

# Rhapsodie

## Aus der Harzreise im Winter von Goethe

Aber abseits, wer ist's?  
Ins Gebüsch verliert sich sein Pfad,  
Hinter ihm schlagen  
Die Sträucher zusammen,  
Das Gras steht wieder auf,  
Die Öde verschlingt ihn.

Ach, wer heilet die Schmerzen  
Des, dem Balsam zu Gift ward?  
Der sich Menschenhaß  
Aus der Fülle der Liebe trank?  
Erst verachtet, nun ein Verächter,  
Zehrt er heimlich auf  
Seinen eignen Wert  
In ungnügender Selbstsucht.

Ist auf deinem Psalter,  
Vater der Liebe, ein Ton  
Seinem Ohre vernehmlich,  
So erquicke sein Herz!  
Öffne den umwölkten Blick  
Über die tausend Quellen  
Neben dem Durstenden  
In der Wüste.

90 Like condensed sketch

97) Mein - schin-basi  $\beta$   $a^2$

101) aus der Fülle, aus -  $a^3$   $a^1$   $a^1$   $a^1$   $a^2$   $a^1$

108) Lie - bis -  $\epsilon^1$   $a^1$   $a^1$   $a^2$   $a^1$

116) 4)  $a^5$  (c-e)  $a^3$   $a^2$   $a^1$   $a^2$

122) So er-qui - ke  $a^3$   $a^2$   $a^1$   $a^2$

125) qui  $a^2$   $a^1$   $a^2$   $a^1$

128) 11) 12)  $a^2$   $a^1$   $a^2$   $a^1$

132) Modulation to B maj  $a^2$   $a^1$

↑ refers to  $\alpha$   
 $= \nabla_{\flat} E^{\flat}$   
 $[bIII^{\flat}]$

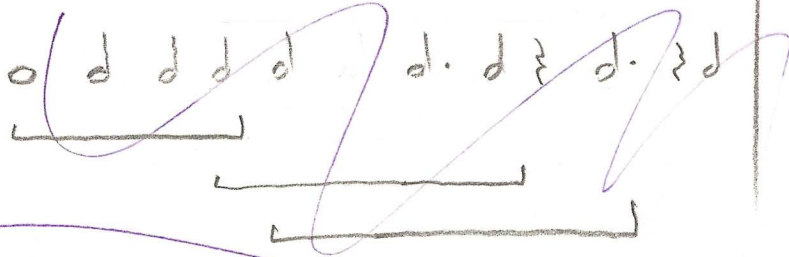
1. Here begins divergence from first setting of this text segment. Compare m.55 ff.
2. The first explicit preparation of the erquickte motive f (m.122): here formed together with  $a^3$  and setting the text "aus der Fülle."
3. Motive  $e^1$  incorporates the special note B as head note. See note 10, this page.
4. The contralto solo is taken to be the main upper voice.
5. The relation of the unfolding sixth here to m.48 and m.90 (derived from motive  $a^5$  (d)) is made clear at m.146, where it follows slower unfolding sixth from B-G (mgd).
6. Strongly reminiscent of the orchestral introduction: opening sonority. Compare rhythm.
7. The middleground upper voice  $\text{Db}(C\#)\text{-E-F}$  is a form of  $a^2$  (literally, a retrograde inversion). This then merges with the three measures (mm.101-103) which bring in the erquickte motive.
8. For locations of the erquickte motive in the middleground, see graph of that level.
9. The large-scale bass here presents motive c. Its terminal note is the tonic C. The diminished 7th arpeggio itself is contained within the unfolding sixth, the major version of m.48 and m.90. Notice the musical change over mm.97-103 corresponding to the text change.
10. Motive  $a^2$  follows motive  $e^1$ , making specific their association, as suggested in note 21, graph p.2.
11. This is the first stage of the large-scale arpeggiation of the motivic augmented triad  $\alpha$ :  $\text{Eb-B-G}$ , an extraordinary expansion from a brief moment at the very beginning of the music to a large-scale progression.
12. The ascending arpeggio is reminiscent of  $a^0$  in m.56. This section, with respect to the upper voice, is difficult to understand. See separate graph, where large-scale unfolding of motive  $\alpha$  is shown more clearly.





PERCLAPPING FORMS OF E, m. 45-53

d.



