

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, also 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.

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Blik - ke mir" and "Look not, love,". The middle staff is the right hand of the piano, and the bottom staff is the left hand of the piano. The tempo marking *enfatico* is placed above the vocal line. The key signature has one flat (F major), and the time signature is 4/4.

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "— nicht in die Lie - der! Mei - ne — Au - gen —" and "— on my work un - end - ed! Mine — own — eyes — from my". The middle staff is the right hand of the piano, and the bottom staff is the left hand of the piano. 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

*f* *f* *p*

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

*sf*

*f* *sf* *sf*

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. wed. Wie lieb-lich war der  
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,

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



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  
 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



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 well 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*

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.* (mezzo sostenuto) 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* in the bass line and a section marked *pp* in the treble line. Dynamics are *(pp)*.

*morendo*

*espress.*

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

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 features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

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 similar rhythmic pattern, featuring a prominent bass line in the left hand.

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 similar rhythmic pattern, featuring a prominent bass line in the left hand.

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*

*rit. p*

**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 - ing 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.*

*pp*

Um Mit-ter - nacht  
At midnight hour,

kämpft' 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 lan - - - - - 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*

Um Mit-ter-nacht  
At midnight hour,

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

*pp* *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* *ff* *ff*

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

*sf* *sf* *sf* *sf* *ff* *ff*



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*

*ff* *p* *f* *f*

*ritenuto*

Du — hältst — die Wacht um Mit — — — ter —  
Lord! guard — my bower at mid — — — night

*Largo* *f* *rit.*

*f* *ff* *f* *f*

*rit.*

Ancora più largo

nacht!  
hour!

*fff*

*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!

*p*

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

(*p*)

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!