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The University of Southern Mississippi

Sehnsucht in the *Heine Lieder* of Schubert's *Schwanengesang*

by

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Abstract

This thesis considers the theme of *Sehnsucht* in the context of German Romantic music, in particular, the *Heine Lieder* from Franz Schubert's *Schwanengesang*. Of particular interest is the ordering of the *Heine Lieder* and the narrative that emerges when the songs are reordered to conform to the arrangement in Heinrich Heine's poetic collection, *Buch der Lieder*. The final chapter identifies instances of *Sehnsucht* in the text and suggests a hidden poetic cycle that sheds light on some unusual musical connections between the poetry and Schubert's settings of individual songs.

Keywords: *Sehnsucht*, German Romanticism, *Heine Lieder*, Schubert, *Schwanengesang*

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Introduction

Sehnsucht, or longing, appeared as a recurring theme in music, literature, and visual arts during the German Romantic movement of the late eighteenth and early nineteenth centuries. Derived from the verb *sehnen*, “to long for,” and the noun *Sucht*, “addiction,” *Sehnsucht* almost always refers to a longing for something that is impossible, or extraordinarily difficult, to achieve. *Sehnsucht* is an animating force behind much Romantic literature and poetry, one that drives the poet to create and the composer to capture his words in music. In the case of the *Heine Lieder* from Franz Schubert’s *Schwanengesang*, the emerging narrative chronicles the protagonist’s experience with *Sehnsucht*. This thesis discusses specific instances of *Sehnsucht* in the texts and address how Schubert integrates these sentiments into this music.

During the nineteenth century, music was elevated to a lofty position by influential writers, philosophers, and composers who saw music as the most appropriate vehicle for the expression of abstract emotions and desires.¹ The Idealist philosophy, which holds the belief that objects in the phenomenal world, such as art, are reflections of spiritual ideals, was partly responsible for this paradigm shift. Instead of imitating the world, art reflects a common, higher ideal.² Music reveals an ideal realm that can only be experienced through art. The artist strives, often in vain, to glimpse this ideal realm. His unfulfilled longing propels him to create.³

1. Mark Evan Bond, “Idealism and the Aesthetics of Instrumental Music at the Turn of the Nineteenth Century,” *Journal of the American Musicological Society*, 50, no. 2/3 (Summer--Autumn, 1997), 391.

2. *Ibid.*, 390.

3. *Ibid.*, 401.

E.T.A. Hoffmann, an author and music critic known for his contributions to music aesthetics, wrote that “music reveals to man an unknown realm, a world quite separate from the outer sensual world surrounding him, a world in which he leaves behind all precise feelings in order to embrace an inexpressible longing.”⁴ Music offers an escape from reality and an outlet for expression that would be otherwise impossible. Wilhelm Heinrich Wackenroder and Ludwig Tieck praised vocal music especially for its power.⁵ Immanuel Kant held vocal music in highest regard because the texts allowed the listener to contemplate the lyrics and find connections in the poetry. Friedrich von Schiller saw vocal music as being superior to instrumental music because the lyrics of the poetry were left to be interpreted by the listener’s imagination.⁶

Friedrich Schlegel connects theme of Sehnsucht to music in the dictum “Musik ist am meisten Sehnsucht” (Music is the most of all longing).⁷ A characteristic of Romanticism is the feeling of being no longer at home in the modern world. This homesickness creates longing to find a way to be at home. Music, the great escape from reality, allows the mind to return to its earthly home, the “unknown realm” that Hoffmann references. Longing to be at rest in a place of previous happiness is a central theme of the *Heine Lieder* of Schubert’s *Schwanengesang*. Beginning with a chapter discussing of the ordering of the *Heine Lieder* this thesis will elaborate upon the narrative

4. Albert van der Schoot, “Musical Sublimity and Infinite Sehnsucht: E.T.A. Hoffmann on the Way from Kant to Schopenhauer,” *Proceedings of the European Society for Aesthetics* 6 (2014): 351.

5. Bond, 388.

6. Ibid., 400.

7. Andrew Bowie, “Romanticism and Music,” in *The Cambridge Companion to German Romanticism*, ed. Nicholas Saul (Cambridge: Cambridge University Press, 2009), 247.

which emerges when the poems are placed in the order of *Die Heimkehr*, a section of Heinrich Heine's *Buch der Lieder*. Chapter Two analyzes instances of Sehnsucht in the text of Heine's poetry and discusses how Schubert incorporates these instance into his composition.

