

## DER DOPPELGÄNGER

from *Schwanengesang*, D. 957 (1828)

Text: Heinrich Heine (1797–1856)

How are the three poetic stanzas treated in "The Double," one of Schubert's last, and most powerful, songs?

Still is the night, the streets are calm,  
In this house lived my treasure,  
She long ago left this town,  
But the house still stands in the same place.

There stands also a man, and stares into the heavens  
And wrings his hands for pain,  
I shudder when his face I see,  
[For] the moon shows me my own features.

Thou double, thou pale companion!  
Why do you ape the love-sorrows  
That tortured me in this place  
So many nights in times gone by?

**Sehr langsam.**

Singstimme. 

Pianoforte. *pp*

Still ist die Nacht, es ruhen die Gassen,

9 

in die - sem Hau.se wohn.te mein Schatz; sie hat schon

16 

längst die Stadt ver - las.sen, doch steht noch das Haus auf dem sel - ben

22

Platz. Da steht auch ein Mensch, und starrt in die Hö - he,

*cresc. poco a poco*

29

und ringt die Hände vor Schmer - zens - ge - walt; — mir — graust es,

*fff ffz decresc. p*

36

wenn ich sein Ant - litz se - he, der Mond zeigt mir mei - ne eig' - ne Ge - stalt. —

*cresc. ffz fff*

42

Du Dop - pel - gänger, du bleicher Ge - sel - le! was äffst du nach mein

*decresc. p accelerando cresc. ff*



48  
Lie - besleid, das mich gequält auf die - ser Stel - le so man - che

53  
Nacht, in al - - - ter Zeit?

## ERLKÖNIG, D. 328

(1815)

Text: Johann Wolfgang von Goethe (1749–1832)

The close relation of the overall tonal scheme to the meaning of the text contributes much to the extraordinary effect of this famous song, composed when Schubert was eighteen.<sup>2</sup>

Who rides so late through night and wind?  
It is a father with his child,  
He holds the boy in his arm,  
He clasps him tight, he keeps him warm.

"My son, why hidest thy face in fear?"  
"Seest thou not, Father, the Erlking?  
The Erlking with crown and train?"  
"My son, 'tis but a streak of mist."

"O dear child, come away with me!  
Lovely games I'll play with thee!  
Many-colored flowers grow by the shore.  
My mother has many golden robes."

"My father, my father, hearest thou not  
What Erlking softly promises me?"  
"Be calm, be calm, my child,  
In the withered leaves rustles the wind."

"Fair boy, wilt thou come with me?  
My lovely daughters shall wait on thee,  
My daughters keep their nightly revels,  
They will rock thee, dance, and sing thee to sleep."

"My father, my father, seest thou not  
Erlking's daughters in that dark place?"  
"My son, my son, I see clearly,  
It is only the gleam of the old gray willows."

"I love thee, thy fair form ravishes me,  
And if thou art not willing, I'll take thee by force."  
"My father, my father, now he is seizing me!  
Erlking has done me harm!"

The father shudders, he rides fast,  
And holds in his arm the moaning child,  
He reaches home with effort and toil:  
In his arms the child lay dead!

<sup>2</sup> The resemblance of the left-hand piano motive to the overall tonal scheme is described in Charles Burkhart, "Schenker's 'Motivic Parallelisms'" *Journal of Music Theory* 22/2, Fall 1978, p. 157).