

Important Note : Accidentals apply to the measure, just like the tradition. In spite of this, thousands of courtesy accidentals were placed throughout the score. Pedal markings are to be executed accordingly. Pedalization of places without pedal markings is *ad libitum*.

Trois Nocturnes

Op. 6

Op.6 n°1
Marcus Alessi Bittencourt

1. $\text{♩} = 72$
Lento

ff *pp* *Molto Cantabile*

1 4 6 8

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

5 3 5:3 3 3 5 6 3 3 5 7:4

10

pp *mf* *p* *mf*

Red. *Red.* *Red.* *Red.*

3 3 3 3

marcato *marcato*

3 3 3

3 4:3

8^{vb}

12

pp *Molto Cantabile*

Red. *Red.* *Red.* *Red.*

3 4:3 5

3 5 3 3

8^{vb}

Red. ad ogni nota della melodia

14

3 3 3 3

7:4 *tr* 5:4

3 5 3

16

3 7:4

17 *mp* Poco a poco più intenso al *ff*

18

20 *ff pp*

22 *mf* *p* Sottovoce

23

mf Sottovoce

7:4

7:4

25

pp

mf

ff

p

5:4

3

3

3

5:4

3

28

f

mp

3

5:4

3

3

30

3

3

3

3

3

3

31

ff

7:4

7:4

32

5:4

3:2

5:4

mp

p

3

mf

3:2

3:2

5:4

35

p

3

mf

3

f

5:6

5:6

3

38

pp Sottovoce

3

5

3

p

Red.

41

Molto Cantabile

3 7 3

Red. ad ogni nota della melodia

42

mf *p*

3 3 3 3

43

3 3 5 3

44

mf

3

45

45

3 3 3 *p* 3 5

Measures 45-46: Treble clef, 4/8 time. Measure 45 has a whole note chord. Measure 46 has a whole note chord. Bass clef, 4/8 time. Measures 45-46 feature a complex rhythmic pattern of chords with triplets and a quintuplet. A dynamic marking *p* is present in measure 46.

47

47

Poco a poco più intenso al *fff*

3 3 3 3

Measures 47-48: Treble clef, 4/8 time. Measure 47 has a quarter note chord. Measure 48 has a quarter note chord. Bass clef, 4/8 time. Measures 47-48 feature a complex rhythmic pattern of chords with triplets. A dynamic marking *fff* is present in measure 47.

50

50

5 3 3

Measures 49-50: Treble clef, 4/8 time. Measure 49 has a quarter note chord. Measure 50 has a quarter note chord. Bass clef, 4/8 time. Measures 49-50 feature a complex rhythmic pattern of chords with a quintuplet and triplets.

53

53

3 5 3 3

Measures 51-53: Treble clef, 4/8 time. Measure 51 has a quarter note chord. Measure 52 has a quarter note chord. Measure 53 has a quarter note chord. Bass clef, 4/8 time. Measures 51-53 feature a complex rhythmic pattern of chords with triplets and a quintuplet.

55

fff

5

5

57

fff

Molto

p Recitativo

5

5:4

60

p

p

ff

f

5:4

5:4

red.

64

p

mf

p

pp

4:3

Trois Nocturnes

Op. 6

$\text{♩} = 88$
Lento, Taciturno

Op. 6 n° 2
Marcus Alessi Bittencourt

1 *p*

2. *p*

4 *Cresc.* *f* *sfz*

6 *p* *Molto dim.* *ppp* *A Tempo* *Poch. Rit.*

8 *mf* *f* *mp*

10

Delicato

ppp

Red.

Measures 10 and 11 of a piano score. Measure 10 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Measure 11 includes a triplet in the treble and a *Delicato* marking in the bass. The piece concludes with a *ppp* dynamic and a *Red.* (ritardando) marking.

12

p *mf* *f* *sffz* *ppp* *mf*

Measures 12 and 13. Measure 12 shows dynamic markings of *p*, *mf*, and *f*. Measure 13 features *sffz*, *ppp*, and *mf* dynamics, along with a triplet in the treble.

15

sffz *ppp* *mf* *pp* *mp* *pp*

Measures 15 and 16. Measure 15 includes *sffz*, *ppp*, and *mf* dynamics. Measure 16 features *pp*, *mp*, and *pp* dynamics, with a triplet in the treble and a *Red.* marking in the bass.

18

f *ppp* *Rit.* *pp*

Measures 18 and 19. Measure 18 includes *f*, *ppp*, and *Rit.* markings, with a 2:3 and 3:2 ratio indicated above the treble staff. Measure 19 features a *pp* dynamic and a *Red.* marking in the bass.

Più Mosso

21

fff

ff

ff

Red.

24

sffz

Molto sfz

mf

mf

p

4:3

Senza Red.

Red.

Red.

28

ppp

ppp

ppp

Rit.

Cantabile

Poch. Afret.

3

5

4:3

33

pp

mf pp

mf pp

pp

mf pp

f

Accelerando

Rallentando

A tempo

7

5

5

7

5

Senza Red.

35

Cresc.
mf ff mf ff

Senza *Red.*

37

fff ff

39

ff sfz sfz Molto mf

Red.

42

mp mf f ff

Red.

45

Red.

46

Red.

Disperato

47

Red.

sfz *Molto* *mp*

p Senza Rit. !!

49

Red.

53

Red.

Cresc. *f* *sfz*

55 *p* Molto dim. *ppp* *p* A Tempo

Poch. Rit.

57 *mf* *f* *mp*

59 *ppp* *p* *mf*

Delicato

Red.

62 *f* *ppp* *mf* *sfz* *ppp* *mf*

66 *pp* *mp* *f* *ppp* *pp*

Rit. *pp*

Red.

Trois Nocturnes

Op. 6

Op. 6 n° 3

Marcus Alessi Bittencourt

Languido ♩ = 42

1
3.
pp Dolce
3
3
6:4
3
5
5
Red.
Red.
Red.
6:4

4
ppp
14:16
3
3
Red.
Red.
Red.

7
3
6:4
5
5
3
Red.
Red.
Red.

10
6:4
3
3
7:8
Red.
Red.
Red.
Red.

13 *mp* 7:8 7:8 *mp* 3 3 5 5

16 *Molto Ad Lib.* *Molto Rit.* *pp* 7:8 7:8 6 3

19 *mp* *A tempo* *Molto Rit.* 3 3 6 3 3

22 *pp* *Molto Ad Lib.* *Precipitato* *f* *Apassionato* 7:8 5 7:8

25 *ff* *Languido*

ppp *Rit.* *mf* *pp*

Red. Red. Red.

29 *mf* *Languido*

ppp *Rit.* *pp* *Molto Rit.* *Accelerando*

Red. Red. Red.

32 *pp* *Dolce* *Languido*

pp *Dolce* *Red.* *Red.* *Red.* *Red.*

36 *f* *Loco*

f *8va* *mf* *Red.* *Red.* *Red.*

39

pp

ff

mf

p

6

7:8

6

5

8va

Red.

42

mp

mf

pp

mp

p

3

5

8va

Senza Red.

Red.