Chapter One: Order of Heine Poetry

Franz Schubert (1797-1828), wrote over 600 *Lieder* or German art songs, including fourteen songs in 1827 and 1828 to poetry by Ludwig Rellstab, Heinrich Heine, and Johann Gabriel Seidl. Collectively, they were published posthumously by Tobias Haslinger as *Schwanengesang*. Although the set is not a unified cycle, the six poems drawn from Heinrich Heine's, *Buch der Lieder*, can be interpreted as a mini-cycle if one considers them in Heine's poetic order rather than in the order of Schubert's composition. The implications of this ordering form the foundation of the next chapter of this thesis. When placed in the order Heine intended these six songs, a narrative wrought with Sehnsucht emerges, as a man yearns for a woman whom he loved and lost. There is a compelling textual as well as musical argument for ordering these songs according to Heine, though not all scholars agree on this order. The merits of their arguments are weighed in this chapter.

A discrepancy in the ordering of poetry in Heine's collection and Schubert's cycle opens the door to a variety of interpretive possibilities. When placed in the order of the "Die Heimkehr," a grouping of poems in Heine's *Buch der Lieder*, a hidden narrative emerges. In the order of the Schubert manuscript, there is no noticeable narrative; the songs appear only to be a grouping of loosely related sea-themed poems.

Order according to Schubert Manuscript	Order according to “Die Heimkehr”
“Der Atlas”	“Das Fischermädchen”
“Ihr Bild”	“Am Meer”
“Das Fischermädchen”	“Die Stadt”
“Die Stadt”	“Der Doppelgänger”
“Am Meer”	“Ihr Bild”
“Der Doppelgänger”	“Der Atlas”

Table 1: Order of the Songs in Schubert’s Manuscript compared to “Die Heimkehr”

The argument as to which order is correct has been addressed by many scholars. In 1967, Maurice J.E. Brown expressed doubt that the order in which the Heine songs appear in *Schwanengesang* is as Schubert intended.⁸ The sequence of songs according to “Die Heimkehr” forms a coherent narrative, or a “miniature song cycle,” which tells of a man’s longing and pain. Harry Goldschmidt also questioned the original sequence of *Schwanengesang*.⁹ He contended that the six songs should be rearranged to follow their order in “Die Heimkehr.” Theorizing that Schubert altered the original sequence at the publisher’s request, Goldschmidt cited chromatic key relations between the pieces as further evidence for his theory.¹⁰ When placed in the order “Die Heimkehr” the keys of the last five songs move downward chromatically. It is important to note that

8. Maurice J.E. Brown, *Schubert Songs* (Seattle: University of Washington Press, 1969), 59-61.

9. Harry Goldschmidt, “Welches war die ursprüngliche Reihenfolge in Schuberts Heine-Lieder?” *Deutsches Jahrbuch der Musikwissenschaft* (1972), 52-61.

10. Martin Chusid, “Sequence of Heine Songs and Cyclicity” in *A Companion to Schubert's Schwanengesang: History, Poets, Analysis, Performance* (New Haven: Yale University Press, 2000), 160.

Schwanengesang was published posthumously, and Schubert may not have agreed to any type of ordering before his death. In 1985, Richard Kramer supported Goldschmidt's claim, arguing that Schubert created his own narrative through his musical settings of the Heine poetry.¹¹ Citing Stein's "Schubert's Heine Songs," Kramer suggested that Schubert did not honor Heine's intentions in his musical interpretation of the poetry.¹² Stein's argument hinges upon the idea that Heine's poetry is rich in paradox, word play, and irony; and Schubert's settings do not emphasize or even acknowledge these literary devices. Schubert's music takes Heine's words at face value establishing a tone lacking any semblance of Heine's dark humor. Heine, "the brilliant inventor, the cynic, the destroyer of illusion," wrote poetry with surprise endings laced with biting irony.¹³ Stein accuses Schubert of glossing over this cynicism and writing in a literal way that does not reflect Heine's deeper intention.

