

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 piano part, starting with a piano (*p*) dynamic and a whole rest. The bottom staff is the left-hand piano part, featuring a continuous eighth-note accompaniment. The system concludes with a trill (*tr*) in the vocal line.

enfatico

Blik - ke mir
Look not, love,

The second system continues the musical score. The vocal line begins with the lyrics 'Blik - ke mir' and 'Look not, love,'. The piano accompaniment continues with the eighth-note pattern in the left hand and melodic lines in the right hand. The system ends with a fermata over the final notes of the vocal line.

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

The third system continues the musical score. The vocal line begins 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 piano accompaniment continues with the eighth-note pattern in the left hand and melodic lines in the right hand. The system ends with a fermata over the final notes of the vocal line.

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

sf *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
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,

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 ab-handen ge-kom-men,
 O gar-ish world, long since thou hast lost me,

rall. sempre pp

a tempo
 pp

mit der ich sonst vie-le 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.

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*.

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 right hand. Dynamics are marked *pp*.

(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 another marked *pp*. The vocal line is in treble clef.

morendo

espress.

The fourth system consists of piano accompaniment in grand staff. It features a section marked *morendo* and another marked *espress.* The piano part includes various articulations and dynamics.

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 (treble clef), a right-hand piano line (treble clef), and a left-hand piano line (bass clef). The key signature is one sharp (F#) and the time signature is 3/2. The tempo/mood is 'Tranquillo, con moto eguale'. The dynamics are marked 'p' (piano) at the beginning and 'pp' (pianissimo) in the piano accompaniment. The vocal line has the lyrics 'Um' and 'The' written below it. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand.

The second system of the musical score includes the vocal line and piano accompaniment. The tempo/mood is 'molto sostenuto'. The vocal line has the lyrics: 'Mit - - ter - nacht hab' ich ge-wacht und auf-ge-blickt zum' and 'mid - - night hour boomed from the tower; tho' bright the heavens were'. The piano accompaniment continues with a melodic line in the right hand and a rhythmic line in the left hand. The dynamics are marked 'pp' and 'm. s.' (molto sostenuto).

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line has the lyrics: 'Him - mel; kein Stern vom Stern-ge - wim - mel hat mir ge-' and 'gleam-ing; no star, in a - zure beam-ing, smiled on my'. The piano accompaniment continues with a melodic line in the right hand and a rhythmic 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

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 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 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 *ff* *ff*

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

sf *sf* *sf* *sf*

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,
mort - als sleep.

ritenuto
ff
Du,
Lord!
ritenuto

ff — *p* *f*
ff

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

Largo *f* *rit.*

Ancora più largo

fff
nacht!
hour!

smorz.
ff

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

This system contains the first two lines of the song. The vocal line is in G major with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is 'Con tenerezza'. The piano accompaniment begins with a piano (*p*) dynamic. The first line of music spans 8 measures, and the second line spans 8 measures.

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

This system contains the second and third lines of the song. The vocal line continues with the same key signature and time signature. The piano accompaniment continues with various chords and melodic lines. The first line of music spans 8 measures, and the second line spans 8 measures.

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)

This system contains the fourth and fifth lines of the song. The vocal line continues with the same key signature and time signature. The piano accompaniment continues with various chords and melodic lines. The first line of music spans 8 measures, and the second line spans 8 measures. A piano (*p*) dynamic marking is present above the second line of music.

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!