EX. 1619

1) o d d d

2) d d d. d

3) d [d.] d [d] d. [d] d

reduces to: d d d. d — same as 2!



4 2 2 2

2 2 3 1

2 2 3 2

10

9

9

EX. 2

5  
w/ scars for final version

(113)

EX. 3

(18)

EX. 4

(39)

motive a' in chromatic successions:

Basic Voice Leading:

Handwritten musical notation for measures 128-130. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat). The bottom staff is in bass clef. The music shows a sequence of chords and moving lines.

A diagram showing the chromatic successions of motive a'. It consists of two staves. The top staff shows a sequence of notes: a', b, b-flat, a, a-flat, b-flat, a, a-flat. Brackets group these into pairs: (a', b), (b, b-flat), (a, a-flat), (b-flat, a), (a-flat, b-flat), (a, a-flat). The bottom staff shows a sequence of notes: b, b-flat, a, a-flat, b-flat, a, a-flat, b. Brackets group these into pairs: (b, b-flat), (a, a-flat), (b-flat, a), (a-flat, b-flat), (a, a-flat), (b-flat, a), (a-flat, b-flat).

Schematic:

A schematic diagram of motive a' showing a sequence of notes: a, b, b-flat, a, a-flat, b-flat, a, a-flat.

EX. 4

Main musical score for measures 128-141. The score is written in two systems. The first system covers measures 128-134, with measure numbers boxed above the staff. The second system covers measures 135-141. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key signature of two flats. Various annotations are present, including 'b1' and 'a2' with arrows pointing to specific notes, and a large bracket spanning measures 132-141. The notation includes chords, moving lines, and rests.

i.e. Composing-out of motive  $\alpha$

Two sets of empty musical staves, one in treble clef and one in bass clef, provided for further notation.





EX. 12

(159)

Handwritten musical notation for Exercise 12, Example 159. It shows a bass clef staff with a whole note chord (C2, G2) and a half note chord (F2, C3). A bracket labeled 'a1' spans the notes of the second chord. A fermata is placed over the second chord.

EX. 13  
(55)

Handwritten musical notation for Exercise 13, Example 55. It shows a treble clef staff with a key signature of two flats. The notation includes a half note chord (F2, C3), a quarter note chord (G2, C3), and a quarter note chord (F2, C3). Brackets labeled 'a2' and 'a1' are present under the chords. A bracket labeled 'a0' spans the final two chords, which are marked with a fermata.

EX. 14  
(60)

Handwritten musical notation for Exercise 14, Example 60. It shows a treble clef staff with a key signature of two flats. The notation includes a half note chord (F2, C3) and a quarter note chord (G2, C3). Brackets labeled 'a3' and 'a1' are present under the chords.

15  
 EX. 12 mm. 97-103 graph — to be drawn

~~EX. 13~~



Just for a<sup>2</sup>:

~~EX. 13~~ 16

$a^3$   
 $a^2$  : 3      6      6      3  
                     12

~~Equal duration for chords of a<sup>2</sup>~~  
 numbers are counts of quarters

mm. 1-47      But there, apart, who is it?  
He has lost his way in the thicket.  
The undergrowth closes upon him.  
The grass springs up again.  
The wilderness entangles him.

mm. 48-72      Ah, who heals the pain of one  
and  
mm. 90-115      To whom balsam has become poison?  
Who from the fullness of love  
Imbibed hatred of mankind?

mm. 73-89      First scorned, now scorning,  
He secretly consumes his own worth  
In insatiable selfness.

mm. 116-175    If upon thy psaltery, O Father of Love,  
There is a tone audible to his ear,  
Then restore his heart.  
Open the clouded gaze  
Upon the thousand springs  
Beside the thirsty in the desert.

Translation by A. Forte.