From 1815 to 1830, there was a proliferation of narrative cycles in the poetry of Ludwig Uhland, Wilhelm Müller, and Heinrich Heine; many were simple groupings of nature poems held together by a loose storyline.¹⁴ Brown, Goldschmidt, and Kramer might have drawn on this tradition and created their own narratives which have nothing to do with Heine's original intention.¹⁵ Susan Youens shares Mustard's view, referring to

11. Richard Kramer, *Distant Cycles: Schubert and the Conceiving of Song* (Chicago: University of Chicago Press, 1994), 125.

12. Jack M. Stein, "Schubert's Heine Songs," *Journal of Aesthetics and Art Criticism* 24, no. 4 (Summer, 1966). PAGES.

13. *Ibid.*, 559.

14. Helen M. Mustard, *The Lyric Cycle in German Literature* (New York: King's Crown Press, 1946), 161.

15. Chusid, 161.

so-called narratives as imprecise and problematic.¹⁶ Chusid claims that the ordering of the Heine poetry in Schubert's manuscript was very much intentional and inspired.¹⁷ He refutes the idea that the publisher determined the manuscript order, asserting that Schubert expertly selected poems from the two most identifiable subgroups of "Die Heimkehr," the sea poems and the actual return. Many scholars have weighed in on the matter of the true order of the Heine songs in *Schwanengesang*, but the only concrete evidence for how the songs should be ordered is Schubert's original manuscript.¹⁸

There is, however, a compelling musical argument for conceiving of and performing the set according to the order set forth in "Die Heimkehr." Goldschmidt suggested that when *Schwanengesang* was originally published for the first time the key of "Der Atlas" was lowered from A minor to G minor. If it is true that "Der Atlas" is intended to be in A minor, a descending chromatic sequence appears in all but the first song.¹⁹ This tonal connection between the keys links the songs. Many of the songs share a common tone connection, a note from the ending of one song is found in the opening chord of the next song. From a textual standpoint, when the songs are placed in the order the poetry appears in Heine's original order, a narrative rich in Sehnsucht emerges.

The poems tell of a man who falls in love, loses his beloved, and then yearns to have her back. In "Das Fischermädchen" the protagonist stands on the shore beckoning the young fisherwoman to row her boat to be with him. Longing for closeness, the man beseeches the girl to hold his hand and lay her head on his chest. He seeks to fill a space

16. Susan Youens, *Heinrich Heine and the Lied* (Cambridge: Cambridge University Press, 2007), 8.

17. Chusid, 162.

18. Youens, 8.

19. Chusid, 164.

in his heart that is currently empty although he has had many loves before. He tells her not to fear falling in love even if his heart is turbulent like the ocean she knows well. If she can brave the unpredictable waters daily, surely she can entrust herself to him.

“Am Meer,” the second song, tells of a relationship that has been poisoned by sadness. Each successive song tells of the protagonist’s journey to the place where he lost his beloved. In “Der Stadt” he is approaching by boat the town where she once lived. In “Der Doppelgänger” he is horrified to encounter his own ghostly double and the painful memories of his past relationship. “Ihr Bild” paints a portrait of the man’s deep melancholy longing. Finally, in “Der Atlas” the man is left only with the weight of his suffering. Because his heart was stubborn and would only accept perfect happiness, he instead ended up with unending suffering. The protagonist compares his fate to that of the mythological figure Atlas. This narrative is perhaps the most convincing evidence that the “Die Heimkehr” ordering is the most appropriate. The chapter will address this narrative, instances of Sehnsucht in Heine’s poetry, and examine how Schubert fashions a musical setting that is compatible with Heine’s implied narrative.

Chapter Two: Sehnsucht in the Text and Music of the *Heine Lieder*

“Das Fischermädchen”	The Fishermaiden
Du schönes Fischermädchen, Triebe den Kahn ans Land; Komm zu mir und setze dich nieder, Wir kosen Hand in Hand.	You lovely fishermaiden, Row your boat to the land; Come and sit beside me, We'll cuddle hand in hand.
Leg an mein Herz dein Köpfchen, Und fürchte dich nicht zu sehr; Vertraust du dich doch sorglos Täglich dem wilden Meer.	Lay your head on my bosom, And you needn't be so afraid; You entrust yourself quite fearlessly Each day to the turbulent sea.
Mein Herz gleich ganz dem Meere, Hat Sturm und Ebb' und Fluth, Und mache schöne Perle In seiner Tiefe ruht.	My heart is just like the ocean, Has storms and ebbs and flow, And many pearls of beauty Rest in its depths below. ²⁰

“Das Fischermädchen,” one of the most folklike of Schubert’s songs is strophic with frequent text repetitions.²¹ Marked “etwas geschwind” (somewhat fast), the cheerful accompaniment does not stray from block chords. Schubert uses echo and variation, repeating the last phrase with different melodic variations and including a brief interlude echoing the previous accompaniment after each verse, to double the length of a normal eight-measure period.²² The melody is that of a sea ditty featuring little word painting until the end. For the last phrase, Schubert writes a descending vocal line which illustrates the pearls descending into the water’s depths.

