

Analysis of the music "Rastlose Liebe"

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Abstract: Schumann, as a composer in the romantic period, wrote many artistic songs. "Rastlose Liebe" This piece of music is adapted from Schumann's artistic poems. This paper analyzes Schumann's artistic songs from harmony, structure, texture, accompaniment and other aspects, and studies how Schumann expresses the feelings in poems through music.

1. Composer Schubert

Franz Schubert (1797-1828) is an Austrian composer who is a representative of the early romantic trends and whose work reflects the close connection between the classical Vienna tradition and the new era. He is known as the "King of Songs" and is a master of German and Austrian art songs. In addition to artistic songs, there are still a large number of fine works in the field of instrumental music such as symphonies, chamber music and piano, as well as the creation of opera and religious music.

2. "King of Songs" Schubert

Schubert is a composer who has been known for his excellent songwriting since the 18th and 19th centuries. In his short life, he has created more than 600 art songs. Such as the song "Margaret next to the spinning wheel"; the song "Devil" is full of drama, eloquent tension; the song "Wild Rose", "Bodhi Tree" and other folk songs like natural simplicity; "Wanderer", "At the seaside."》 filled with melancholy, or sweet lyrical atmosphere; other major songs include "The Silence of the Sea", "Lullaby", "Squid", "Death and Girl", etc., Artistic composition level level is also the very few composers Reached.

3. About song background:

Rastlose Liebe was composed by Schubert and published in 1821 and is included in Otto Erich Deutsch, which is D138. This song is based on the poem written by the poet John Wolfgang von Goethe in the snowstorm in the Thuringian Forest. Then dedicated to Anton Salieri.

Historically, Schubert has two "Rastlose Liebe" versions, the first one was published on May 19, 1815, as an opera, and premiered by tenor singer Ludwig Titz. The speed label for this version is "Schnell, mit Leidenschaft"(Fast and passionate). Another version is D major, rhythm 'Schnell', created in 1821, published in 1970.

The poem "Uneasy Love - Love as the Crown of Life" written by Johann Wolfgang von Goethe was written in 1776. This poem was written for Goethe lovers. This poem is based on love. Even if love brings you unlimited happiness, it is often accompanied by pain and irritability. In order to express feelings of pain and uneasiness because of emotions [1-3].

4. German original version: Rastlose Liebe (1776)

Gedicht

Dem Schnee, dem Regen,

dem Wind entgegen,
 im Dampf der Klüfte,
 durch Nebeldüfte,
 immer zu! Immer zu!
 Ohne Rast und Ruh!
 Lieber durch Leiden
 möcht' ich mich schlagen,
 also so viel Freuden
 des Lebens ertragen.
 Alle das Neigen
 von Herzen zu Herzen,
 ach, wie so eigen
 schafft das Schmerzen!
 Wie - soll ich fliehen?
 Wälderwärts ziehen?
 Alles vergebens!
 Krone des Lebens,
 Glück ohne Ruh,
 Liebe, bist du!
 Synopsis, poem analysis and interpretation
 -Form of the song
 Restless Love
 Into the snow, the rain,
 and the wind,
 through steamy ravines,
 through mists,
 onwards, ever onwards!
 Without respite!
 I would sooner fight my way
 through suffering
 than endure so much
 of life's joy.
 This affection
 of one heart for another,
 ah, how strangely
 it creates pain!
 How shall I flee?
 Into the forest?

It is all in vain!
 Crown of life,
 happiness without peace –
 this, O love, is you!

Translations by Richard Wigmore first published by Gollancz and reprinted in the Hyperion Schubert Song Edition

5. About the poet autor' s introduces

This poem is divided into three parts. By describing the confrontation with nature, wind, rain, snow, fog and other nature, it implies the inner pain of the author because of the painful feelings of love.

6. Song analysis

The song title is *rastlose liebe*, it is meaning Restless love. This piece of music is mainly about expresses the feeling of love. The beat of this piece is 4/2 beats. The speed of this song is 152 beats per minute. The song title and lyrics of the whole piece of music, as well as the emotions of the music, give the listener sadness. This seems to be a contradiction. But in fact, from the lyrics of the song, it can be seen that the love brought by love falls in love with one person, and at the same time it brings sadness to the love of that person.

"through suffering than endure so much of life's joy." The composer describes his emotions and likes a girl. But for some other reason, the composer is in a state of unrequited love.

The following is the structure of the music structure of "*rastlose liebe*":

Table 1 Example1 - Formal structure of the music.

Prelude	A	B	A'	Coda
1~6	7~24	25~56	57~83	84~93
A	C	A	A	A

As seen in the music from above Table 1, this art song is "*rastlose liebe*" consisting of five parts: Prelude part, the part A, the B part, the A' part, and the coda part. First of all, the prelude (1-6) is the solo of the piano and the beginning of the lyrics. The second bar start and until the prelude part finish, there are many secondary harmonies in this part. In this part, the composer used a lot of diminished 7th chord s. A diminished 7th chord generally gives the listener a feeling of sadness. The division of Part A (7-24) and Part B, in m.24, the harmony is V7/V-V, which is half cadence. The second theme is the extension of the new theme, using a variety of transpositions to make the music more expressive and more colorful. The division of the B part (25-56) ends in A major and the A' part go back to the original key. The subject motivation of Part A' is very similar to the A part. In this way, the A' part is delimited. This part is the repetition of the main theme of Part A, but at the end of the music, the harmony is resolved to the tonic which gives the music a sense of ending.

This paper will analyze these three parts ABA' in detail.

