

Nachtigallen schwingen.

(Hoffmann von Fallersleben.)

Allegro non troppo.

Op. 6. N^o 6.

11.

The piano introduction consists of two staves. The right hand features a melody with triplet eighth notes and accents. The left hand provides a rhythmic accompaniment with eighth notes and triplets. The key signature is three flats (B-flat major or D-flat minor) and the time signature is common time (C).

Nach - ti - gal - len schwin - gen lu - stig ihr Ge - fie - - - der;

molto staccato e leggiero

The vocal line is a simple melody with a dotted quarter note followed by eighth notes. The piano accompaniment is highly rhythmic, featuring sixteenth-note patterns in both hands. The key signature remains three flats.

Nach - ti - gal - len sin - gen ih - re al - - ten Lie - - - der.

The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its rhythmic intensity with sixteenth-note figures. The key signature remains three flats.

Und die Blu - men al - le, sie er - wa - - chen wie - der

The vocal line concludes with a final phrase. The piano accompaniment continues with its characteristic sixteenth-note accompaniment. The key signature remains three flats.

bei dem Klang und Schal - - - le al-ler die-ser Lie - - -

der. Und

dim. *pp*

pp

pp

pp

*

mei - - ne Sehnsucht wird zur Nach-ti-gall und fliegt in die blü- hen- de

pp *äußerst zart* *portamento*

Welt hinein, und fragt bei den Blu - - men ü - - - ber-all:

pp

sempre più pp

wo mag doch mein, mein Blüm-chen sein? wo mein

sempre più pp

Blüm - - chen sein?

p marc. *cresc.*

Und die Nachti-gal-len

f molto stacc. e legg.

schwin - gen ih - - ren Rei - - gen un - - ter Lau-bes-hal-len

zwi - schen Blü - - ten - zwei - - gen, vor den Blu - men

al - len a - ber ich muß schwei - gen. Un - - ter ih - nen

steh ich trau - rig sin - nend still:

Ei - ne Blu - me seh ich, die nicht blü - hen will.

p *legato*

pp dim. rit.