20. Unless otherwise noted, all are found in Chusid, 123-140.

21. Chusid, 134.

22. Edward Cone, “Repetition and Correspondence in *Schwanengesang*,” in *A Companion to Schubert's Schwanengesang: History, Poets, Analysis, Performance*, ed. Martin Chusid (New Haven: Yale University Press, 2000), 79.



Example 1: Schubert: “Das Fischermädchen,” mm. 72-76.

The simplicity and lack of dissonance could be seen as a reflection of the protagonist’s naïveté as he pursues a relationship with the fishermaid. He is excited by this new prospect of love and unaware of the heartbreak she will ultimately cause him.

“Am Meer”	By the Sea
<p>Das Meer erglänzte weit hinaus Im letzten Abendscheine; Wir sassen am einsamen Fischerhaus, Wir sassen stumm und alleine.</p>	<p>The sea sparkled far and wide In the last glow of evening; We sat by the lonely fisher house, We sat silently and alone.</p>
<p>Der Nebel stieg, das Wasser schwoll, Die Möwe flog hin und wieder; Aus deinen Augen liebevoll Fielen die Thränen nieder</p>	<p>The mist rose, the water swelled, The seagulls flew back and forth; From your eyes filled with love The tears dropped down.</p>
<p>Ich sah sie fallen auf deine Hand, Und bin aufs Knie gesunken; Ich hab von deiner weissen Hand Die Thränen fortgetrunken.</p>	<p>I saw them fall upon your hand, And sank to my knee; From your white hand, I Drank away the tears.</p>
<p>Seit jener Stunde verzehrt sich mein Leib, Die Seele stirbt vor Sehnen; Mich hat das unglücksel’ge Weib Vergiftet mit ihren Thränen.</p>	<p>From that hours my body wastes away, My soul dies of desire; The wretched woman has Poisoned me with her tears</p>

The carefree, new love found in “Die Fischermaiden” is all but gone as man and the fishermaid now sit alone at dusk by the sea. As day ends and the sun sets, their relationship too is coming to a close. The woman cries and the man tries in vain to comfort her. What has conspired between the two is not stated, but the protagonist refers to her no more as a “lovely fishermaid.” She is now a “wretched woman” who has inflicted much suffering upon him. The last stanza expresses the man’s feelings of Sehnsucht. His body pines, but his longing is not just physical; he feels that his soul is dying. The ending of the relationship has long-term consequences for the man, and he is left embittered by their romantic experience. He has actual contact with the woman for the last time in this poem, but it is far from the last time he will mention her.

The interlude early in “Am Meer” features a pianissimo tremolando which represents the fog rising over the water. This recurring fog figure is an example of how Schubert brings the the poetry’s atmosphere description to light through music.



Example 2: Schubert: “Am Meer,” mm. 11-14.

Schubert paints the phrase “fielen die Thränen nieder” with a descending vocal line and downward shifting chords in the accompaniment painting the woman’s tear drops.



Example 3: Schubert: “Am Meer,” mm. 20-23.

The fog motive returns before the last verse harkening back to the beginning of the piece. Schubert sets the beginning of the second stanza “Der Nebel stieg” (The mist rose) in C minor, the same key as the “Nebelbild” (misty image) in the first stanza of “Die Stadt.”²³ The elevated emotions of the text are expressed through high tessitura and a constant tremolo in the bass. The tremolando chords convey the threatening murmur of the rising waters.²⁴ A change from dotted rhythms to straight quarter notes for the phrase “die Seele stirbt vor Sehnen” (my soul dies of longing) adds drama and significance to this instance of Sehnsucht.



Example 4: Schubert: “Am Meer,” mm. 35-38.