(1) The A part is A major. The ninth bar of the music is special part, because the dominant 9th chord was used to make the music sound richer. In the 11th to 14th bar, the V7/ii-ii is repeated, and the color of the music is richer (or with "more colorful"). In A major, this part shows augmented harmony, Ger. 6th (Figure 1), when the word expresses sad emotions, because the song's lyrics mean's so sad. In fact, the Because the composer loves the girl deeply, but can't be with her together.



Example: 2-1



Example: 2-2

Figure 1 The example 2-1 and 2-2

In m.15, signing in the excamp:2-1, the final harmony is Ger6th-I, that should be usually Ger6th-v-I. This song is Abnormal, because the lyrics want to express sad emotions, So the composer created a melody that fits the mood of this art song. Using many Ger6th can bring more Innovative with this music. because it also can bring many new feelings, so we can feel this song is spiecial than other songs. In the 20th bar, the transposition was carried out, and the A major changed to the e minor to push the music to the climax, and solve the diminished 7th chord to the secondary harmony with the leading tone in e minor, and finally the end of the half cadence, the music was semi-terminated. It makes you feel like it doesn't end completely.

(2) The B part is beginning with A major, and at the 44 bars change the key to a minior. This part is finished with is IAC cadence. At the beginning, I used the dominant 9th chord, and the beginning of the music felt rich in color. Starting from the 30th bar, the key is changed to C major, the music sounds more stable and sounds wider. There is a weakening trend from the 30th to the 43rd. The 33rd bar appeared to be cadence of IAC, because the lyrics expresses complaining about the suffering they have pain, and they have not finished it completely, and have not completely vented their emotions. The 39th bar appeared to be transferred to d minor. In the 39th and 40th bar of the music, the diminish seven is appeared. Starting with a feeling of sadness, in order to express the sad emotions, self-request, self-strengthening emotions, and change the pitch.

Example 2) B part begins with A major, and at the 44 bars change the key to a minior. In the end is IAC cadence.

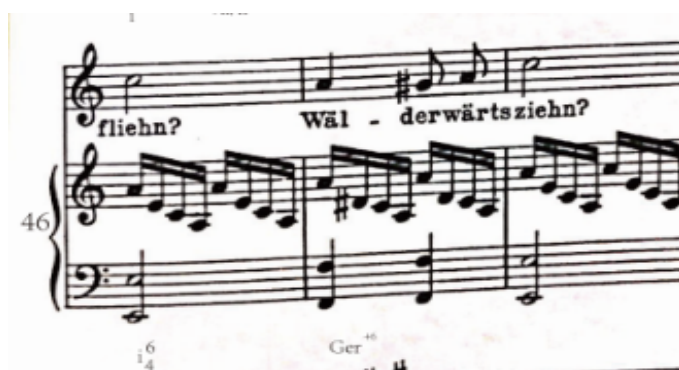


Figure 2. the example 3

The harmony here is Ger6th-I⁶₄, the harmony here is Ger6th-I64, because the song is created according to the meaning of the lyrics, the lyrics doubt, so in order to make the music also have a questioning feeling, so create the music like so (Figure 2).

This work was created in Schubert's later works, so part A is bA, and part B becomes C major, breaking through the trend of bA-bE, making the music more varied.

This work was created in Schubert's later period, so part A of the music is bA, and part B becomes C major, breaking through the trend of bA-bE. Make the music more varied. At the end of the B section, the pitch is changed again. The harmony direction is from V46-V35-I, and the last lead is f# minor, which makes the music go to the end and over-transfer in the transition.

(3) The A' part is very similar with A part, and it is A major, it also has a similar V9, which makes the music richer and the direction of the Ger6th-I. The singing ends on the tonic. And the ending part, repeated the harmary dominant to the tonic, from the repeated to the final perfect condence, ending the whole song (Figure 3).

222 16.

Rastlose Liebe

(Orig. E dur) Op. 5 No 1

Schnell, mit Leidenschaft (♩ = 152)

sempre legato

1 74. 

Edition Peters 9850

V₃ V₇ V₉ (v7)

Part 1

28
schla-gen, als so viel Freu - dendes Le - benser.
cresc.
fp
V7 I⁶₄ CM:IV7 V⁶₅/V I⁶₄ V7

33
tra - gen. Al - le das Nei - gen von Her - zen zu Her - zen,
p *mp*
I I vii⁶/ii V⁴₃ v I(IAC) dm:vii7

40
ach, wie so ei - gen schaf - fet es Schmer - zen! Wie, sollich
cresc.
i vii⁷/ii V⁴₃ v v7 i a:Ger⁺⁶

46
fliehn? Wäl - derwärts ziehn? Al - - - les, al - - -
cresc. *ff*
i⁶₄ Ger⁺⁶ vii⁷/e V7/G V⁶₄

52
- les ver - ge - bens!
decresc. *p*
V⁵₃ f[#]: i iv⁶₅ A: ii⁶₅ 6

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Part 2

224

57

Kro - ne des Le - bens, Glück oh - ne Ruh, Lie - be, bist du, o

63

Lie - be, bist du! Glück oh - ne Ruh, — Lie - be, bist du!

69

Kro - ne des Le - bens, Glück oh - ne Ruh, Lie - be, bist du, o

75

Lie - be, bist du, o Lie -

81

- be, Lie - be, bist du!

87

cresc. ff

9850

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I(PAC)

Part 3
Figure 3. the part 1-3 of Rastlose Liebe

References

- [1] Schubert: "Beautiful Mill Girl", People's Music Publishing House, August 958 edition (Beijing) 2000.12 p15
- [2] Yu Runyang: "General History of Western Music" Shanghai: Shanghai Music Publishing House, 2004. 8 p227
- [3] <https://www.oxfordlieder.co.uk/song/1408>