

Score

GUSTAV MAHLER

Vier Rückert Lieder

(Four Rückert Songs)

I. Blicke mir nicht in die Lieder.

(Do not look into my songs)

II. Ich atmet' einen linden Duft.

(I breathed a gentle fragrance)

III. Ich bin der Welt abhanden gekommen.

(I am lost to the world)

IV. Um Mitternacht.

(At midnight)

Edited for Euphonium & Piano

by

Ralph Sauer

Cherry Classics Music

Vier Rückert Lieder

(Four Rückert Songs)

I. Blicke mir nicht in die Lieder.

(Do not look into my songs)

Gustav Mahler

Edited by Ralph Sauer

Sehr lebhaft.

Euphonium

Piano

p

p

tr

Mit Schwung.

p

6

11

The musical score is written for Euphonium and Piano. It begins with the tempo marking 'Sehr lebhaft.' and the dynamic 'p'. The Euphonium part is mostly rests, with a few notes in the final measures. The Piano part features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The score is divided into three systems. The first system contains measures 1-5, the second system contains measures 6-10, and the third system contains measures 11-15. The key signature is B-flat major and the time signature is 4/4. The score is edited by Ralph Sauer.

II. Ich atmet' einen linden Duft.

(I breathed a gentle fragrance)

Sehr zart und innig. Langsam.

The musical score is written for voice and piano. It consists of three staves: a bass staff for the voice, a grand staff for the piano (treble and bass clefs), and a separate bass staff for the piano's left hand. The key signature is two sharps (D major) and the time signature is 6/4. The tempo/mood is 'Sehr zart und innig. Langsam.' The voice part begins with a rest, followed by a melodic line starting on G4. The piano accompaniment features a delicate texture with chords and moving lines. Dynamics include *pp* (pianissimo) and *p* (piano). Performance markings include *durchaus pp* for the voice, *pp* for the piano, and *p* for the piano's left hand. There are also markings for *8va* (octave up) and *>* (accent).

4

sempre pp e legatissimo

6/4

3/4

6/4

6/4

3/4

6/4

8

6/4

3/4

6/4

6/4

3/4

6/4

III. Ich bin der Welt abhanden gekommen. (I am lost to the world)

Sehr langsam und zurückhaltend.

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of music. The first system begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. Pedal markings include 'Ped.' in the left hand and 'Ped. 3' in the right hand. A 'without Pedal' instruction is placed between the staves. The second system starts with a 'ruhevoll.' (calm) marking and a piano (*p*) dynamic. It continues with similar textures, including a 'Ped. ad lib.' marking in the left hand. The score concludes with a final chord in the right hand.

IV. Um Mitternacht. (At midnight)

Ruhig, gleichmäßig

The first system of the musical score consists of three staves. The top staff is a bass clef with a 3/4 time signature. The middle staff is a grand staff (treble and bass clefs). The bottom staff is a bass clef. The music is marked with a piano (*p*) dynamic. The first staff has a long rest followed by a melodic line starting in the fourth measure. The middle staff has a piano accompaniment with chords and moving lines. The bottom staff has a melodic line that enters in the second measure and continues through the system.

Sehr gehalten

The second system of the musical score consists of three staves. The top staff is a bass clef with a 3/4 time signature. The middle staff is a grand staff (treble and bass clefs). The bottom staff is a bass clef. The music is marked with a *Sehr gehalten* (very sustained) instruction. The first staff has a long note followed by a melodic line starting in the second measure. The middle staff has a piano accompaniment with chords and moving lines. The bottom staff has a melodic line that enters in the second measure and continues through the system.

I. Do not look into my songs

Do not look into my songs!
I lower my gaze,
As if caught in the act.
I dare not even trust myself
To watch them growing.
Your curiosity is treason.

Bees, when they build cells,
Let no one watch either,
And do not even watch themselves.
When the rich honeycombs
Have been brought to daylight,
You shall be the first to taste!

