



Daniel-Omicrón Rodríguez García

Espagne, Fuenlabrada

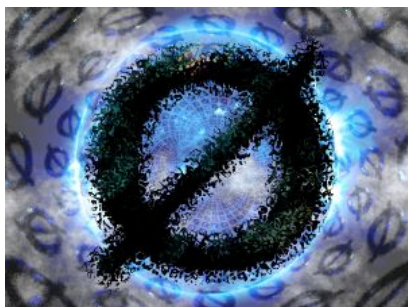
Nocturne N°23 (Obra Menor N°72)

A propos de l'artiste

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 paypal dot 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.

Page artiste : https://www.free-scores.com/partitions_gratuites_omicronrg9.htm

A propos de la pièce



Titre : Nocturne N°23
[Obra Menor N°72]
Compositeur : Rodríguez García, Daniel-Omicrón
Arrangeur : Rodríguez García, Daniel-Omicrón
Droit d'auteur : Copyright © Daniel-Omicrón Rodríguez García
Editeur : Rodríguez García, Daniel-Omicrón
Instrumentation : Piano seul

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

LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

S'acquies de cette licence sur :

<https://www.free-scores.com/licence?p=aX78ljcoSt>



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquies de la licence
- contacter l'artiste

Interdiction de diffusion sur d'autres sites Web.

Nocturno N°23

Obra Menor N°72

Ø

Daniel-Ømicrón Rodríguez García

Andante risoluto (♩ = 60)

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). 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 dynamic markings such as *sf*, *p*, *sfp*, *f*, *mp*, *fp*, *f subito*, and *poco rit. p*. Performance instructions include *Sost.*, *Red.*, and *a tempo*. There are also numerical markings for fingerings (3, 6, 8) 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.)

ppf * R.H *sfp*
Red.

23

(Red.)

* Red. (Red.)

R.H 3 * Red.

26

(Red.)

* Red. (Red.)

R.H 3 * Red.

mp

L.H *f*

cresc.
(Red.)*

29

f *p*

Red.

* Red.

f *sf*

Allegro marcato (♩ = 120)

33

Red.

* Red.

* Sost.

* Sost.

* Red.

37

sf *sf*

41

Musical score for measures 41-44. The piece is in a minor key. 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 *sf*. A first ending bracket labeled "1." spans measures 43 and 44.

45

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

49

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

53

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

57

Musical score for measures 57-60. The treble staff has a melodic line with triplets and accents. The bass staff has a triplet accompaniment. Dynamics include *f* (forte).

Musical score for piano, measures 62-90. The score is written in G minor (three flats) and 3/4 time. It consists of six systems, each with a grand staff (treble and bass clefs). The music is characterized by a steady, rhythmic accompaniment in the bass clef, often featuring triplets of eighth notes. The treble clef part features a melodic line with frequent triplets and slurs. Dynamics are marked *sf* (sforzando) throughout. Measure numbers 62, 66, 70, 74, 78, 82, and 86 are indicated at the beginning of their respective systems. The score concludes with a final measure (90) marked *sf* and *ost.* (ostinato), followed by a decorative asterisk.

90

dim. Sost. sf Sost.

This system contains measures 90 to 94. It features a treble and bass clef with a key signature of two flats. The music consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand. Dynamics include *dim.*, *Sost.*, and *sf*. There are asterisks at the end of measures 92 and 94.

95

mp Sost.

This system contains measures 95 to 98. The right hand continues with eighth-note patterns, while the left hand has a long, sustained note in the bass clef. Dynamics include *mp* and *Sost.*. There are asterisks at the end of measures 96 and 98.

99

This system contains measures 99 to 102. The right hand has eighth-note patterns, and the left hand has quarter-note patterns. Dynamics include *mp* and *fp*. There is an asterisk at the end of measure 102.

103

Tempo I

mp *fp*

This system contains measures 103 to 106. It begins with a triplets of eighth notes in both hands. The tempo changes to *Tempo I*. Dynamics include *mp* and *fp*. There are accents and slurs over the notes.