23. Chusid, 138.

24. John Reed, *The Schubert Song Companion* (Manchester.: Manchester University Press, 1997), 262.

For the phrase “mich hat das unglücksel’ge Weib vergiftet mit ihren Thränen” (The wretched woman has poisoned me with her tears), Schubert stops the tremolo and returns to half note chords in the bass and dotted rhythms in the melody. This line is the first indication that the relationship between the protagonist and his fishermaid has gone bad, and Schubert’s change in music emphasizes this revelation. There is no question left as to what kind of tears the couple were shedding. He decorates the emotionally charged “Thränen” (tears) with a turn.



Example 5: Schubert: “Am Meer,” mm. 40-45.

According to Dietrich Fischer-Dieskau “the [ornamental turn] on ‘Thränen’ (tears) has the sort of irony which some critics claim to be absent from the Heine songs.”²⁵

Throughout the course of the song the audience is uncertain of the nature of the tears the couple is crying, they could be of sadness or perhaps happiness. This final “Thränen” is the first instance of the word after the truth has been revealed and Schubert differentiates it with a trill. Ending at a haunting *ppp* dynamic and without cadence, the melody continues into the postlude “which like its source in the prelude, echoes itself.”²⁶ The piece begins with four chords and closes with them as well.

25. Dietrich Fischer-Dieskau, *Schubert: A Biographical Study of His Songs*, ed. Kenneth S. Whitton (London: Littlehampton Book Services, 1976), 281.

26. Cone, 81.

“Die Stadt”	The Town
Am fernen Horizonte Erscheint, wie ein Nebelbild, Die Stadt mit ihren Thürmen In Abenddämm’ rung gehüllt.	Upon the far horizon Appears, as if a misty image, The town with its towers Veiled in evening twilight.
Ein feuchter Windzug kräuselt Die graue Wasserbahn; Mit traurigem Takte rudert Der Schiffer in meinem Kahn.	A moist gust of wind ruffles The gray watery path; With sorrowful strokes, rows The sailor in my skiff.
Die Sonne hebt sich noch einmal Leuchtend vom Boden empor, Und zeigt mir jene Stelle, Wo ich das Liebste verlor.	Once again the sun rises Radiantly upward from the earth And shows me that place, Where I lost my beloved.

Sometime later the protagonist decides to return to that fateful place where he last saw his love. “Die Stadt” begins with the man describing a town as it slowly comes into view. He is on a boat that is being rowed “Mit traurigem Takte” (In a mournful rhythm), insinuating that perhaps the man’s own grief is propelling him forward on his journey. The sun rises, illuminating the place where he lost his beloved. It is clear in the tone of the poem that returning here is painful for the man, and the words “misty,” “veiled,” and “gray” add an aura of mystery.

Schubert contributes to this mysterious atmosphere by not establishing a key for the first seven measures. The repeating figure in the right hand accompaniment outlines a C fully-diminished-seventh chord over a tonic tremolo preventing Schubert from establishing the key of C major. This static figure can represent the fixed gaze of the protagonist as he stares intently at the town. Beginning in tonal uncertainty, this song has

no definite tonal ending. The man has no closure for his lost love and the nebulous beginning and ending of this song reflects his longing which seems to have no end.²⁷

Mässig geschwind. August 1826.

Singstimme.

Pianoforte.

pp con Pedale

pp

dimin.

leise

Am

Example 6: Schubert: “Die Stadt,” mm. 1-6.

Schubert illustrates the text “Traurigem Takte” (mournful rhythm) by repeating an F# to emphasize the even rhythm of the oars hitting the water.

trau - rigem Tak - - te

dimin.

Example 7: Schubert: “Die Stadt,” mm. 22.

Schubert’s lack of definite key creates a surreal feeling that will be realized in the next three pieces. The deeper the man goes into his past, the more brokenhearted thoughts and feelings of loss he experiences. His extreme feelings manifest in fantastical occurrences.

In “Der Döppelganger” the protagonist sees a man he believes to be his ghostly twin, and

27. Chusid, 137.

a portrait of his beloved mysteriously comes to life in “Ihr Bild.” “Der Atlas,” the final song, finds the protagonist comparing himself to the mythological figure, his life one unending “world of pain” which he must carry alone.