EX. 17, MEASURES 30-41

Handwritten musical score for measures 30-41. The score is written on two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature is two flats (B-flat and E-flat). The time signature is not explicitly written but appears to be common time (C). The score includes various musical notations such as notes, rests, and slurs. Annotations include a circled '2' at the top, a '61' above the first measure, and 'a5' above the first measure. The lyrics '[ev-qui-cke]' are written below the first measure. The second measure has a 'c' above it. The third measure has a 'c' above it. The fourth measure has a 'c' above it. The fifth measure has a 'c' above it. The sixth measure has a 'c' above it. The seventh measure has a 'c' above it. The eighth measure has a 'c' above it. The ninth measure has a 'c' above it. The tenth measure has a 'c' above it. The eleventh measure has a 'c' above it. The twelfth measure has a 'c' above it. The thirteenth measure has a 'c' above it. The fourteenth measure has a 'c' above it. The fifteenth measure has a 'c' above it. The sixteenth measure has a 'c' above it. The seventeenth measure has a 'c' above it. The eighteenth measure has a 'c' above it. The nineteenth measure has a 'c' above it. The twentieth measure has a 'c' above it. The twenty-first measure has a 'c' above it. The twenty-second measure has a 'c' above it. The twenty-third measure has a 'c' above it. The twenty-fourth measure has a 'c' above it. The twenty-fifth measure has a 'c' above it. The twenty-sixth measure has a 'c' above it. The twenty-seventh measure has a 'c' above it. The twenty-eighth measure has a 'c' above it. The twenty-ninth measure has a 'c' above it. The thirtieth measure has a 'c' above it. The thirty-first measure has a 'c' above it. The thirty-second measure has a 'c' above it. The thirty-third measure has a 'c' above it. The thirty-fourth measure has a 'c' above it. The thirty-fifth measure has a 'c' above it. The thirty-sixth measure has a 'c' above it. The thirty-seventh measure has a 'c' above it. The thirty-eighth measure has a 'c' above it. The thirty-ninth measure has a 'c' above it. The fortieth measure has a 'c' above it. The forty-first measure has a 'c' above it.

Brahms  
Op. 53

11

16

20

28

38

41

48

53

59

und die zwei AT mgl?  
68/53

Rough sketches  
of mgl

3 in part for section

Verberg. H

Condensed sketch of  
mm. 48

Multiple embedding of the descending  
3rd: Eb-Db-C

See main graph and Table of Motives  
for elaborate motivic organization

(59)

["Brahms (As)"]

(60) ["Übergang"]

Brahms, Op. 53  
Supplementary Sketches

mm. 1-11

- bass pattern of  
minor 3rds
- dim. 1<sup>st</sup> prolongs  
connection from Eb to D

Adaptation in G major

The image shows a handwritten musical score consisting of approximately 10 staves. The notation includes various notes, rests, and dynamic markings. There are several large, sweeping lines drawn across the staves, possibly indicating phrasing or editing. The handwriting is dense and somewhat messy, with many annotations and corrections. The score appears to be a piece of music, possibly a study or a composition, written in a personal or working style.

Handwritten signature or notes at the bottom of the page.



Auf dem Plateau d'Orange auf dem Kalvarien Berge und ?

The image shows a handwritten musical score for voice and piano. It consists of approximately 12 staves. The top staff is the vocal line, with lyrics written below it. The lyrics are: "Auf dem Plateau d'Orange auf dem Kalvarien Berge und ?". The piano accompaniment is written on the remaining staves. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *mf*. There are also some handwritten annotations and corrections throughout the score.

X

sf sf

7b 8 4b 3b 7b

Menschenhass - Menschenhass

Archiv der Gesellschaft der Musikfreunde in Wien

No. A 117

Joh. Brahms

Skizzen zur Rhapsodie Op.53, zu den Liebesliedern, Op.52  
und zur tragischen Ouverture

Autograph

Ihrer Frau und Ihren Kindern geht's hoffentlich sehr gut; das und Ihr schöner Fleiß dazu wird es Sie gar nicht merken lassen, ob Sie in Düren<sup>1)</sup> oder in Bonn sind.

Ich soll nächstens den Münchner Aufsatz bekommen und bin doch sehr begierig, ob ich dann den Ihren<sup>2)</sup> noch in der Handschrift sehe.

Mit herzlichem Gruß

sehr ergeben

J. Brahms.

IV.

Brahms an Hermann Deiters.

Sept. 69.

