

# RHAPSODIE

(Fragment aus Göthe's Harzreise im Winter.)

für

eine Altstimme, Männerchor

und

ORCHESTER

componirt von

JOHANNES BRAHMS.

Op. 53.

*Partitur 1 The. 30th.  
Clavier-Auszug 29 1/2 Sgr. Netto.*

*Singstimmen 10 Sgr.  
einzeln à 4 1/2 Sgr.  
Orchesterstimmen 1 The.*

Verl. Sta. Hoff.

Verlag und Eigenthum  
der

SIMROCK'schen Musikhandlung in BERLIN.



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## RHAPSODIE.

Adagio.

Joh. Brahms, Op. 53.

2 Flöten.

2 Oboen.

2 Clarinetten  
in B.

2 Fagotte.

2 Hörner.  
in tief C.

1: Violine.

2: Violine.

Bratsche.

Alt Solo.

I u. II: Tenor.

I u. II: Bass.

Violoncello.

Bass.

Adagio.

A

*p cresc.* *sf* *f*  
*p cresc.* *sf* *f*  
*p cresc.* *sf* *f*  
*sf* *p cresc.* *sf* *f* *dim.*  
*sf* *p cresc.* *sf* *f* *dim. p*  
*sf* *p cresc.* *sf* *f* *dim. p*  
*sf* *p cresc.* *sf* *f* *dim.*  
*sf* *p cresc.* *sf* *f* *dim.* *p*  
*sf* *p cresc.* *sf* *f* *dim.* *p*

374 A

Musical score for piano and voice, page 8. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of several systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a prominent bass line with a series of eighth-note patterns. The second system continues the piano accompaniment with a 'dim.' (diminuendo) marking. The third system shows the piano accompaniment with 'dim.' markings in both the treble and bass staves. The fourth system is mostly empty, with only a few notes in the bass line. The fifth system shows the piano accompaniment with 'dim.' markings in both the treble and bass staves, and 'pp' (pianissimo) markings at the end of the system. The sixth system is mostly empty, with only a few notes in the bass line. The seventh system shows the piano accompaniment with 'dim.' markings in both the treble and bass staves, and 'pp' markings at the end of the system.

*p*  
*p*  
*p*  
*dim.*  
*pp*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*pp*  
*pp*  
*dim.*  
*pp*  
*pp*

colla voce *sf* *p* *sf* *p* *sf*

colla voce *sf* *p* *sf* *p* *sf*

*sf* *p* *sf* *p* *sf*

Aber absetzt, wer ist's? In's Ge- büsch ver- liert sich sein Pfad,

colla voce *sf* *p* *sf* *p* *sf*

*sf* *p* *sf* *p* *sf*

*p cresc.* *f* *f*  
*p cresc.* *f* *f*  
*p cresc.* *f* *f*  
*cresc.* *f*  
*f* *p cresc.* *f* *f* *dim. p*  
*f* *p cresc.* *f* *f* *dim. p*  
*f* *p cresc.* *f* *f* *dim.*  
 hiu - ter ihm -  
*f* *p cresc.* *f* *f* *dim.* *p*  
*f* *p cresc.* *f* *f* *dim.* *p*



Musical score for a piano piece, page 7. The score features multiple staves with dynamic markings such as *f*, *p*, *dim.*, and *pp*. The lyrics "schlagendie Stränche zu sammen, dasGras steht wieder" are written below the piano part.

The score includes the following dynamic markings and lyrics:

- Top staves: *f*, *pp*
- Middle staves: *f*, *p*, *dim.*, *pp*
- Bottom staves: *f*, *p*, *dim.*, *pp*
- Lyrics: schlagendie Stränche zu sammen, dasGras steht wieder
- Final dynamic marking: *dim.*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
 auf, das Gras steht wieder auf, die Oe - de ver.  
*dim.*  
*ppp*  
*dim.*  
*ppp*

## Poco Andante.

Musical score for a vocal and piano piece. The score is in 3/4 time and B-flat major. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *pp*, *p*, and *p espress.* The tempo is marked *Poco Andante.*

schlingt — ihn. Ach — wer hellet die Schmerzen

Musical score for a vocal piece, page 10. The score includes vocal lines and piano accompaniment. The lyrics are:

dess, dem Balsam zu Gift ward? der sich Men - schen -

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The lyrics are written below the vocal line.

The musical score on page 11 consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *p* and *sf*. The vocal line has lyrics: "hass aus der Fülle der Liebe trank!". Below the vocal line are two empty staves. The bottom system continues the piano accompaniment with dynamic markings *p* and *sf*.

C

Men - schen - hass,      Men - schen - hass      aus - der -

C 374

Musical score for piano, page 13. The score is in a minor key (three flats) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a right-hand melody and a left-hand accompaniment. The vocal line has lyrics in German.