“Die Stadt” is in ternary form; the first and last stanzas depict the man viewing the town where he last saw his beloved. The middle stanza is his description of the boat ride that takes him there. The C fully-diminished-seventh arpeggio over an octave tremolo is static and halts the harmonic progression of the song, suggesting a moment frozen in time. It is peculiar to note that the man’s sea journey begins during the evening, however, at the end it is morning and the man is still staring at the town. In reality, the boat would have surely moved during the night. Schubert’s avoidance of major/minor tonality along with the static, middle section removes the sense of forward progress found in traditional harmonic progressions thus creating an atmosphere in which time is halted. When the protagonist finally views the exact place he lost his beloved, Schubert uses a Neapolitan sixth to create a special emphasis on mm. 32 on the text “Und zeigt mir jene Stelle” (And shows me that spot).²⁸

The image displays a musical score for Schubert's "Die Stadt" (mm. 32-35). It consists of two staves: a vocal line and a piano accompaniment. The vocal line is in G major and has the lyrics: "zeigt mir je - ne Stel - le, wo ich das Lieb - ste ver - lor." The piano accompaniment is in G major and features a prominent C fully-diminished-seventh arpeggio over an octave tremolo. The score includes dynamic markings "ff" and "decrease."

Example 8: Schubert: “Die Stadt,” mm. 32-35.

28. Ibid., 77.

From beginning to end, this song reflects the melancholy fog through the interludes and the recurring unprepared and unresolved diminished-seventh chord which create an impressionistic mood. By the end of the song, the protagonist is no closer to his beloved than he was when he began his journey. His unfulfilled longing is exemplified by Schubert's lack of harmonic movement and cadential closure.

“Der Doppelgänger”	The Phantom Double
<p>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.</p>	<p>Still is the night, the streets are at rest, In this house dwelt my loved one; She has since left the town, Yet the house still stand on the same place.</p>
<p>Da steht auch ein Mensch und starrt in die Höhe. Und ringt die Hände, vor Schmerzensgewalt; Mir graut es, wenn ich sein Antlitz sehe; Der Mond zeigt mir meine eigne Gestalt.</p>	<p>There too stands a man and stares on high. And wrings his hands, for the power of grief; I shudder when I see his face; The moon shows me my own countenance.</p>
<p>Du Doppelgänger! du bleicher Geselle! Was äffst du nach mein Liebesleid, Das mich gequält auf dieser Stelle, So manche Nacht, in alter Zeit?</p>	<p>You phantom double! You pale fellow! Why do you mock the pain of my love, That tormented me on this spot, So many nights, in times past?</p>

Once the man finally arrives on land after his strange boat journey, he comes to the house where his beloved once lived and sees another man standing there wringing his hands “vor Schmerzensgewalt” (with the force of his pain). Turning around the stranger reveals his face and the protagonist is shocked to see his own countenance. He cries out

to his Doppelgänger accusing this ghostly double of mocking his pain and bringing back painful memories of years past.

The Doppelgänger is a reoccurring figure in German literature. Often this “ghostly double” appears as an unwanted guest and is often seen as a symptom of anxiety in the person he is doubling.²⁹ Doppelgänger stories often focus around the theme of lost time with the subject being haunted by the Doppelgänger usually experiencing a psychological disturbance.³⁰ In the case of this narrative, the protagonist is longing for a lost relationship which has caused him harrowing, psychological trauma.

Schubert sets “Der Doppelgänger” in the key of B minor, which is traditionally a tragic key. Doubling of the outer voice in parallel octaves is present in throughout the four-measure introduction. These doubled octaves can be likened to bells tolling, prefiguring the fateful revelation of the ghostly double at the poem’s climax.³¹ In the first stanza the ten-measure section at the beginning is repeated for the second half of the stanza mm. 15 to 24 and is repeated for the second stanza mm. 25 to 42. The idea of the ghostly double is present in the doubling of the music throughout out the song.³²

Neither song nor recitative, the text is delivered through lyrical declamation.³³ Schubert keeps the vocal line static on a repeated F# to illustrate the phrase “Still ist die Nacht” (Still is the night). This fixed note serves to represent the protagonist’s

29. Andrew J. Webber, *The Doppelgänger: Double Visions in German Literature* (Oxford: Oxford University Press, 1996), 10.

