

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

Molto vivo

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in a bass clef with the same key signature and time signature. It features a continuous eighth-note pattern in the left hand and a melody in the right hand. Dynamics include *p* (piano) and a trill (*tr*) on the final note of the vocal line.

*enfatico*

Blik - ke mir  
Look not, love,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment continues with its characteristic eighth-note pattern and melodic lines. The tempo marking *enfatico* (emphatic) is placed above 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 of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment continues with its characteristic eighth-note pattern and melodic lines.

*(pp)* *(pp)*

schlag' ich nie - der, wie er - tappt auf bö - ser Tat.  
songs are wend - ed, as if caught in do - ing wrong.

This system contains the first line of the song. The vocal line is on a single staff in G-clef, with lyrics in German and English. The piano accompaniment consists of two staves (treble and bass clef) with complex chordal textures and arpeggiated figures. Dynamics include piano (*pp*) and pianissimo (*pp*).

Sel - ber darf ich nicht ge - traun - en, ih - rem Wach - sen  
Doubts my song - fed soul en - cum - ber, as I watch their

*sf* *pp* *pp*

This system contains the second line of the song. The vocal line has a long rest followed by the lyrics. The piano accompaniment continues with intricate textures. Dynamics include sforzando (*sf*) and pianissimo (*pp*).

zu - zu - schau - en.                      .Blik - ke mir \_\_\_\_\_  
was - ing - num - ber.                      Look not, love, \_\_\_\_\_

This system contains the third line of the song. The vocal line has a long rest followed by the lyrics. The piano accompaniment features flowing textures with some slurs. Dynamics include piano (*p*).

— nicht in die Lie - der!  
— on my work un - end - ed!

This system contains the fourth line of the song. The vocal line has a long rest followed by the lyrics. The piano accompaniment continues with complex textures and slurs. Dynamics include piano (*p*), mezzo-forte (*mf*), and piano (*p*).

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 - - - - - ding

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 brachst du ge -  
*each rose thou gav - est, love dis -*

lin - de! *pp*  
 closes. \_\_\_\_\_ Ich at - me leis \_\_\_\_\_  
 I breathe the soul

*espressivo*

*pp*

— im Duft der Lin - de der  
 of blush - ing roses, \_\_\_\_\_ the

Lie - - - be lin - den Duft.  
 o -  
 -  
 -  
 -  
 -  
 -

*pp subito*  
*pp*

*pp subito*  
*pp*

*crese.*  
*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 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.*

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*  
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*  
Ped.

*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.*

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

*p* *pp*

*senza accrescimento*

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

*pp*

*(pp)*

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

*espress* *pp*

*morendo*

*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 (treble clef) and two piano staves (treble and bass clefs). 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 begins with the lyrics 'Um' and 'The'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score includes the vocal line and piano accompaniment. The tempo/mood is marked '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 similar rhythmic pattern, marked 'pp'.

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 similar rhythmic pattern, marked 'pp'.

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* *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 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*

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* *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*

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a whole rest, followed by a melody in 4/4 time. The piano accompaniment begins with a piano (*p*) dynamic and features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats (B-flat and E-flat).

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 continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a slight rise and then a fall. The piano accompaniment continues with similar textures, maintaining the *p* dynamic. The time signature remains 4/4.

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 concludes the vocal line and piano accompaniment. The vocal line ends with a melodic phrase. The piano accompaniment features a final chord in the right hand and a sustained bass line. The dynamic is marked *(p)*. The time signature remains 4/4.

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

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!