

The setting for *Der Doppelgänger* is that of a man standing outside of his old lovers house. The first stanza is portrayed from the 3<sup>rd</sup> person. In this stanza the character is setting the scene by describing the calmness/quietness of the night. He is also pointing out that he is in front of the house of who we can assume was once his lover.

The second stanza is portrayed from a 1<sup>st</sup> person perspective. As a mental image, the text in this stanza leads me to imagine that the main character is staring at his shadow and this is whom he refers to as his doppelganger. I say this because he points out that the moon shows him his own form and that is the form of a man in much torment.

But is in the third stanza that there is quite a change in address. This stanza is portrayed from a 2<sup>nd</sup> person perspective. He is addressing his doppelganger directly. This stanza starts at measure 43 of the piece.



Relatively slow and seemingly without pulse up to this point, there is an *accelerando* in the piano accompaniment in the example above. It seems as though he is saying that the sight of his *doppelgänger* is reminding him of his torment and he can't bear to be reminded of the torture. I say the *accelerando* is there to represent his rising heart rate due to distress. However, adding to the intensity of this stanza is the rise of pitch from pc11 to pc3 in the bass, which up to this point has been somewhat static. It also adds to the intensity due to the low frequency of the notes and the intervals in between. The B in the example is B2 and it rises to D#2.