30. Karl Miller, *Doubles: Studies in Literary History* (Oxford: Oxford University Press, 1985) 7, 38.

31. Richard Capell, *Schubert's Songs*, 2nd ed. (New York: Basic Books, 1957), 256.

32. Cone, 84.

33. Reed, 263.

unwavering gaze, just as in the middle section of “Die Stadt.” The static accompaniment suggests a lack of forward progress. Lost in his longing for the past the man can not move forward, and the music reflects his numb resignation.

Sehr langsam.

Singstimme.

Pianoforte.

pp

Still ist die Nacht, es ruhen die Gassen,

August 1828.

Example 9: Schubert: “Der Döppelgänger,” mm. 1-8.

This song features dynamic contrast from *fff* to *p* and then back again to add drama.

Schubert indicates *fff*, *ffz*, and *ff* dynamic markings on especially dramatic words

expressing the man’s pain such as “vor Schmerzengewalt” (with the force of his pain),

“äffst” (apes), “liebesleid,” (lovesickness), and “gequält” (tormented). The G natural on

the second syllable of “Gestalt” is the highest note of the piece and does not resolve.³⁴

This musical moment accompanies the protagonist’s realization that the man he has been watching is his double.

35. Kramer, 131.



Example 10: Schubert: “Der Döppelgänger,” mm. 36-42.

Rhythmic aspects of the vocal line are markedly different from the triple meter of the keyboard part. Often implying duple meter the vocal parts do not line up with the accompaniment until the cadences at mm. 11 and 23.³⁵ The keyboard can be seen as representing the Döppelgänger while the vocal line represents the protagonist.³⁶



Example 11: Schubert: “Der Döppelgänger,” mm. 51-63.

36. Chusid, 141.

37. Ibid., 142.

“Ihr Bild”	Her Portrait
<p>Ich stand in dunkeln Träumen, Und starrt ihr Bildnis an, Und das geliebte Antlitz Heimlich zu leben begann.</p>	<p>I stood in dark dreams, And stared at her portrait, And that beloved countenance Mysteriously came to life.</p>
<p>Um ihre Lippen zog sich Ein Lächeln wunderbar, Und wie von Wehmuthstränen Erglänzte ihr Augenpaar.</p>	<p>To her lips was summoned A miraculous smile, And as if from tears of sadness Her eyes glistened.</p>
<p>Auch meine Thränen flossen Mir von den Wangen herab-- Und ach, ich kann es nicht glauben, Dass ich dich verloren hab'!</p>	<p>My tears also flowed Down from my cheeks-- And alas, I cannot believe That I have lost you!</p>

Lost in his thoughts, the protagonist looks intently at a portrait of his lost beloved. He is so consumed by his longing that he actually sees the portrait move, remarking that he sees a smile on her lips and tears fall from her eyes. He begins to cry as he laments his loss, expressing desire to have his beloved back and profound sadness at the losing her. He never moves throughout the poem, standing motionless while his mind wanders. Action occurs in the poem only in the man's imagination.³⁷

“Ihr Bild” is in ABA form. The A section is representative of the man staring at his beloved's portrait, the B section is her face seemingly coming to life, and return to A is the man's reaction to this mysterious occurrence.³⁸ Simple octave B-flats begin the piece, emphasizing the man's stillness.³⁹

38. Ibid., 128.

39. Cone, 75.

40. Chusid, 129.

August 1828.

Langsam.

Singstimme.

Ich stand in dunklen Träu..men und starrt' ihr Bild..niss

Pianoforte.

pp

Example 12: Schubert: “Ihr Bild,” mm. 1-5.

The melody is doubled by the accompaniment for the first phrase, but when the portrait begins to move the accompaniment changes to a choral harmony. Bare octaves represent the loneliness of the man, and the harmonies in the next stanza reflect his sentimental thoughts.⁴⁰ Unharmonized melodies, such as the opening six measures of “Ihr Bild,” often represent isolation. The slow tempo, soft dynamic level, quiet melodic, stepwise motion, repeated notes, and small leaps (fourth or less) all add to the musical characterization of the man’s resigned loneliness.⁴¹ The chordal texture begins the “Und das gelibte Antlitz heimlich zu Leben begann.” As his beloved’s image comes to life, so do the harmonies.

