



Daniel-Omicrón Rodríguez García

Spain, Fuenlabrada

Nocturno N°23 (Obra Menor N°72)

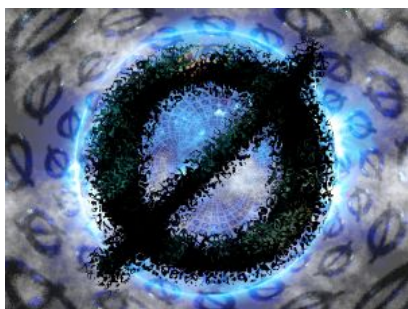
About the artist

Average, amateur composer and accordionist. My music is entirely playable. I do like to read anyone's comments and I would love to see some piece of mine recorded by anyone who felt said piece is good enough to give it a try. I have a paypalto.me account in case you want to give me money. If that's the case, let me tell you thanks, but also let me tell you that I would keep composing even if I didn't have a single penny but access to paper or a computer. Finally, let me clarify that I do not tend to buy things at all on internet so the majority of the money I'd get from this page would be likely used to hire a professional pianist or any other instrument performer that I needed to get better recordings of my pieces than the Computers try. Thank you for reading, hope you find my music more acceptable than my sometimes dense paragraphs.

Qualification: Medium level on accordion, low level on the rest.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-omicronrg9.htm>

About the piece



Title: Nocturno N°23 [Obra Menor N°72]

Composer: Rodríguez García, Daniel-Omicrón

Arranger: Rodríguez García, Daniel-Omicrón

Copyright: Copyright © Daniel-Omicrón Rodríguez García

Publisher: Rodríguez García, Daniel-Omicrón

Instrumentation: Piano solo

Comment: My 23th and last nocturne of this first set, dedicated to myself and every night I kept advancing on it. May it be decent enough to you, reader. Thank you in advance. Kind regards.

Daniel-Omicrón Rodríguez García on [free-scores.com](https://www.free-scores.com)

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Nocturno N°23

Obra Menor N°72



Daniel-Ømicrón Rodríguez García

Andante risoluto (♩ = 60)

The musical score is written for piano and bass. It consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked 'Andante risoluto' with a quarter note equal to 60 beats per minute. The score includes various dynamics such as *sf*, *p*, *sfp*, *mp*, *f*, *subito*, *pf*, and *poco rit. p*. Performance markings include *Sost.*, *Red.*, and *Red.* with asterisks. There are also numerical markings like 8, 6, and 3, and slurs. The score is divided into measures, with measure numbers 6, 11, and 17 indicated at the start of their respective systems.

L.H

20

poco dim.
(Red.)

ppp * R.H *sfp*
Red.

23

sf
Red.

sfp
Red.

26

(Red.) * Red. () R.H 3 * Red.

mp

f
L.H

29

f *p* *f* *sf*

f *sf*

Allegro marcato (♩ = 120)

33

sf *sf*

Red. * Sost. * Sost. *

37

sf *sf*

41

Musical score for measures 41-44. The treble staff features a melodic line with triplets and accents, while the bass staff provides a rhythmic accompaniment with triplets. Dynamics include *sf* (sforzando) and a first ending bracket labeled "1.".

45

Musical score for measures 45-48. The treble staff continues with triplets and accents, marked with *mp* (mezzo-piano) and *cresc.* (crescendo). The bass staff features a steady triplet accompaniment, marked with *sf* (sforzando).

49

Musical score for measures 49-52. The treble staff has a melodic line with triplets and accents, marked with *(cresc.)* (crescendo). The bass staff features a triplet accompaniment.

53

Musical score for measures 53-56. The treble staff has a melodic line with triplets and accents, marked with *(cresc.)* (crescendo) and *f* (forte). The bass staff features a triplet accompaniment.

57

Musical score for measures 57-60. The treble staff has a melodic line with triplets and accents. The bass staff features a triplet accompaniment. The piece concludes with a final triplet in both staves.

90

dim. sf Sost.

95

mp sf Sost.

99

Sost.

103

Tempo I

mp fp

107

f subito p

109

(Sost.) mf Sost.

111 *mp*

Red. *

113 *mp*

Red. * Red. * Red. *

115 *mf*

Red. * Red. *

117 *mf* *cresc.* *f*

Red. * Red. * Red. *

120 *legato* *p* *cresc.*

Sost. Red. * Red. *

142

mf *f* *rf*

Red. *Sost.*

147

(cresc.) *ff*

151

lacrimoso *sf* *f*

Sost. *Red.*

156

sf

160

sf *mp*

Red.

163

(Red.) *sf*

Red.

166

Musical score for measures 166-171. The system consists of a treble and bass clef. The key signature has two flats. Measure 166 starts with a *sf* dynamic. The bass line features a triplet of eighth notes. Measures 167-171 continue with similar rhythmic patterns and dynamics, including *sf* and accents.

