

Mahler
Rückert Lieder
Blicke mir nicht in die Lieder
(Rückert)

Molto vivo

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest. The middle staff is the right hand of the piano, starting with a piano (*p*) dynamic and a series of eighth notes. The bottom staff is the left hand of the piano, starting with a piano (*p*) dynamic and a series of eighth notes. The key signature has one flat (F major), and the time signature is 4/4.

enfatico

Blik - ke mir
Look not, love,

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest and then moving to a half note. The middle staff is the right hand of the piano, starting with a piano (*p*) dynamic and a series of eighth notes. The bottom staff is the left hand of the piano, starting with a piano (*p*) dynamic and a series of eighth notes. The key signature has one flat (F major), and the time signature is 4/4.

— nicht in die Lie - der! Mei - ne Au - gen —
— on my work un - end - ed! Mine — own — eyes — from my

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a half note. The middle staff is the right hand of the piano, starting with a piano (*p*) dynamic and a series of eighth notes. The bottom staff is the left hand of the piano, starting with a piano (*p*) dynamic and a series of eighth notes. The key signature has one flat (F major), and the time signature is 4/4.

Dei - ne Neu - gier ist Ver-rat, ist Ver-rat!
Wouldst thou de - se - crate onesong, e'en one song?

Bie-nen, wenn sie Zel-len bau - en,
Bees e'en build — their cells in se - cret,

las - sen auch nicht zu sich schau - en, schauen selbst auch nicht zu.
hide their hive. where none may - seek it, nor one moment, watch-ing, waste.

Wenn die rei - chen Ho-nig-wa-ben sie zu Tag ge - fõrdert ha - ben,
When the combs, with hon - ey lad - en, eye and heart of all shall gladden,

dann voral - - - len na - sche
then be love _____ the first to

du, _____ dann vor al - len
taste, _____ then be love the

na - sche du! Na - sche du!
first to taste! Then, love, taste!

f *f* *f* *f*

Mahler
 Ich atmet' einen linden Duft
 (Rückert)

Lento

Con molta tenerezza e fervore

sempre pp

Ich at - met' ei - nen lin - den
 I breathed the breath of blos - soms

pp

p

Duft.
 red.

Im Zim - mer stand
 Their o - dours shed

sempre pp e legatissimo

ein
 sweet

Zweig
 bud

der
 - - -

Lin - de,
 roses,

ein An - ge - bin - de von lie - ber
 whose soul dis - closes fond hearts love -

Hand. Wie lieb-lich war der
wed. How sweet the breath those

poco cresc. *p*

Lin - den - duft. Wie lieb - lich
roses shed! How sweet - the

dim. *dolce* *pp*

ist der Lin - den - duft,
soul of roses red,

dim. *pp*

das Lin - den - reis brachstdu ge -
each rose - thou gav - est, love dis -

dim. *pp*

Mahler
 Ich bin der Welt abhanden gekommen
 (Rückert)

Molto lento e ritenuto

pp
 senza Pedale
 Ped. Ped. Ped. *

sempre pp e Ped. ad lib.
 Ped. *

tranquillo
 pp
 Ich bin der Welt abhanden gekommen,
 O gar- ish world, long since thou hast lost me,

rall. sempre pp a tempo pp
 mit der ich sonst viele Zeit ver-dor-ben; sie hat so lan-ge
 whose sweet delights my fond heart once cherished, beyond whose ken thy

pp

nichts von mir ver - nom - men,
surg - ing waves have tossed me.

p espress.

m.d. *poco rit pp a tempo*

sie mag wohl glau - ben, ich sei ge - stor - - - - - ben!
thou wilt mayst fan - cy that I have per - - - - - ished!

pp *p*

poco animando ma sempre tranquillo

Es ist mir auch gar - - nichts da - ran ge - le - -
I do not won - der - - on it, and I care

sempre pp

ped.

gen, ob sie mich für ge - stor - - - - - ben hält.
not, e'en tho' the world may think I'm dead.

espress.

Ich kann auch gar nichts sa - gen da - ge - gen, denn
 tho' naught may I gain - say, I de - spair not. for

p

m.s. *p* *pp subito*

3 *3* *3*

Ped.

wirk - lich bin ich ge - stor - ben, ge - stor - ben der Welt.
 tru - ly, the hopes I cherished have per - ished, are dead

non trainando *espress.*

molto espressivo

ritornando al -

pp *espress.*

Ped.

Tempo I
 (*pp*)
 Ich bin ge - storben dem Welt - ge - tümmel und ruh' in einem stil - len Ge -
 My soul but listens for Nature's stev - en, whose charms my si - lent soul e - ver

pp

Ped.

intimo e espress.

p *pp*

biet. Ich leb' al - lein in mei-nem Him -
 throng. I live a - lone in mine own Heav -

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes triplets in both hands. Dynamics range from *p* to *pp*. The tempo/mood is marked *intimo e espress.*

senza accrescimento

pp

mel, in meinem Lie - - - ben, in mei-nem
 en. I live for love's sake, I live for

The second system continues the vocal line and piano accompaniment. The piano part features a triplet in the bass line and a section marked *m. s.* (morendo) in the bass line. Dynamics are *pp*. The tempo/mood is *senza accrescimento*.