Alternating between major and minor keys, the tonality characterizes the protagonist’s thoughts. The minor represents the man’s sad reality and the major passages represent happy reminiscences. Schubert emphasizes the man’s joy at seeing the portrait of his beloved come to life by modulating to G flat major at the words “Und ihre lippen...” (A smile played wondrously about her lips.)⁴²

41. Capell, 253.

42. Chusid, 129.

43. Reed, 261.

Example 13: Schubert: “Thr Bild” mm. 11-18.

Schubert paints the lyrics “Auch meine Thränen flossen” (and my tears flowed as well) with a descending vocal line and a return to the accompaniment doubling the vocal line. As life leaves the portrait, the harmonies leave the texture. The last phrase “Ach, ich kann es nicht glauben das ich dich verloren hab,” (Ah, I cannot believe that I have lost her) is major, the tonality associated with happy remembering and supernatural occurrences, reflecting the man’s denial of reality that he has truly lost the woman. However the piano establishes the true reality of the situation by echoing the phrase in the minor.⁴³

44. Chusid, 130.

“Der Atlas”	Atlas
<p>Ich unglücksel’ger Atlas! eine Welt, Die ganze Welt der Schmerzen, muss ich tragen, Ich trage Unerträgliches, und brechen Will mir das Herz im Leibe.</p> <p>Du stolzes Herz, du hast es ja gewollt! Du wolltest glücklich sein, unendlich glücklich, Oder unendlich elend, stolzes Herz, Und jetzo bist du elend.</p>	<p>Miserable Atlas that I am! A world The whole world of sorrows must I bear, I bear the unbearable, and In my body my heart wants to break.</p> <p>You arrogant heart, this is what you wanted! You wanted to be happy, immensely happy, Or immensely wretched, arrogant heart, And now you are wretched.</p>

“Der Atlas” is the last of the Heine songs according to Heine’s order in “Der Heimkehr.” The protagonist likens himself to the mythological figure, Atlas. When Atlas and the Titans challenged Zeus for control of the universe and lost, Atlas was made to hold up the heavens on his shoulders as punishment. He can be viewed as the “archetypal figure of the man who dares, and suffers.”⁴⁴ Heine’s tragic hero’s burden is to carry “Die ganze Welt der Schmezen” (The whole world of pain). He dared to pursue a woman and fall in love, and now he suffers a burden which causes his heart to begin breaking in his body.

The wide dynamic range present in “Der Atlas” reflects the intensity of the protagonist’s suffering. Throughout the song, G minor tonality is “framed by the hammer blows in the bass G, B flat, F sharp, and G octaves.”⁴⁵ This octave theme represents Atlas’s and the protagonist’s burden.

45. Reed, 260

46. Ibid., 260.



Example 14: Schubert: “Der Atlas,” mm. 1-3.

In the second stanza the man addresses his heart directly “du hast es ja gewollt!” (You wanted it so!) He accuses his heart for stubbornly wanting to either perfectly happy or entirely miserable. His heart would not compromise and now, without his beloved, he is doomed to be forever miserable. The second stanza modulates from the tonic key of G minor into a distant form of the mediant B major differentiating it from the previous verse.⁴⁶ In this stanza, when the man begins to address his heart, the accompanimental figure changes into repeated triplets in the right hand imitating a racing heart.



Example 15: Schubert: “Der Atlas,” mm. 22-25.

47. Cone, 73.

The vocal melody doubles the bass for the first half of the song but the melody becomes independent during this section of the piece.⁴⁷ In each section the vocal climax becomes increasingly higher: F sharp in the first section, G in the second, and A flat in the last.⁴⁸ “Der Atlas” ends with a textual and musical return to the beginning of the piece resulting in a three-part form.⁴⁹ The octave bass theme from the introduction of the piece returns and remains even after the vocal line, which is the same text as the first verse, has stopped.⁵⁰ The hammering octave theme is the last music heard as the narrative comes to an end. Perhaps it represents the protagonist’s longing, which will always remain unfulfilled.

Beginning with a discussion of *Sehnsucht* and its cultural context, this elusive theme is defined. Moving to the debate of order the *Heine Lieder*, convincing evidence is presented to support the *Heimkehr* ordering of this pieces. This thesis closes with an analysis of the text and music of these six pieces, providing specific examples of *Sehnsucht* in both Heine’s words and Schubert’s compositions.

48. Ibid., 74.

49. Chusid, 127.

50. Cone, 73.

51. Capell, 252.

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