!
Hopelessly dies away my mourning
Over the beautiful homeland
Where I found her love.

See how the shoreline flies by,
And how it attract me,
Draws me with inexpressible bonds
To land there at the cabin,
To linger there in the bower;
By the river; waves hurry on
Without rest or peace
And carry me to the ocean!

Alas, before that dark wilderness,
Far away from any bright coast,
Where no island can be seen,
O how a trembling dread seizes me!
Tenderly to bring tears of melancholy
No song can penetrate from the shore;
Only the storm blows cold
Through the gray, tossing sea!

Since my eyes' yearning search
Reaches to the shore no more,
Now I look to the stars
There in that holy, distant place.
O, by their soft light
I first called her mine;
There perhaps, consoling fortune,
There I meet her gaze.

The Heine Texts

"Der Atlas"

Ich unglückselger Atlas!
Eine Welt, die ganze Welt der Schmerzen,
muss ich tragen,
Ich trage Unerträgliches,
Und brechen will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja gewollt!
Du wolltest glücklich sein, undendlich glücklich,
Oder unendlich elend, stolzes Herz,
Und jetzo bust du elend.

"The Atlas"

Unhappy Atlas that I am, I must bear a world,
the whole world of sorrows.
I bear what is unbearable,
and my heart wants to break.

Proud heart - you have what you wished,
You wanted to be happy, infinitely happy,
or infinitely wretched - proud heart!
And now you are wretched.

"Ihr Bild"

Ich stand in dunkeln Träumen
Und starrt' ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
Mir von den Wangen herab
Und ach! ich kann es nicht glauben,
Dass ich dich verloren hab!

"Her Portrait"

I stood in dark dreams
and gazed at her portrait,
and the beloved features,
took on a secret life.

Upon her lips played
a wonderous smile,
and what seemed melancholy tears
glistened in her eyes.

My tears flowed too
down from my cheeks -
and ah, I cannot believe
that I have lost you!

"Das Fischermädchen"

Du schönes Fischermädchen,
Treibe den Kahn ans Land;
Komm zu mir und setze dich nieder,
Wir Kosen, Hand in Hand.

Leg an mein Herz dein Köpfchen
Und fürchte dich nicht zu sehr;
Vertraust du dich doch sorglos,
Täglich dem wilden Meer!

Mein Herz gleicht ganz dem Meere,
Hat Sturm und Ebb und Flut,
Und manche schöne Perle
In seiner Tiefe ruht.

"The Fisher Girl"

Lovely Fisher girl,
let your boat glide to the shore;
come and sit by my side,
and hand in hand we will whisper together.

Lay your head on my heart
and be not too much afraid.
Fearlessly you entrust yourself
to the wild sea every day.

My heart is just like the sea:
it has its storm, its ebb, its flood;
and many a lovely pearl
rests in its depths.

"Die Stadt"

Am fernen Horizonte
Erscheint, wie ein Nebelbild,
Die Stadt mit ihrem Türmen
In Abenddämmrung gehüllt.

Ein feuchter Windzug kräuselt
Die graue Wasserbahn;
Mit traurigem Takte rudert
Der Schiffer in meinem Kahn.

Die Sonne hebt sich noch einmal
Leuchtend vom Boden empor
Und zeigt mir jene Stelle,
Wo ich das Liebste verlor.

"The Town"

On the distant horizon,
like a misty image, appears
the town with it turrets,
veiled in evening twilight.

A damp gust ruffles
the grey expanse of water;
with mournful strokes
the boatman rows my boat.

The sun rises once again,
radiant, from the earth,
and shows me the place
where I loved and lost.

"Am Meer"

Das Meer erglänzte weit hinaus
Im letzten Abendscheine;
Wir sassen am einsamen Fischerhaus,
Wir sassen stumm und alleine.

Der Nebel stieg, das Wasser schwoll,
Die Möve flog hin und wieder;
Aus deinen Augen liebevoll
Fielen die Tränen nieder.

Ich sah sie fallen auf deine Hand,
Und bin aufs Knie gesunken;
Ich habe von deiner weissen Hand
Die Tränen fortgetrunken.

Seit jener Stunde verzehrt sich meine Leib,
Die Seele stirbt vor Sehnen;
Mich hat das unglückselge Weib
Vergiftet mit ihren Tränen.

"By the Sea"

The wide sea glittered
in the last rays of evening;
we sat by the fisherman's lonely hut,
silent and alone.

The mist rose, the waters swelled,
the sea-gull flew hither and thither.
From your loving eyes
tears welled forth.

I saw them drop on to your hand-
and I sank to my knees;
from your white hand
I drank the tears.

Since that hour my body wastes away,
my soul dies of desire.
The unhappy woman
has poisoned me with her tears.

"Der Doppelgänger"

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und starrt in die Höhe,
Und ringt die Hände vor Schmerzensgewalt;
Mir graust es, wenn ich sein Antlitz sehe -
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger, du bleicher Geselle!
Was äffst du nach mein Leibesleid,
Das mich gequält auf dieser Stelle
So manche Nacht, in alter Zeit?

"The Double"

The night is still, the streets are at rest,
my sweethart lived in this house,
Long ago she has left the town,
but the house still stands where it always stood.

And there stands a man, who gazes upwards
and wrings his hands with grief and pain;
I shudder when I see his face:
the moon shows me my own features and form.

You ghostly double, pale companion -
why do you ape the pain of love
that tortured me, in this very place,
so many nights in times gone by?

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