Verehrter<sup>3)</sup> Freund,

Ich wünschte herzlich, Sie sähen Notensendungen als Briefe an; da würde ich mir nicht gar so oft Vorwürfe zu machen haben. Ich ließ Ihnen durch Simrock die „Rinaldo“-Partitur<sup>4)</sup> zugehen, und in einiger Zeit werden Sie von demselben eine Sammlung vierhändiger und vierstimmiger „Walzer“<sup>5)</sup> bekommen. Ich glaube, wer meine Musik überhaupt mag, wird diese mit einigem Behagen sehen.

Heute möchte ich zunächst bitten. Ich erinnere, bei Ihnen ein Heft Lieder von Reichardt<sup>6)</sup> (möglicherweise Zelter) ge-

<sup>1)</sup> Hierher war Deiters zu Neujahr 1869 unter Beförderung zum „Oberlehrer“ versetzt worden. — <sup>2)</sup> Außer dem Aufsatz in den „Münchener Propyläen“ (vgl. S. 117 Anm. 1) veröffentlichte Deiters auch noch eine sehr lesenswerte Studie über das „Requiem“ von Brahms in der Leipziger allgem. musikal. Zeitung 1869 Nr. 34, 35. — <sup>3)</sup> Mitgeteilt wie Nr. I. — <sup>4)</sup> op. 50. — <sup>5)</sup> op. 52 (gleichfalls bei R. Simrock in Berlin erschienen). — <sup>6)</sup> J. Fr. Reichardt komponierte wie Brahms die 5., 6. und 7. Strophe des Goethe'schen Gedichts. Heuberger, der erste Heraus-

sehen zu haben, in dem ein Absatz aus Goethes Harzreise („aber abseits, wer ist's?“) stand. Könnten Sie mir das Heft auf kurze Zeit leihen?

Ich brauche kaum dazu zu schreiben, daß ich es eben komponiert, und gern die Arbeit meines Vorgängers sehen möchte. Ich nenne mein Stück (für Alt- und Männerchor und Orchester) „Rhapsodie“, glaube aber, daß ich diesen Titel auch schon meinem verehrten Vorredner zu danken habe.

Ich höre es dieser Tage in Karlsruhe, und wenn ich die etwas intime Musik denn auch nicht drucken<sup>1)</sup> oder aufführen werde, so will ich sie Ihnen doch mitteilen.

Auch „Magelonen“<sup>2)</sup> empfangen Sie dieser Zeit 3 Hefte.

Von Ihnen über derlei privatim oder durch die Zeitung zu hören, gehört zu meinen besondersten Freuden. Nur bin ich wohl zu sehr geneigt, sowohl den Widerspruch als leider auch den Dank für mich zu behalten.

Ihrer Familie geht's hoffentlich recht wohl, und grüße ich Sie alle recht herzlich.

Ihr ergebener

Joh. Brahms.

geber dieses Briefes bemerkt dazu: Kochlis schreibt darüber in seinem Buche „Für Freunde der Tonkunst“, Bd 3, S. 427: „Rhapsodie aus der Harzreise . . . ist achtenswert und hat auch einzelne, wirklich schöne Zeilen — wie z. B. gleich die erste.“

<sup>1)</sup> Erschien als op. 53 (1870). — <sup>2)</sup> „Romanzen aus L. Tieck's „Magelone“ für eine Singstimme mit Begleitung des Pianoforte“ op. 33.

Hr.:

Johannes Brahms im Briefwechsel mit Karl Reinthaler, Max Bruch, Hermann Deiters, etc. Ed. by Wilhelm Altmann. Berlin, 1908.

# Johann Friedrich Reichardt (1752-1814)

76

## 73. Rhapsodie (Aus der Harzreise)

[Frei und nachdrücklich deklamiert]

Ach wer hei - let die Schmer - zen dess, dem Bal - - sam zu Gift ward? der sich

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "Ach wer hei - let die Schmer - zen dess, dem Bal - - sam zu Gift ward? der sich". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature.

Men - schen - haß aus der Fül - - le - - der - - Lie - - be trank? Erst ver - ach - tet, nun ein Ver -

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Men - schen - haß aus der Fül - - le - - der - - Lie - - be trank? Erst ver - ach - tet, nun ein Ver -". The piano accompaniment includes dynamic markings 'f' and 'p'.

äch - ter, zehrt er heim - lich auf sei - nen eig - nen Wert in un - g'nü - gen - der Selbst - sucht.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "äch - ter, zehrt er heim - lich auf sei - nen eig - nen Wert in un - g'nü - gen - der Selbst - sucht.". The piano accompaniment includes a dynamic marking 'f'.

