

# Lebenslust

Franz Schubert (1797-1828)

Text by Johann Karl Unger (1771-1836)

## Translation and Pronunciation

[ve:r le:bəns-lʊst fʏ-lət de:r blaipt niçt al:laim]

Wer Lebenslust fühlet, der bleibt nicht allein,  
who lust for life feels of the stays not alone

[al:laim sam ɪst œ:də ve:r kan zɪç da frɔyn]

allein sein ist öde, wer kann sich da freu'n.  
alone being is boring who can be there happy

[ɪm traʊ-lɪ-çən kraɪ-zə baɪm hɛrtz-lɪ-çən kʊs]

Im traulichen Kreise, beim herzlichen Kuß  
in the cozy circle with warm kiss

[baɪ-zam:mən tsu le:bən ɪst se:lən-gə-nʊs]

beisammen zu leben, ist Seelengenuß!  
together to live is happiness for the soul

Wer Lebenslust fühlet, der bleibt nicht allein, allein sein ist öde, wer kann sich da freu'n. Im traulichen Kreise, beim herzlichen Kuß beisammen zu leben, ist Seelengenuß!	If you are full of the lust for life, you will not be alone It is bleak to be alone, who can be happy that way? In a cozy circle with a warm kiss, To live together is happiness for the soul. <sup>1</sup>
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## Background

Franz Schubert (1797-1828) left an incredible musical legacy despite his short life. Perhaps his most important contribution was to the form now known as the art song. One very simple definition of art song is a song that is set to an already existing poem. Schubert composed nearly 1,000 songs for solo voice, and brought song to a rich marriage of text and music that had not happened before him. *Lebenslust* is one of his works for chorus. Originally scored for four parts, this arrangement by Linda Spevacek is written for two parts.

## Recordings

While your arrangement is only for two voices, it will be useful for you to hear the original.

<sup>1</sup> Translation (word for word and full) and IPA transcriptions by Elizabeth Pauly.

Here is a lovely quartet version with some all-star voices: Elly Ameling, Dietrich Fischer-Diskau, Janet Baker and Peter Schreier: [Lebenslust](#)

Publisher provided recording. This full recording is in English, but is the same arrangement: [Lebenslust](#)

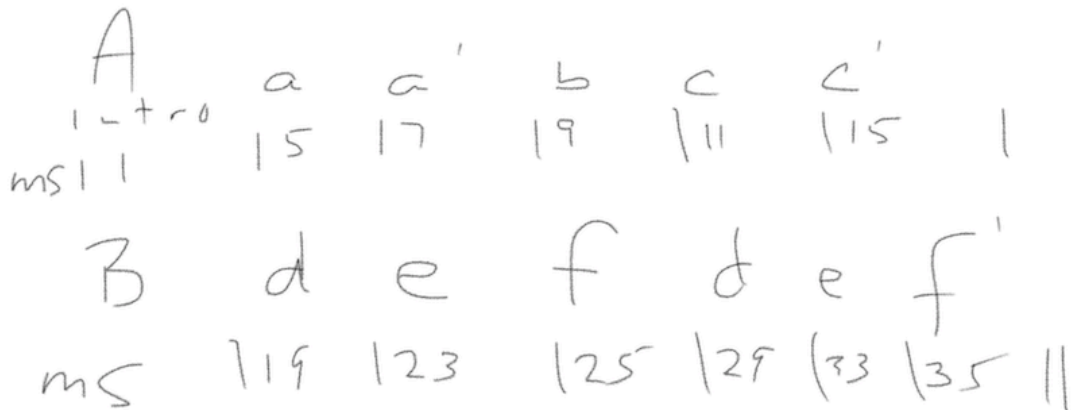
## Analysis

Key: Bb Major

Meter: 6/8

Form: Through-composed part song with piano, originally for SATB voices but arranged for two parts in this version.

### Formal divisions



There are numerous ways that the structure of this piece can be analyzed. The above illustration shows my thinking, which is the following:

The piece easily divides into two large distinct sections, section A beginning with the piano introduction and ending with ms 18, section B beginning at 19 through the end.

Dividing these structures into smaller units became trickier. Ultimately I made the divisions as I did to make it simpler to label parts that were alike or similar, rather than basing the divisions on phrase structures.

SECTION	MEASURE	EVENT AND SCORING
A - intro	1-4	piano introduction
a	5-6	upper voice unison
a'	7-8	lower voice unison
b	9-10	two part homophonic harmony
c	11-14	two part homophonic harmony – harmonically unstable
c'	15-18	continues as c, harmonically unstable until final cadence on C major – the secondary dominant of the original key of Bb Major
d	19-22	This section begins as a strict canon, the lower voice following a measure later. The melody begun in the upper voice is made up of two identical two measure cells
e	23-24	still part of the preceding musical thought, but the canon ends here and there is contrasting material.
f	25-28	homorhythmic two part harmony
d	29-32	this is similar to the previous d section; the big difference is that the voices are in homorhythmic harmony rather than in canon. The upper voice still has the melody
e	33-34	just like previous e section
f'	35-38	modifications from original f section to create final cadence