Dynamics and markings include: *p*, *dim.*, *pp*, and *ppp*.

Lyrics: Fül - le, aus der Fül - le der Lie -

**D**

*dim.* *espress.* *pp*  
*espress.* *p espress.* *dim.*  
*dim.* *pp* *pp* *pp*  
*pp* *pp*  
*p* *p*  
*p* *pp* *S:* *p*  
 - be trank! Erst ver-

**D**



Musical score for a vocal and piano piece, page 15. The score includes vocal lines and piano accompaniment for strings and woodwinds. The key signature is B-flat major (two flats). The vocal line has lyrics in German. Dynamics include *pp* (pianissimo) and *p* (piano).

ach\_tet, nun ein Ver\_süch\_ter zehrt er heimlich auf

*p* *pp*

sei - nen eig - nen Werth in unzügender Selbstsucht.

*p*

Musical score for page 17, featuring multiple staves with dynamic markings and crescendo instructions. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

The score includes the following dynamic markings and instructions:

- mf cresc. molto* (mezzo-forte, crescendo molto) - appears on the second, third, fourth, and fifth staves.
- ff* (fortissimo) - appears on the first, second, third, fourth, fifth, sixth, seventh, eighth, and ninth staves.
- f* (forte) - appears on the sixth and eighth staves.
- p* (piano) - appears on the sixth staff.
- mf molto cresc.* (mezzo-forte molto, crescendo) - appears on the sixth and eighth staves.

The score is divided into two systems. The first system consists of nine staves, and the second system consists of three staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

## E

Musical score for a piece starting with a key signature of one flat and a common time signature. The score includes vocal lines and piano accompaniment. The piano part features a prominent bass line with a *p* dynamic marking. The vocal line has the lyrics "Ach, — wer heilet die Schmerzen dess, — dem Balsam zu". The score concludes with a large **E** and a *p* dynamic marking.

Ach, — wer heilet die Schmerzen dess, — dem Balsam zu

**E** *p*

Musical score for page 10, featuring vocal lines and piano accompaniment. The score is in a minor key (three flats) and includes dynamic markings such as *p* (piano) and *f* (forte). The vocal line includes the lyrics:

Gift ward?            der sich Men - - sehen - huss,

The score consists of multiple staves, including vocal staves and piano accompaniment staves. The piano accompaniment features complex rhythmic patterns and dynamic markings.

Musical score for page 20, featuring piano and vocal parts. The score includes dynamic markings such as *f*, *p*, *pp*, *espress.*, and *dim.*. The lyrics are:

Men - - schen - hass aus - der - Fül - le,

The score is written for piano and voice. The piano part consists of two staves (treble and bass clef). The vocal part is written on a single staff. The lyrics are written below the vocal staff. The score includes dynamic markings such as *f*, *p*, *pp*, *espress.*, and *dim.*. The page number 20 is in the top left corner.

Musical score for a piano piece, featuring multiple staves with notes, rests, and dynamic markings such as *p*, *pp*, and *dim.*. The score includes a vocal line with lyrics: "aus der Fül - le der Lie - be - trank!".

Musical score for page 22, featuring multiple staves with musical notation, dynamics (dim., pp, p), and a large watermark in the center. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings visible in the score:

- dim.* (diminuendo)
- pp* (pianissimo)
- p* (piano)

The score is arranged in a system with multiple staves. The bottom section of the score includes the following markings:

- p dim.*
- pp*
- dim.*

The page number 374 is printed at the bottom center.



Adagio.

Ist auf dei\_nem Psal - ter, Va - ter der Lie -  
*pp mezza voce* Va - ter der

Ist auf dei\_nem Psal - ter, Va - ter der  
*pp mezza voce* Va - ter der

*pizz.*  
*p*

*p*

Adagio. 375

he, ein Ton seinem Oh - re ver - neh - m - lich,

Lie - be, ein Ton seinem Oh - re ver - neh - m - lich,

The musical score consists of two systems. The first system includes a piano introduction with chords in the right hand and a bass line in the left hand. The second system features vocal lines with German lyrics and a piano accompaniment. The lyrics are: "he, ein Ton seinem Oh - re ver - neh - m - lich," and "Lie - be, ein Ton seinem Oh - re ver - neh - m - lich,". The piano accompaniment in the second system includes a rhythmic pattern in the left hand.

so er-qui - che sein Herz, so er-qui -  
 so er - qui - che sein Herz,  
 so er - qui - che sein Herz, so er - qui -  
 so er - qui - che, so er - qui - che  
 so er - qui - che sein Herz, so er - qui -

F

Musical score for a vocal and piano piece, page 26. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are "cke sein Herz! Oeffne den unwülkten".