Ist auf dei - nem Psal - ter, Va - - -

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Ist auf dei - nem Psal - ter, Va - - -". The piano accompaniment includes dynamic markings 'cresc.' and 'f', and a change in time signature from common time to 6/4.

From: Johann Friedrich Reichardt. Goethes Lieder, oden, Balladen und Romanzen mit Musik. Hrsg. Walter Salmen. München: G. Henle, 1964

[Vols. 58+59 of Das Erbe deutscher Musik]

1. Not a progression to Cm, but an arpeggiation below G. Hence an expansion of a<sup>1</sup>.
2. Here Eb-F#-A replicate preceding Ab-B-D (motive c).
3. Voice doubles bass on B-C-Eb: motive a<sup>2</sup>.
4. Cb for C in m.5, completing motive a<sup>2</sup>:  
G-Ab-Cb.
5. I.e., an expansion of opening succession:  
I-IIIb.
6. Arpeggion Ab-D-F (modified motive c) prepares voice Ab-Db-F (das Gras . . .) in m. 34ff.
7. The special pitch B here in the context of the augmented triad. See note 12.
8. B-G-Eb ( $\alpha$ ) is a secondary but audible formation here.
9. Exchange: F-Db-Ab as a contrapuntal  
Ab-Db-F  
expression of motive c
10. Middleground statement of 3rd (6th) C-Eb of m.48ff.: motive a<sup>5</sup> on Table of Motives.
11. Compare mm.11-13.
12. The motivic augmented triad ( $\alpha$ ). Note that B is then repeated in register by the climactic B in alto m.43--the lowest note in the solo voice.
13. The long middleground upper voice is Eb-F-G, a large composing-out of b<sup>1</sup>, which is a component of  $\alpha$ .

20

- ter der Lie - be, ein Ton sei - nem Oh - re ver - nehm - lich, so er - quik - ke, so er -

24

quik - - - ke sein Herz! Öff - - ne den um - wölk - - - ten

28

Blick ü - ber die tau - send Quel - len ne - ben dem Dür - - - sten - den in der


32


Wü - ste.

Reichardt:

[Recitative]

[Aria]


 "Ach wer heilet  
die Schmerzen"  
 c minor


 "Ist auf deinem Psalter"  
 E<sup>b</sup> major      c minor

Brahms:

[Orch. intro.]

[Recitative]  
above orch. intro.

[Aria]

[+ chorus]


Adagio


[Adagio]


Poco Andante

Adagio



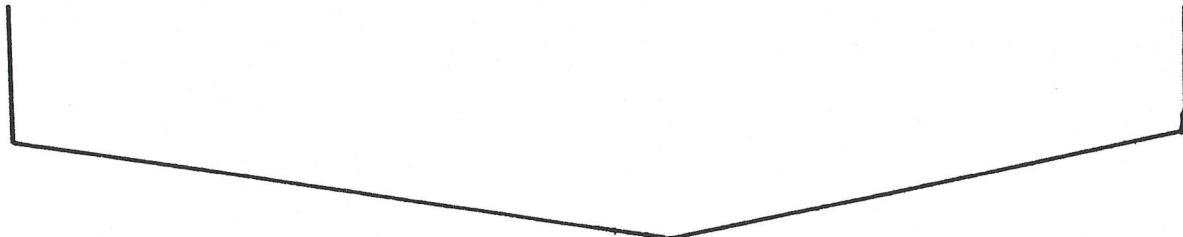

 "Aber abseits..."  
 c minor


 "Ach wer heilet..."  
 c minor



 "Ist auf ..."  
 C major

(Prelude)

(Postlude)





The rhythmic figure  introduced in mm. 55 to accompany Menschenhass is the contraction <sup>and extension</sup> of the composite rhythm of

m. 