107

f subito 6 5 8 *p*

This system contains measures 107 and 108. It starts with a forte *f subito* dynamic. The right hand has a complex rhythmic pattern with slurs and ties. Fingerings 6, 5, and 8 are indicated. The dynamic changes to *p* in measure 108.

109

mf Sost. Red. Sost. Red.

This system contains measures 109 to 112. The right hand has quarter-note patterns, and the left hand has a sustained note. Dynamics include *mf*, *Sost.*, and *Red.*. There are asterisks at the end of measures 109 and 112.

111 *mp* *Red.* 3 6 3

113 *mp* *Red.* 6 3 6 3

115 *mf* *Red.* 3 6 3

117 *mf* *cresc.* *f* *Red.* 3 6 3 3 3 3

120 *legato* *p* *cresc.* *Sost.* *Red.* 3

125

f

(Red.)

127

f
subito

Tempo II

sf

Red.

130

Red.

Sost.

Sost.

134

sf

sf

138

1.

sf

sf

Red.

loco

142

mf *f* *rf*

Red. * *Red.* * *Sost.* * *Red.* * 3 *

147

(cresc.) *ff*

3 3 3 3

2.

151

sf *f*

lacrimoso

(f) *Red.* * *Sost.* * *Sost.* *

156

sf 3 *sf* 3 *sf* 3 *sf* 3 *sf* 3 *sf* 3 *sf* 3 *sf* 3 *sf* 3

15 3

160

sf 3 *sf* 3 *sf* 3 *sf* 3 *sf* 3 *sf* 3 *mp* 3 *Red.*

163

mp *sf*

15 3 3 3 3 8 3 12

(Red.) * *Red.* *

166

Musical score for measures 166-171. The piece is in a minor key. The right hand features a melodic line with slurs and accents. The left hand has a bass line with triplets and dynamic markings such as *sf* and *v*.

172

Musical score for measures 172-176. The right hand has a more complex melodic structure with slurs and accents. The left hand continues with triplets and dynamic markings including *sf*, *v*, *(f)*, and *(mp — f)*.

177

Musical score for measures 177-182. The right hand features a series of chords with accents. The left hand has a bass line with triplets and accents.

183

Musical score for measures 183-188. The right hand has a complex texture with many slurs and accents. The left hand has a bass line with slurs and accents. A double bar line is present in measure 184.

189

Musical score for measures 189-194. The piece changes to a common time signature (C). The right hand has a melodic line with slurs and accents. The left hand has a bass line with triplets and dynamic markings including *sf*, *mp*, and *fp*. The tempo is marked **Tempo I**.

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

p

Red.

Sost.

Sf

p

Red.

Sost.

8

210

Tempo II

Sf

Sf

Sf

Sf

Red.

213

leggero

Red.

Sost.

215 8

Musical score for measures 215-217. The piece is in a key with two flats (B-flat major or D-flat minor). Measure 215 features a triplet of eighth notes in both hands. Dynamics include *Sost.* (sostenuto) and *sf* (sforzando). A fermata is placed over the final measure of this system.

218

Musical score for measures 218-221. Measure 218 has a triplet of eighth notes. Measure 221 features a triplet of eighth notes. Dynamics include *sf* (sforzando).

222

Musical score for measures 222-225. Measure 222 has a triplet of eighth notes. Measure 225 features a triplet of eighth notes. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

226

Musical score for measures 226-229. Measure 226 has a triplet of eighth notes. Measure 229 features a triplet of eighth notes. Dynamics include *Sost.* (sostenuto) and *cresc.* (crescendo).

230

Musical score for measures 230-233. Measure 230 has a triplet of eighth notes. Measure 233 features a triplet of eighth notes. Dynamics include *Sost.* (sostenuto), *fff* (fortississimo), and *mf* (mezzo-forte).

234

furioso
cresc.

ff

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

238

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

15

241

sf *sf* *sf* *mp*

Red. *

8

244

mp

Red. *

sf *sf*

8

248

sf *sf* *sf* *sf*

Red. *

Red. *

Red. *

Red. *

Red. *

8

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.

(Red.)

313

smorz.

(Red.)

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.