The score is written for voice and piano. The vocal line is in the soprano register. The piano accompaniment consists of a right hand and a left hand. The right hand has a treble clef and a key signature of one flat (B-flat). The left hand has a bass clef and a key signature of one flat (B-flat). The tempo is marked "p dol." (piano dolce).

The lyrics are:

cke sein Herz! Oeffne den unwülkten  
 cke sein Herz!  
 cke sein

The score is marked with a dynamic of *p dol.* (piano dolce) and includes a fermata over the final note of the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

F<sup>p</sup>

Musical score for page 27, featuring vocal lines and piano accompaniment. The score includes dynamic markings like *p dol.* and *p*, and lyrics in German:

Blick ü - ber die tau - send Quel - len  
 Öff - ne den am-wülkhten Blick ü - ber die tau - send Quel -

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pizz.*  
*pizz.*  
*p*  
*p*  
*pizz.*

ne - - ben dem Dur - stenden in der Wü - -  
 len



*espress. cresc.*  
*pp*  
*pp*  
*p cresc.*  
*p cresc.*  
*espress.*  
*p cresc. poco a poco*  
*arco*  
*p cresc. poco a poco*  
*p cresc. poco a poco*  
 Dur - stenden in der Wü - ste.  
*dim.*  
*dim.*  
*p cresc. poco a poco*  
*p cresc. poco a poco*



*p cresc.*  
*f*  
*p*  
*cresc.*  
*f*  
*p*  
*p*  
*p*  
*p*  
*pizz.*  
*p*  
*p*

Ist auf dei. nem  
*p espress.*  
 Ist auf dei. nem  
*p espress.*  
*pizz.*  
*p*  
*p*

Psal - ter, Va - ter der Lie - be, Va - ter der Lie - be,  
 Psal - ter, Va - ter der Lie - be, Va - ter der Lie - be,  
 Psal - ter, Va - ter der Lie - be, Va - ter der Lie - be,

ein Ton sei nem Oh - re vernehm - lich, so er -  
 ein Ton sei nem Oh - re vernehm - lich, *p* so er - qui -  
 so er - qui -  
 so er -

qui eke sein Herz, so er qui  
 eke sein Herz, so er qui  
 qui eke sein Herz, so er qui  
 eke, so, so er qui eke so er  
 qui eke sein Herz, so er qui

II

Violin I  
Violin II  
Viola  
Violoncello  
Piano

*p dol.* *cresc.*  
*p dol.*  
*p dol.*  
*arco* *p dol.*

cke sein Herz,  
cke sein Herz,  
qui che sein Herz,  
cke sein Herz,

er -  
er -

*arco*  
*p cresc.*

HP *cresc.*

*p* *espress.* *cresc.*  
*p* *cresc.*  
*p* *arco*  
*p* *cresc.*  
*p* *pizz.* *arco*  
*p* *arco*  
*p* *arco*  
*p* *arco*

er - qui - e - eke,  
 qui - eke sein Herz,  
 qui - eke sein Herz,



Musical score for a vocal and piano piece, page 32. The score includes vocal lines and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a variety of dynamics and performance markings.

Dynamics and markings include:

- f* (forte)
- arco* (arco)
- dim.* (diminuendo)
- p* (piano)

The lyrics are:

qui - - che sein Herz, - er - qui - - che, er -  
 so er - qui - che sein Herz, - er - qui - - che, er -  
 qui - - che sein Herz,

The score concludes with a final *f* dynamic marking.



Musical score for page 39, featuring vocal lines and piano accompaniment. The score includes a piano introduction with a *p dim.* marking, followed by vocal entries with lyrics "qui eke, er qui eke sein Herz!" and "qui eke, er qui eke sein Herz!". Dynamics include *p*, *pp*, and *p dim.*







751 173 49

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für

eine Altstimme, Männerchor  
und Orchester

von

## JOHANNES BRAHMS.

Op. 53.

Partitur.

Clavier-Auszug.

Hubert Hoppel

Kapellmeister

Wien XVIII, Gerstg. 28/29  
Verlag u. Eigentum

der Simrock'schen Musikhandlung  
in Berlin.

SECRET



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Op. 53.

*Partitur 1 Flk. 2 Mk.  
Gesangsbuch 11 1/2 Sp. 2 Mk.*

*Kapellmeister 12 Sp.  
Männerchor 4 1/2 Sp.  
Orchesterinstrumente 1 Flk.*

Hest. H. v. Hoff.

Verlag und Eigenthum

der

SIMROCK'schen Musikhandlung in BERLIN.

# RHAPSODIE

aus Göthe's „Harzreise im Winter.“

Joh. Brahms, Op. 53.

Adagio.

Alt Solo.

Pianoforte.