11. Longest duration for a single word;  
coincides with resolution of Gb.
12. Longest duration for a single syllable:  
 $\underbrace{d\ d\ d}_3 \quad \underbrace{d\ d}_2 = 2/1$
13. Here the quarter-note rhythm resumes.
14. Reference to opening rhythmic patterns:  
"Ach, wer" and "Schmerzen." The motive  
is that of the opening of the section, e<sup>1</sup>.
15. Long prolongation of Db:  $\overline{a\ b\ c\ d}$   
This is the headnote of a<sup>1</sup> and points to  
the significance of Db throughout as the  
counterpart of B in the a<sup>1</sup> motive and  
to their amalgamation in the "erquicke"  
motive.
16. See Table of Motives for rhythmic relations  
among the three interlocking forms of  
e<sup>1</sup>.
17. Concealed expansion of Eb-D-C.
18. Multiple references to the orchestral  
introduction here: a<sup>3</sup>, the tritone motive,  
is especially prominent. Note its relation  
to c in its first appearance in m.10 and  
the "resolution" into a consonant triad  
with the entrance of the contralto solo.
19. Here a<sup>1</sup> sets Liebe.
20. Augmented triads (motive  $\alpha$ ) as passing  
chords--marked by arrows on the graph.
21. The e<sup>1</sup> motive has the contour of the bass  
of the opening. Consider rhythmic correspondences.
22. A beautiful indirect (secondary) formation of  
motive  $\alpha$ .
23. The erquicke motive: f!
24. B-C            sum to erquicke motive f.  
Db-C
25. Unfolding of motive  $\alpha$  verifies reading  
of mm. 48-51 at the beginning of the section.

1. Here begins divergence from first setting of this text segment. Compare m.55 ff.
2. The first explicit preparation of the erquicke motive f (m.122): here formed together with a<sup>3</sup> and setting the text "aus der Fülle."
3. Motive e<sup>1</sup> incorporates the special note B as head note. See note 10, this page.
4. The contralto solo is taken to be the main upper voice.
5. The relation of the unfolding sixth here to m.48 and m.90 (derived from motive a<sup>5</sup> (d) is made clear at m.146, where it follows slower unfolding sixth from B-G (mgd).
6. Strongly reminiscent of the orchestral introduction: opening sonority. Compare rhythm.
7. The middleground upper voice Db(C#)-E-F is a form of a<sup>2</sup> (literally, a retrograde inversion). This then merges with the three measures (mm.101-103) which bring in the erquicke motive.
8. For locations of the erquicke motive in the middleground, see graph of that level.
9. The large-scale bass here presents motive c. Its terminal note is the tonic C. The diminished 7th arpeggio itself is contained within the unfolding sixth, the major version of m.48 and m.90. Notice the musical change over mm.97-103 corresponding to the text change.
10. Motive a<sup>2</sup> follows motive e<sup>1</sup>, making specific their association, as suggested in note 21, graph p.2.
11. This is the first stage of the large-scale arpeggiation of the motivic augmented triad  $\alpha$ : Eb-B-G, an extraordinary expansion from a brief moment at the very beginning of the music to a large-scale progression.

Graph p.3

12. The ascending arpeggio is reminiscent of  $a^0$  in m.56. This section, with respect to the upper voice, is difficult to understand. See separate graph, where large-scale unfolding of motive  $\alpha$  is shown more clearly.

Graph p.4

1. Motive a<sup>1</sup> of the introduction--in register. Also note following Eb-D.
2. Same unfolding sixth as at m.48 and elsewhere--from motive a<sup>5</sup>.
3. Here the sixth C-E is shown as clearly related to a<sup>5</sup> in the form Eb-C of m.48. See note 2 this page.
4. The most elaborate melisma in the work. Diminutions to be shown in detail.
5. The 7-8 suspension is, of course, motive a<sup>1</sup>.
6. Motives a<sup>1</sup> and a<sup>3</sup> combined.
7. The dramatic rest: a rhythmic event. Follows subdominant with A in the soprano.
8. Expansion of erquicke motive f to turn figure, with passing note C and incorporating Db, the counterpart of B in motive a<sup>1</sup>. This is the last climax in the work.
9. Notice the duration of the silence.
10. "Ein Ton" is set by the motive D-C, a modification of a<sup>1</sup>. Compare m.5!
11. Not a linear progression, but motive a<sup>2</sup> (inverted).
12. The terminal melodic note of the progression is the special pitch B--here approached via motive a<sup>2</sup> as in mm.132-135.
13. This and other subdominants with soprano A invoke "erquicke"--as in mm.122-123.
14. This final passage requires further study.