(pp)

Lie - ben, in mei-nem Lied.
 love's sake. whose life is song.

espress *pp*

The third system shows the vocal line and piano accompaniment. The piano part has a section marked *espress* and a section marked *pp*. Dynamics are *(pp)* and *pp*.

morendo

espress.

The fourth system consists of piano accompaniment in grand staff. It features a section marked *morendo* and a section marked *espress.*

Mahler
Um Mitternacht
(Rückert)

Tranquillo, con moto eguale

The first system of the musical score is for the piano accompaniment. It consists of three staves: a vocal line at the top, a right-hand piano line in the middle, and a left-hand piano line at the bottom. The key signature is one sharp (F#) and the time signature is 3/2. The tempo marking is "Tranquillo, con moto eguale" and the dynamic marking is "p". The vocal line begins with the word "Um" and "The". The piano accompaniment starts with a *pp* dynamic and includes a *m. s.* marking.

The second system of the musical score includes the vocal line and piano accompaniment. The tempo marking is "molto sostenuto". The vocal line contains the lyrics: "Mit - - ter - nacht hab' ich ge-wacht und auf-ge-blickt zum mid - - night hour boomed from the tower; tho' bright the heavens were". The piano accompaniment continues with a *mf* dynamic.

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line contains the lyrics: "Him - mel; kein Stern vom Stern-ge - wim - mel hat mir ge- gleam-ing; no star, in a - zure beam-ing; smiled on my". The piano accompaniment continues with a *mf* dynamic.

lacht um Mit - ter - nacht.
bower, at mid-night hour.

rit. grell (shrill) a tempo

molto legato

Um Mit - ter -
 At mid - night

Poco più fluente
più impetuoso

nacht hab' ich ge - dacht hin - aus in dunk - le Schranken.
hour, with all its power, my soul a - spired to heav - en.

espress.

Um Mit - ter - nacht.
 At mid - night hour. *non strascinare*

Es hat kein Licht - ge - dan - ken mir Trost ge - bracht um
Oer me no light from heav-en did sol-ace pour at

f *p* *rit.*

Tempo I

Mit - ter - nacht. Um Mit - ter - nacht
midnight hour. At mid-night hour,

pp

nahm ich in acht die Schlä - ge mei - nes Her - zens; ein ein - z - ger
throb - bing with power, my heart de - sired the mor - row, one constant

più impetuoso

non strascinare

Puls - des Schmer - zens war an - ge - facht um Mit - ter - nacht.
thought of sor - row would haunt - my bower at midnight hour.

non strascinare

pp

Um Mit-ter - nacht
At mid-*night* hour,

kämpf' ich die Schlacht, o Mensch-heit, dei - ner Lei - - den;
fled from my bower, I fought the fight of an - - guish;

espress.

fluente

nicht konnt' ich sie ent - schei - - - - den
de - feat - ed, now I can - - - - guish,

mit mei-ner Macht um Mit - ter-nacht.
too faint my power, at mid - night hour.

rit.

Tempo I

ritornando al tempo
p
pp

pp

Um Mit-ter-nacht
At midnight hour,

hab' ich die Macht in
all earth-ly power did

cresc.

con gran impulso *ff Più mosso* *molto pressante*

Dei-ne Hand ge - ge - ben;
I to Thee de - liv - er,

Herr!
Lord!

Herr
Thou of

f *f* *f* *f*

ff *ff*

ü - - ber Tod und Le - ben, Du
life and death the Giv - er, Thy

f *f* *f* *f*

9 10 3

Tempo I (♩ in tempo delle ultime ♩)
sempre con tutta forza

hältst die Wacht, Du
vig - il keep, while

ff — *p* *f*
ff

hältst die Wacht, Du,
mort - als sleep. Lord!
ritenuto *ff*
ritenuto

ff — *p* *f* *f*

Largo *f* *rit.*
Du — hältst — die Wacht um Mit — — — ter —
Lord! guard — my bower at mid — — — night

f — *ff* *f* *f* *rit.*

Ancora più largo

fff
nacht!
hour!

f *f* *f* *smorz.*

Mahler
 Liebst du um Schönheit
 (Rückert)

Con tenerezza

Liebst du um Schönheit, o nicht mich lie-be!
 Lov'st thou but beau.ty, O ne-ver love me!

Lie-be die Son-ne, sie trägt ein gold'nes Haar! — Liebst du um
 Go, love the sun-beam a-stream with gold.en hair! — Lov'st thou but

Ju-gend, o nicht mich lie-be! Lie-be den Frühling, der jung ist je-des
 youthhood, O ne-ver love me! Go, love the May-queen, for e-ver young and

Jahr!
fair!

Liebst du um Schätze, o nicht mich
Lov'st thou but rich-es, O ne-ver

allargando

lie-be! Lie-be die Meerfrau, sie hat viel Per-len klar!— Lieb-st du um
love me! Go, love the mermaid, whose caverns pearls do bear!— Lov'st thou for

(p) (p) dolce

Lie-be, o ja, mich lie-bel Lie-be mich im-mer, dich lieb' ich im-
love's sake, then e-ver love me! Love me for e-ver, I'll love thee e-

- mer, im-mer-dar!
- ver, naught so dear!