*vni. con sord.*

**A**

*p cresc.*

*sf*

*dim.*

*pp* *colla voce*

A-ber ab-seits wer hat's? In's Ge-



blüch ver - liert sich sein Plätz,

**B**  
hin - ter ihn - schlagen die Sträu - che zu - sammen,

das Gras steht wie - der auf, das Gras

steht wie - der auf, die De - ck' ver - schlingt ihn.

## Poco Andante.

Ach — wär' bei — let die Schmer — zen des, dem Bil — dem zu

*p espress.*

Gift ward? der sich Men — schen — bass

*f* *p*

ans — der Fül — le der Lie — be trank! Men — schenkess,

**C**

Men — schenkess aus — der Fül — le, ans —

*f* *p dico.* *pp*

der Fül - le der Lie - be - trank!

**D**  
Erd - ver - ach - tet, nun ein Ver -

äch - ter acht er beim - lich auf - sei - nen eig - nen

Werk in unglükender Selbst - sucht,

**E**

Ach — wer

*mf cresc. molto*

*f*

*p espress.*

hel - let die Schmer - zen dess, dem Bal - san zu Gift ward?

der sich Men - schen - kass,

Men - schen - kass uns der Fül - le,

*f*

*p sfz.*

mas — der Fül - le der Lie - - - be trank.

ALT-SOLO.

Adagio.

Ist auf dei - nen Psa - ter, Va - ter der Lie - - - be,

TENOR 1 u. II.

*pp mezzo voce*

Va - ter der Lie - be

Chor. Ist auf dei - nen Psa - ter,

BASS 1 u. II.

Va - ter der Lie - be,

*pp mezzo voce*

Va - ter der Lie - be

Adagio.

ein Ton seinen Oh - re vernach - lich, so er - qui - eke sein  
 so er - qui - eke  
 ein Ton seinen Oh - re vernach - lich, so er - qui - eke sein  
 so er - qui - eke  
 so er - qui - eke sein

Herr, so er - qui - eke sein Herr!  
 Herr, so er - qui - eke sein Herr!  
 so er - qui - eke sein Herr!  
 Herr, so er - qui - eke sein Herr!

**F**

Oeff - ne den an-wülkten Blick ü - ber die tau - send

*dolce p*

Oeff - ne den an-wülkten Blick ü - ber die

*dolce p*

*p dolce*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a dynamic marking of **F** (forte) at the beginning. The lyrics are "Oeff - ne den an-wülkten Blick ü - ber die tau - send". The middle staff is a vocal line in bass clef with a dynamic marking of *dolce p* (dolce piano). The lyrics are "Oeff - ne den an-wülkten Blick ü - ber die". The bottom staff is a piano accompaniment in bass clef with a dynamic marking of *p dolce* (piano dolce). It features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Quel - len ne - hen dem Dar - stenden in der Wü -

tau - send Quel - len

*p*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "Quel - len ne - hen dem Dar - stenden in der Wü -". The middle staff is a vocal line in bass clef with the lyrics "tau - send Quel - len". The bottom staff is a piano accompaniment in bass clef with a dynamic marking of *p* (piano). The piano part continues with intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand.

**G**

ste.

ne - ben dem

*in. espress.*

*p dolce*

*p*

*cel.*

*cel.*

Dar - stunden in der Wü - - - ste.

*cel.*

*dolce*

*p cresc. poco a poco*

*cresc.*

*cel.*

125



Ist auf dei - nem

*p espress.*

Ist auf dei - nem

*p espress.*

*p*

*col<sup>da</sup>*

Psal - - ter, Va - ter der Lie - - be,

Va - ter der Lie - - be,

Psal - - ter, Va - ter der Lie - - be,

ter der Lie - - be,

Va - ter der Lie - - be,

Va - ter der Lie - - be,

ein Tau sel-nem Oh-re ver-nehm-lich, so er-qui-

et-er-qui-

et-er-qui-

er-

qui-cke sein Herz, so er-qui-

cke sein Herz, so er-qui-

qui-cke sein Herz, er-qui-

cke, so, so er-qui-cke, so er-

qui-cke sein Herz, so er-qui-

ritto

ritto

ritto

ritto

ritto

ritto

**H**

cke sein Herr!  
 eke sein Herr!  
 eke sein Herr!  
 qui - - - cke sein Herr!  
 eke sein Herr!

*p dolce cresc.*

er - qui - - - cke,  
 eke sein Herr,  
 er - qui - - - cke sein Herr,  
 er - qui - - - cke sein Herr,

*p*

er -

er - qui - eke sein

*p dolce* *cresc.* *p cresc. poco a poco*

*cresc.*

qual - eke, er qui eke sein Herz, er  
 so er - qui - eke sein Herz,  
 so er - qui eke sein Herz, er  
 Herz, er - qui - eke sein Herz.

*f* *dim.*