172

Musical score for measures 172-176. The system consists of a treble and bass clef. Measure 172 starts with a *sf* dynamic. The bass line features a triplet of eighth notes. Measures 173-176 continue with similar rhythmic patterns and dynamics, including *sf*, *(f)*, and a dynamic change from *(mp)* to *f*.

177

Musical score for measures 177-182. The system consists of a treble and bass clef. The key signature has two flats. Measures 177-182 continue with similar rhythmic patterns and dynamics, including accents and triplets.

183

Musical score for measures 183-188. The system consists of a treble and bass clef. The key signature has two flats. Measures 183-188 continue with similar rhythmic patterns and dynamics, including accents and triplets.

189

Musical score for measures 189-194. The system consists of a treble and bass clef. The key signature has two flats. Measure 189 starts with a *sf* dynamic. The bass line features a triplet of eighth notes. Measures 190-194 continue with similar rhythmic patterns and dynamics, including *sf*, *Tempo I*, *mp*, and *fp*.

194

8
6

f subito

poco rit.

p

a tempo f

mp

fp

Red. *Red.* *Sost.*

199

f subito

p

Red.

Sost.

Sf

Sost.

204

p

Sf

mp

Red. *Sost.* *Red.* *Sf* *p* *Red.*

8

210

Tempo II

Sf

Sf

Sf

Sf

Red.

213

8

leggero

Red. *Sost.*

215 8

218

222

226

230

234

furioso
cresc.

ff

sf *sf* *sf* *sf* *sf* *sf* *sf*

238

sf *sf* *sf* *sf* *sf* *sf* *sf*

15

241

sf *sf* *sf* *mp*

Red. *

8

244

mp *sf*

Red. *

248

sf *sf* *sf* *sf* *sf*

Red. *

255

mf (*f* >) *rit.*-

Red. * *Red.* * *Red.* * *mf* *Red.* * *Sost.* *

260

mf *A.L.*

Red. *

263 **Tempo I**

calando *pp* *p*

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

269

mf *p subito*

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

272

mf *p subito*

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

276

poco accel.

rf.

279

(cresc.)

mf

Tempo II

282

(cresc.)

ff

285

287

sf

sf

290

disperato **f** *cresc.*

Sost. * *Sost.* * *Sost.* * *Sost.* *

294

ff *D.S. al Coda*

296

gliss. *gliss.*

301

305

sf mp **sf** *molto rit.* **mp** **pp**

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

310

legatiss. e dolciiss.

(Ped.)

313

smorz.

(Ped.)

Pues esto es todo, por lo que al primer grupo de "nocturnos" respecta. Repito que —y esto aplica desde el primero hasta el último de los nocturnos de este libro— no he intentado ni copiar los trabajos de los grandes maestros en este tipo de obra ni tampoco inspirarme en ellos. Es más, podría decirse (y justificarse) que lo único de "nocturnos" que tienen éstas es muy probablemente el título y quizá el hecho de que hayan sido compuestas de noche casi en su totalidad... Además de ser piezas que alcanzan se resuelven en un solo movimiento o parte.

Empecé este trabajo a principios de Febrero, hace ya más de ocho meses. Tras un esfuerzo final luchando contra los fantasmas de la inacción, la procrastinación, la falta de ingenio y con el miedo a no poner este último —mi último nocturno, autodedicado— trabajo a la altura de los anteriores (que también se retrasaron demasiado con respecto a mis planes iniciales), se puede decir que el libro está terminado salvo pequeñas (espero) ediciones de última hora.

Agradezco a Lucía Agenjo de corazón y eternamente el apoyo moral y los comentarios sobre cada obra que he ido creando. Es un verdadero placer y un gran privilegio poder contar con alguien tan especial, de una inteligencia, creatividad y elocuencia tan frescas. Te he dedicado muchas palabras y un par de nocturnos, querida Lucía: todo ello insuficiente.

También agradezco a mis buenos amigos Jesús David "Shaggy" Jiménez, David Lozano Leiva, Yuriy Flora, Juan de Dios Poma, Paloma Quinteros, el haberme proporcionado vivencias de distinta índole que han servido y contribuido a la elaboración de sus (y otros) nocturnos. También creo que merecen una mención especial mi profesor de armonía moderna, Ángel M. Campos, y mi compañera de agrupación Almudena por sus amables y detallados comentarios.

Por último pero no menos importante, las bien atinadas críticas, comentarios y pensamientos del compositor profesional Paul F. Page, cuyo inmenso y admirable trabajo no puedo evitar recomendar (puede encontrarse en free-scores), han calado hondo en mí y me han permitido expandir mi visión de este mundo tan profundo y lleno de recobecos cuya exploración no parece terminar nunca, ¡qué suerte la mía!

Gracias, muchas gracias a todos. Sigo componiendo.

Daniel-Ømicrón.