

THREE NOCTURNES

For the Piano-Forte,

DEDICATED TO

MR. WILLIAM H. SHERWOOD,

— BY —

WILLARD BURR, JR.

- No. 1. CONCERT NOCTURNE in D Flat Major.
 “ 2. CONCERT NOCTURNE in C Minor.
 “ 3. NOCTURNE in E Minor: *Am Abend, auf dem Brienzer See.*

Op. 11.



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NOCTURNE

in C minor.

No 2.

Willard Burr, Jr. Op. 11, No 2.

Andante moderato.

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and various dynamic markings such as *pp dolce*, *mf*, *mp*, and *cres.*. The piece features complex chordal textures and melodic lines in both hands.

The first system begins with a *pp dolce* marking. The second system includes a *mf* marking. The third system includes *pp*, *mf*, and *pp* markings. The fourth system includes *mp cresc.*, *mf dim.*, *pp*, and *pp* markings. The fifth system includes *mp*, *pp*, *mp*, and *cres.* markings. The sixth system includes *pp* markings.

The notation includes various musical symbols such as slurs, ties, and dynamic markings. The piece concludes with a *pp* marking and a final chord.

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First system of musical notation. The piano part (left) features a complex texture with chords and arpeggios, marked *mp* and *f*. The bass part (right) has a melodic line with triplets and slurs, also marked *f*. The key signature is two flats and the time signature is 3/4.

Second system of musical notation. The piano part continues with complex textures, marked *f*. The bass part features a melodic line with slurs and accents. The key signature and time signature remain the same.

Third system of musical notation. The piano part is marked *pp dolce* and features a more delicate texture. The bass part continues with its melodic line, marked with accents. The key signature and time signature remain the same.

Fourth system of musical notation. The piano part features a complex texture with chords and arpeggios, marked *f*. The bass part has a melodic line with slurs and accents, also marked *f*. The key signature and time signature remain the same.

Fifth system of musical notation. The piano part features a complex texture with chords and arpeggios, marked *p*. The bass part has a melodic line with slurs and accents, marked *f*. The key signature and time signature remain the same.

Sixth system of musical notation. The piano part features a complex texture with chords and arpeggios, marked *mp cres.*. The bass part has a melodic line with slurs and accents. The key signature and time signature remain the same.

First system of a piano piece. The right hand features a rapid, flowing melodic line with sixteenth-note patterns. The left hand provides a steady accompaniment with chords and single notes. Dynamics include *f* *cres.* and *ff*. The key signature has two flats, and the time signature is 4/4. The system concludes with a *Re.* (Repeat) sign.

Ossia system, indicated by a dotted line from the first system. It contains two staves of music. The upper staff has a melodic line with dynamics *pp*, *f*, and *p*. The lower staff provides a complex accompaniment with many beamed notes. The system ends with a *Re.* (Repeat) sign.

Second system of the piano piece. The right hand continues with rapid sixteenth-note passages. The left hand accompaniment is dense and rhythmic. Dynamics include *pp*, *f*, and *p molto calado*. The system concludes with a *Re.* (Repeat) sign.

Third system of the piano piece. The right hand has a more melodic and slower line. The left hand accompaniment consists of chords and simple rhythmic patterns. Dynamics include *a tempo* and *p*. The system concludes with a *Re.* (Repeat) sign.

Fourth system of the piano piece. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment is rhythmic with chords. Dynamics include *pp* and *f*. The system concludes with a *Re.* (Repeat) sign.

Fifth system of the piano piece. The right hand has a melodic line with some rests. The left hand accompaniment is primarily chords. Dynamics include *mp*, *f*, and *mp*. The system concludes with a *Re.* (Repeat) sign.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *f* and *p*, and articulation marks like slurs and accents. A triplet of eighth notes is visible in the right hand.

Second system of musical notation, continuing the piece. It features dynamic markings *sf* and *f*, and includes triplet markings in both hands.

Third system of musical notation, showing dynamic markings *p* and *mp*. The right hand has a melodic line with slurs, while the left hand provides harmonic support.

Fourth system of musical notation, featuring dynamic markings *p* and *mf*. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

Fifth system of musical notation, the final system on the page. It includes dynamic markings *p dim.*, *rit.*, and *pp*. The right hand has a melodic line with slurs, and the left hand has a melodic line that concludes the piece.

ped.

* ped.

→*CHOICE GEMS*←

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