

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 Trombone (Tenor or Bass) & 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

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Sehr lebhaft.

Trombone
(Tenor or Bass)

Musical score for Trombone (Tenor or Bass) and Piano, measures 1-5. The Trombone part consists of five whole rests. The Piano part features a right-hand melody starting with a piano (*p*) dynamic, including a trill in measure 4, and a left-hand accompaniment of eighth notes.

Mit Schwung.

Musical score for Trombone and Piano, measures 6-10. The Trombone part begins in measure 6 with a piano (*p*) dynamic. The Piano part continues with a right-hand melody and a left-hand accompaniment of eighth notes.

Musical score for Trombone and Piano, measures 11-15. The Trombone part continues with a melodic line. The Piano part features a right-hand melody and a left-hand accompaniment of eighth notes.

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 (F# and C#), 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 shows the voice entering with a half note G4, followed by a half note A4, and a half note B4. The piano accompaniment begins with a half note chord (F#4, A4, C#5) in the right hand and a half note G3 in the left hand. The second measure continues the vocal line with a half note C5, a half note B4, and a half note A4. The piano accompaniment features a half note chord (F#4, A4, C#5) in the right hand and a half note G3 in the left hand. The third measure concludes the vocal line with a half note G4, a half note F#4, and a half note E4. The piano accompaniment features a half note chord (F#4, A4, C#5) in the right hand and a half note G3 in the left hand. Dynamics include *pp* (pianissimo) for the voice and piano accompaniment, and *p* (piano) for the piano's left hand. Performance markings include *8va* (octave up) for the piano's right hand and *v* (accents) for the piano's left hand.

4

sempre pp e legatissimo

This system contains measures 4 through 7. The music is in the key of D major (two sharps) and features a complex time signature change: 6/4, 3/4, 6/4, 3/4, and 6/4. The vocal line (bass clef) begins with a half rest in 6/4, followed by a quarter rest, then a half note D, a quarter note E, a quarter note F, a quarter note G, a half note A, and a quarter note B. A slur covers the final two measures (3/4 and 6/4), which contain a half note D and a quarter note E. The piano accompaniment (treble and bass clefs) starts with a four-measure arpeggiated figure in the right hand, marked *sempre pp e legatissimo*. The left hand provides harmonic support with half notes and rests.

8

This system contains measures 8 through 11. The time signature changes to 6/4, 3/4, 6/4, and 6/4. The vocal line (bass clef) continues with a half note D, a quarter note E, a quarter note F, a quarter note G, a half note A, and a quarter note B. A slur covers the final two measures (6/4 and 6/4), which contain a half note D and a quarter note E. The piano accompaniment (treble and bass clefs) continues with the arpeggiated figure in the right hand, while the left hand remains mostly silent with rests.

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 two flats (B-flat and E-flat). It consists of two systems of music. The first system begins with a treble clef staff and a bass clef staff. The treble staff starts with a piano (*p*) dynamic and features a melodic line with a triplet of eighth notes. The bass staff has a pedal point on the B-flat note, marked "Ped." and "without Pedal" with an asterisk. The second system starts at measure 6, marked "6" in the treble staff. It continues the melodic line in the treble and has a more active bass line with a triplet of eighth notes, marked "Ped. 3". The piece concludes with a *ruhevoll.* (calm) marking and a piano (*p*) dynamic. The final bass line is marked "Ped. ad lib.".

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. 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. Blicke mir nicht in die Lieder

Blicke mir nicht in die Lieder!
 Meine Augen schlag' ich nieder,
 Wie ertappt auf böser Tat.
 Selber darf ich nicht getrauen,
 Ihrem Wachsen zuzuschauen.
 Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,
 Lassen auch nicht zu sich schauen,
 Schauen selbst auch nicht zu.
 Wenn die reichen Honigwaben
 Sie zu Tag gefördert haben,
 Dann vor allen nasche du!

II. Ich atmet' einen linden Duft

Ich atmet' einen linden Duft!
 Im Zimmer stand
 Ein Zweig der Linde,
 Ein Angebinde
 Von lieber Hand.
 Wie lieblich war der Lindenduft!
 Wie lieblich ist der Lindenduft!
 Das Lindenreis
 Brachst du gelinde;
 Ich atme leis
 Im Duft der Linde
 Der Liebe linden Duft

III. I am lost to the world

I am lost to the world
With which I used to waste much time;
It has for so long known nothing of me,
It may well believe that I am dead.
Nor am I at all concerned
If it should think that I am dead.
Nor can I deny it,
For truly I am dead to the world.
I am dead to the world's tumult
And rest in a quiet realm!
I live alone in my heaven,
In my love, in my song!

