

# **Badische Landesbibliothek Karlsruhe**

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## **Premier nocturne**

**Leybach, Ignaz**

**Breslau, [1863]**

[urn:nbn:de:bsz:31-314022](https://nbn-resolving.org/urn:nbn:de:bsz:31-314022)

**L'Étranger musical.**  
COLLECTION  
de morceaux modernes et favoris  
POUR  
**PIANO.**

N°1. LUIGI ARDITI, il Bacio à 2 ms. 12½ Sgr.	N°2. LUIGI ARDITI, il Bacio à 4 ms. 15 Sgr.
3. THÉCLA BADARZEWSKA, la prière d'une vierge 10	4. THÉCLA BADARZEWSKA, prière exaucée 15
5. J. LEYBACH, OP.3. 1 <sup>re</sup> Nocturne in As. 15	6. J. LEYBACH, OP.4. 2 <sup>de</sup> Nocturne in Des. 15
7. J. LEYBACH OP.5. Fantaisie sur un thème allemand 17½	8. B. RICHARDS, Marie. Nocturne 12½
9. B. RICHARDS, Sybille. Romance. 12½	10. B. RICHARDS, Picciola ou le chant d'un captif. Romance. 12½

BRESLAU, JULES HAINAUER.







# PREMIER NOCTURNE.

J. Leybach, Op. 3.

**INTRADA.**

*Cadenza ad libitum*

*ff* *sf* *f*

*sf* \* *cad.*

*diminu.* - - - - - *ritard.*

*ff* *sf* *f*

*sf* \* *cad.*

*diminu.* - - - - - *ritard.*

Wich und Neudruck des Originals der Bären'schen Officin in Leipzig.

J. H. 352



Allegretto con espressione.

*p ben legato* *sfz*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

a tempo

*ritard.* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

a tempo

*ritard.* *p affettuoso* *f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Più mosso.

*rall.* *dim.* *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Presto.

*rall.* *cresc.* *ad lib. dim. rall.*

8

Ped. \* Ped. \* Ped.



*a tempo*

*p* *sf*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*a tempo*

*rall.* *p*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*a tempo*

*ritard.* *p*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*f animato*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*rall.* *f animato* *ritard.*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*



*ben marcato il canto*  
*legato*

*a tempo*

*f*

*a tempo*

*ritard.*

*animato*

*con espress.*

*ritard.*

*dim.*

*p*

*cresc.*



The musical score is written for piano and consists of five systems of staves. The first system begins with a *pp* dynamic marking. The second system includes the tempo marking *Presto.* and a *Cadenza* section marked with *sf* and *ff*. The third system features a *f* dynamic and the instruction *dimin. rit.*. The fourth system contains a *ff* dynamic and a *f* dynamic. The fifth system concludes with *dimin.* and *ritard.* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

J.H. 352



Tempo primo.  
con espress.

*p* *ben legato*

ped. \* ped. \* ped. \* ped. \* ped. \* ped.

a tempo

*ritard.*

ped. \* ped. \* ped. \* ped. \* ped. \* ped.

a tempo

*ritard.* *f*

ped. \* ped. \* ped. \* ped. \* ped. \* ped.

*p*

ped. \* ped. \* ped. \* ped. \* ped. \* ped.

*p*

ped. \* ped. \* ped. \* ped. \* ped. \* ped.



*f* *a tempo* *sfz* *ritard.* *f*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.

*p* *a tempo* *ritard.*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.

*p* *8* *p*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.

*a tempo* *sfz* *ritard.* *legato* *dim.* *rall.*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.

*f* *ritard.* *morendo* *dim.*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩.