Translation © Richard Stokes,
author of *The Book of Lieder* (Faber, 2005)

II. I breathed a gentle fragrance

I breathed a gentle fragrance!
In the room stood
A spray of lime,
A gift
From a dear hand.
How lovely the fragrance of lime was!
How lovely the fragrance of lime is!
The spray of lime
Was gently plucked by you;
Softly I breathe
In the fragrance of lime
The gentle fragrance of love.

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author of *The Book of Lieder* (Faber, 2005)

III. Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!
Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.
Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

IV. Um Mitternacht

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sterngewimmel
Hat mir gelacht
Um Mitternacht.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

Um Mitternacht
Nahm ich in acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzes
War angefacht
Um Mitternacht.

Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr! über Tod und Leben
Du hältst die Wacht
Um Mitternacht!

Music for Euphonium

Arranged by Ralph Sauer

Unaccompanied

Bach, J. S. Partita, BWV 1013
Debussy, C. Syrinx
Telemann, G. P. Suite in D Major
Telemann, G. P. Twelve Fantasias

Duets

Glière, R. Five Duos, Op. 53
Mozart, W. A. Twelve Duos, K. 487
Offenbach, J. Six Duos, Op. 50

With Piano

Albéniz, I. Three Pieces from Suite Española	Janáček, L. Fifteen Moravian Folksongs
Bax, A. Two Pieces	Kodály, Z. Four Pieces from Op. 11
Beech, A. Eskimos, Op. 64	Lalo, E. Two Pieces, Op. 14
Beethoven, L. V. Music for a Mechanical Clock	Mendelssohn, F. Six Songs Without Words
Borodin, A. Chorus & Dance of the Polovetsian Maidens	Mendelssohn, F. Sonata in B-flat, Op. 45
Borodin, A. Petite Suite	Mendelssohn, F. Song Without Words, Op. 109
Brahms, J. Three Pieces	Nielsen, C. Two Fantasy Pieces, Op. 2
Bridge, F. Four Pieces	Piarné, G. Three Pieces
Bruch, M. Four Pieces, Op. 70	Poulenc, F. The Bestiary
Canteloube, J. Danses Roumaines	Prokofiev, S. Five Songs Without Words, Op. 35
Chaminade, C. Six Romances Without Words, Op. 76	Prokofiev, S. Tales of an Old Grandmother, Op. 31
Chausson, E. Quelques Danses, Op. 26	Rachmaninoff, S. Fantasy Piece, Op. 3, No. 3
Coleridge-Taylor, S. Gypsy Song & Dance	Rimsky-Korsakov Serenade, Op. 37
D'Indy, V. Three Pieces	Saint-Saëns, C. Romance, Op. 36
Debussy, C. Afternoon of a Faun	Saint-Saëns, C. The Nightingale
Debussy, C. Clair de Lune	Satie, E. Six Gnossiennes
Delius, F. Three Preludes	Satie, E. Trois Gymnopédies
Elgar, E. Three Pieces	Schoenberg, A. Six Little Pieces, Op. 19
Ewald, V. Romance, Op. 2	Schubert, F. Impromptu, Op. 90, No. 3
Fauré, G. Berceuse & Sicilienne	Schumann, R. Scenes from Childhood, Op. 15
Fauré, G. Pavane, Op. 50	Scriabin, A. Three Etudes
Fauré, G. Sérénade, Op. 98	Sibelius, J. Romance in C, Op. 42
Fauré, G. Three Melodies, Op. 7	Sibelius, J. Valse Triste
Fauré, G. Three Romances, Op. 17	Tchaikovsky, P. Four Pieces, Op. 40
Glière, R. Intermezzo & Tarantella	Various Bel Canto Studies
Gounod, C. Three Romances Without Words	Wagner, R. Arrival of the Black Swans
Granados, E. Two Spanish Dances	Wagner, R. Romance
Ives, C. Four Songs	Wagner, R. Two Album Leaves