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

IV. At midnight

At midnight
I kept watch
And looked up to heaven;
Not a star in the galaxy
Smiled on me
At midnight.

At midnight
My thoughts went out
To the dark reaches of space;
No shining thought
Brought me comfort
At midnight.

At midnight
I paid heed
To the beating of my heart;
A single pulse of pain
Was set alight
At midnight.

At midnight
I fought the battle,
O Mankind, of your afflictions;
I could not gain victory
By my own strength
At midnight.

At midnight
I gave my strength
Into Thy hands!
Lord over life and death,
Thou keepst watch
At midnight.

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Trombone Solos with Piano

Arranged by Ralph Sauer

- Albéniz, I.** Three Pieces from Suite Española
Bach, J. S. Three Gamba Sonatas *(B)
Bach/Marcello Concerto in D minor
Bartók, B. Allegro Barbaro
Bax, A. Two Pieces (B)
Beech, A. Eskimos, Op. 64 (B)
Beethoven, L. V. Music for a Mechanical Clock (B)
Borodin, A. Chorus & Dance of the Polovetsian Maidens
Borodin, A. Petite Suite (B)
Brahms, J. Sonata No. 1, Op. 38
Brahms, J. Sonata No. 2, Op. 99
Brahms, J. Three Pieces (B)
Bridge, F. Four Pieces
Bruch, M. Four Pieces, Op. 70
Canteloube, J. Danses Roumaines (B)
Chaminade, C. Six Romances Without Words, Op. 76 (B)
Chausson, E. Quelques Danses, Op. 26
Coleridge-Taylor, S. Gypsy Song & Dance
D'Indy, V. Three Pieces (B)
Debussy, C. Clair de Lune
Debussy, C. Girl with the Flaxen Hair
Debussy, C. Reverie
Debussy, C. Afternoon of a Faun
Delius, F. Three Preludes (B)
Elgar, E. Three Pieces (B)
Ewald, V. Romance, Op. 2 (B)
Fauré, G. Berceuse & Sicilienne
Fauré, G. Pavane, Op. 50 (B)
Fauré, G. Sérénade, Op. 98 (B)
Fauré, G. Three Melodies, Op. 7 (B)
Fauré, G. Three Romances, Op. 17 (B)
Gershwin, G. Three Preludes (B)
Glière, R. Intermezzo & Tarantella
Gounod, C. Three Romances Without Words (B)
Granados, E. Two Spanish Dances (B)
Ives, C. Four Songs (B)
Janáček, L. Fifteen Moravian Folksongs
Kodály, Z. Four Pieces from Op. 11 (B)
Lalo, E. Two Pieces, Op. 14 (B)
Mendelssohn, F. Six Songs Without Words
Mendelssohn, F. Sonata in B-flat
Mendelssohn, F. Song Without Words, Op. 109
Moussorgsky, M. Pictures at an Exhibition (B)
Nielsen, C. Two Fantasy Pieces, Op. 2
Pierné, G. Three Pieces
Poulenc, F. The Bestiary (B)
Prokofiev, S. Five Songs Without Words, Op. 35
Prokofiev, S. Tales of an Old Grandmother, Op. 31 (B)
Rachmaninoff, S. Fantasy Piece, Op. 3, No. 3
Rimsky-Korsakov, N. Serenade, Op. 37 (B)
Saint-Saëns, C. The Nightingale (B)
Saint-Saëns, C. Romance, Op. 36 (B)
Satie, E. Six Gnossiennes (B)
Satie, E. Trois Gymnopédies (B)
Schoenberg, A. Six Little Pieces, Op. 19 (B)
Schubert, F. Impromptu, Op. 90, No. 3 (B)
Schumann, R. Fantasy Pieces, Op. 73
Schumann, R. Five Pieces in Folk Style, Op. 102
Schumann, R. Three Romances, Op. 94
Schumann, R. Scenes from Childhood, Op. 15 (B)
Scriabin, A. Three Etudes
Sibelius, J. Romance in C, Op. 42
Sibelius, J. Valse Triste
Strauss, R. Waltzes from Der Rosenkavalier (B)
Tchaikovsky, P. Four Pieces, Op. 40
Various Bel Canto Studies
Vaughn-Williams, R. 6 Studies in English Folksong
Wagner, R. Arrival of the Black Swans
Wagner, R. Romance
Wagner, R. Two Album Leaves

*(B) — Bass trombone version also available.

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