

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.

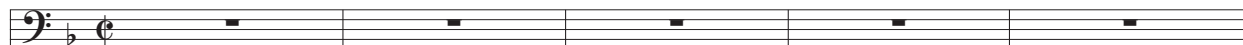
(Do not look into my songs)

Gustav Mahler

Edited by Ralph Sauer

Sehr lebhaft.

Euphonium

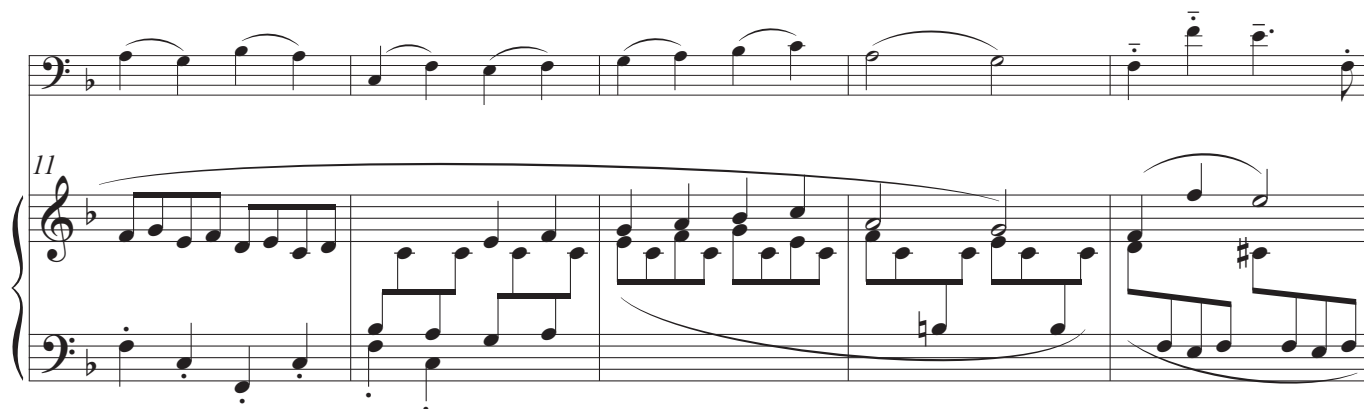


Piano



Mit Schwung.

p



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 clef staff for the voice, and a grand staff (treble and bass clefs) for the piano. The key signature is two sharps (D major) and the time signature is 6/4. The tempo/mood is indicated as 'Sehr zart und innig. Langsam.' The score is divided into three measures. The first measure features a vocal line with a whole note and a piano accompaniment with a half note and a half note. The second measure features a vocal line with a half note and a piano accompaniment with a half note and a half note. The third measure features a vocal line with a half note and a piano accompaniment with a half note and a half note. Dynamics include *pp* (pianissimo) and *p* (piano). The piano part includes a *8va* marking above the treble clef staff in the second and third measures, indicating an octave shift. The piano part also includes a *pp* marking below the bass clef staff in the second and third measures. The piano part includes a *p* marking above the bass clef staff in the first measure. The piano part includes a *p* marking above the bass clef staff in the second measure. The piano part includes a *p* marking above the bass clef staff in the third measure. The piano part includes a *p* marking above the bass clef staff in the third measure. The piano part includes a *p* marking above the bass clef staff in the third measure.

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 '6' measure rest in the right hand. The tempo/mood is marked 'ruhevoll.' and the dynamic is *p*. Pedal markings include 'Ped. 3' in the right hand and 'Ped. ad lib.' 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 is written in 3/4 time. It consists of three staves: a vocal line in bass clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The tempo marking 'Ruhig, gleichmäßig' is positioned above the vocal staff. The piano part in the treble clef begins with a piano (*p*) dynamic and features a series of chords and eighth notes. The vocal line starts with a whole note rest, followed by a half note rest, and then a melodic phrase starting with a half note G4 and a quarter note A4. The piano part in the bass clef provides a steady accompaniment with eighth notes.

Sehr gehalten

The second system of the musical score continues the piece. It also consists of three staves: vocal, piano (treble), and piano (bass). The tempo marking 'Sehr gehalten' is placed above the vocal staff. The vocal line features a long, sustained melodic line with a slur over it, starting with a half note G4 and continuing with quarter notes. The piano accompaniment in the treble clef is sparse, with a few chords and a single eighth note. The piano accompaniment in the bass clef features a rhythmic pattern of eighth notes, with a slur over the first few measures. The system ends with a double bar line.

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	Pierné, 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