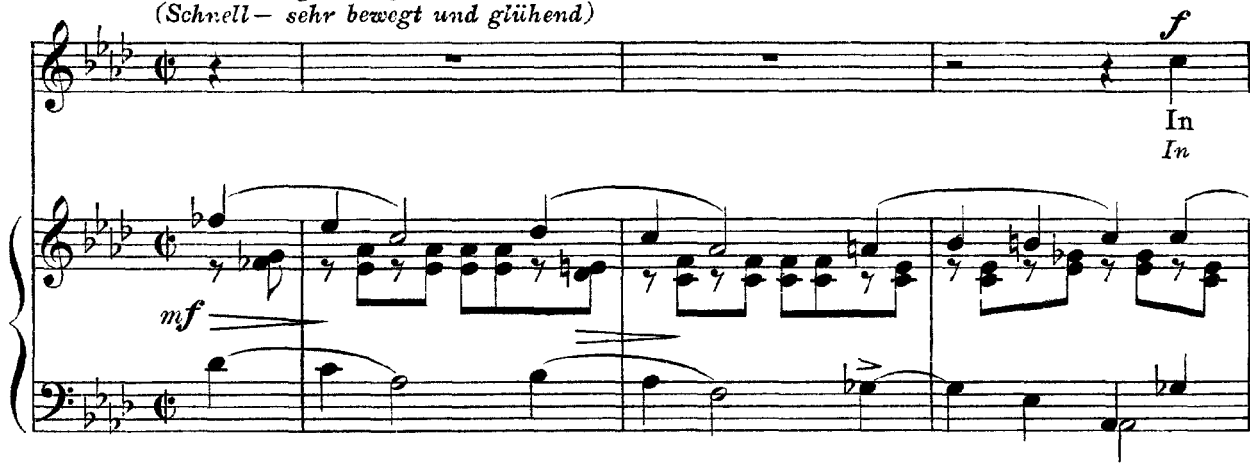


Liszt  
**In Liebeslust**  
 (von Fallersleben, trans. Westbrook)

**Molto allegro – agitato ed appassionato**  
 (Schnell – sehr bewegt und glühend)



*f*  
In  
In



love's de-light, in yearn-ing pain, O hear thou me, O *p*  
 Lie - bes - lust, in Sehn - sucht Qual, o hö - re mich, o



hear thou me! One song I sing, and sing a - gain; 'Tis und  
 hö - re mich, Eins sing' ich nur viel tau - send - mal

*poco rall.*

all for thee, 'Tis all for thee. I  
 nur für dich, und nur für dich. Ich

*poco rall.* *a tempo* *molto agitato*

Detailed description: This system contains the first two lines of the vocal melody and the corresponding piano accompaniment. The vocal line begins with a half note 'all' and continues with the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The tempo markings 'poco rall.', 'a tempo', and 'molto agitato' are placed above the piano part. The key signature has three flats (B-flat, E-flat, A-flat).

sing it loud thro' wood and field, O hear thou me! To  
 sing' es laut durch Wald und Feld, o hö - re mich! Ich

*molto agitato*

Detailed description: This system contains the third and fourth lines of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note pattern in the right hand. The tempo marking 'molto agitato' is placed above the piano part. The key signature remains three flats.

all my se-cret is re-veal'd I love but  
 sing' es durch die gan-ze Welt- ich lie-be

*ff* *riten. ad lib.*

*pp*

*cresc. molto* *sf* *riten. ad lib.*

*pp*

Detailed description: This system contains the fifth and sixth lines of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment features a crescendo in the right hand and a melodic line in the left hand. The tempo markings 'ff', 'riten. ad lib.', 'pp', 'cresc. molto', 'sf', and 'riten. ad lib.' are placed above the piano part. The key signature remains three flats.

*p* *ff* *p* *dolce p (einfach)* *più rit.*

thee! — I love but thee! I love — but  
 dich, — ich lie - be dich! ich lie - - be

*smorzando* *ff* *sf* *pp* *smorzando* *p* *più rit.*

*sotto voce p*

thee!  
 dich!

In  
 Und

Tempo I ma un poco moderato

dolce ma sempre agitato

dreams I sing it thro' the night, But si - lent - ly, how  
 träu - mend noch in stil - ler Nacht, muss sin - gen ich, muss

*A*  
*b2.*  
*F*

si - - lent! And still I sing when day is — bright, I  
 sin - - gen, ich sin - ge wenn mein Aug' er - wacht, ich

*poco rall.*

love but thee, I love but thee! And if my heart were  
 lie - - be dich, ich lie - be dich. Und wenn mein Herz im

*poco rall.* *a tempo* *p*

*cresc.*

hush'd in death, I'd say to thee, In fad - ing eye, With  
 To - de bricht, o sähst du mich, du sähst, dass noch mein

*più cresc.*

*rit.* *ff* *più lento* (langsamer) *p* *ff*

fail - - - ing breath: I love but thee! I  
 Au - - - ge spricht, ich lie - - be dich, ich

(stringendo) *poco rit. rinf.* *ff* *rit. col voce* *pp* *ff*

*p* *p* Adagio

love but thee! I love but thee, — on - ly  
 lie - - be dich, ich lie - - be dich, — lie - be

*pp* *p*

thee!  
 dich!

(Tempo I)

*p dolce*