Daniel–Omicrón Rodríguez García

Espagne, Fuenlabrada

Sonata Nº5 (Piano) (Om. 75)

A propos de l'artiste

Average, amateur composer, arranger, accordionist and pianist.

• I have more arrangements here: https://sites.google.com/view/omicronrg9/
• I participate and review pieces on the Young composers forums (it's as great as this site, but free-scores is better to store and find others' scores): https://www.youngcomposers.com/p20835/omicronrg9/

My music is entirely playable, though it is not often easy as I have been told...

I do enjoy reading everyone's feedback & criticism as well as I do enjoy diving in free-scores in search of unknown jewels made by wonderful people here. Give it a try, I promise it doesn't disappoint (though many artists have not uploaded anything for years, others still do it and keep this epic site alive. Thank y'all)

In the rare case you want to give me money because you consider my pieces good, let me be clear:
• I have a paypal.me account: paypa... (la suite en ligne)

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

A propos de la pièce

Titre :	Sonata Nº5 (Piano) [Om. 75]
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
Style :	Sonate

Daniel–Omicrón Rodríguez García sur free-scores.com

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Interdiction de diffusion sur d'autres sites Web.

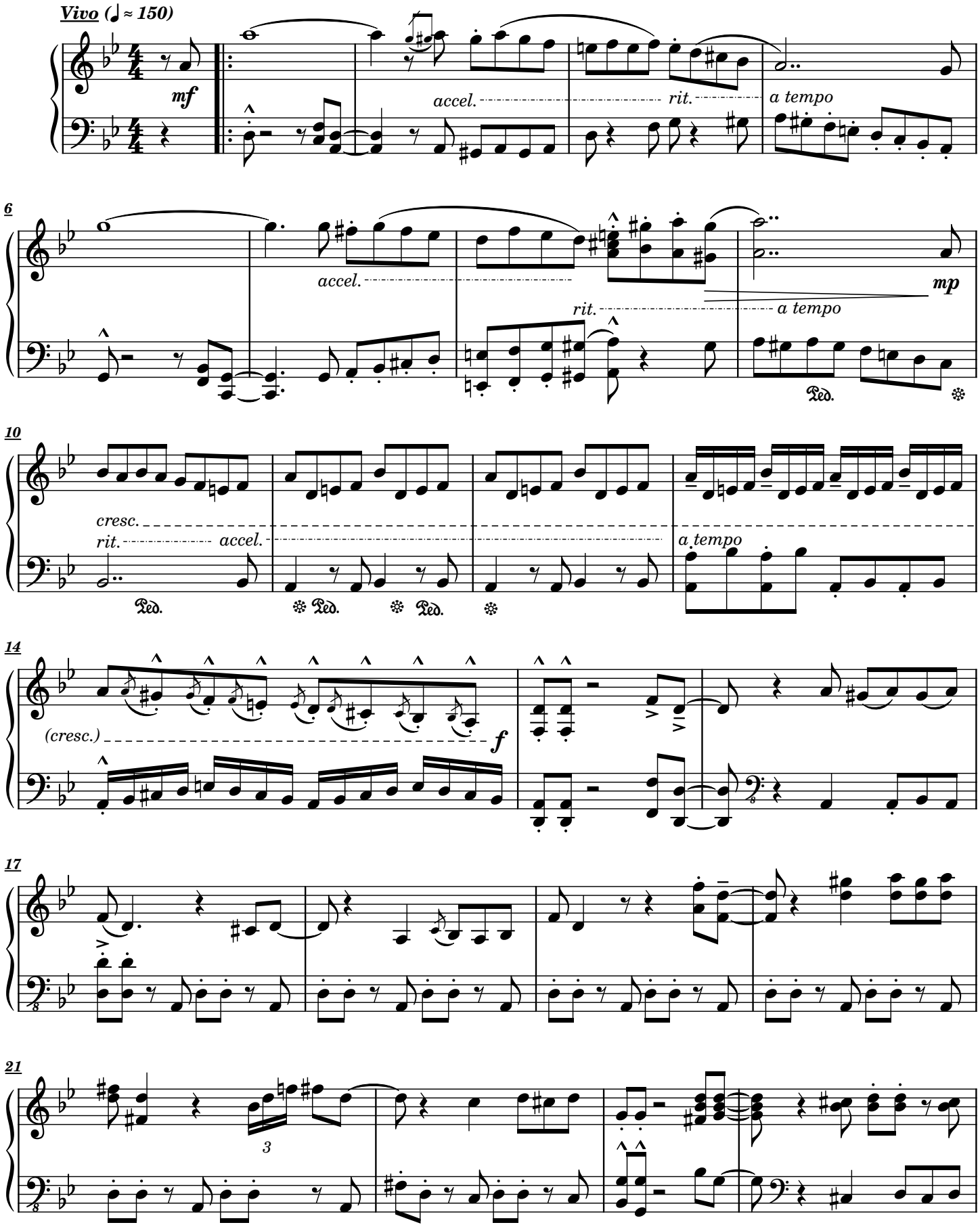
SONATA Nº5

(para piano solo)

Ⅰ *"Bustarviejo"*

Obra Menor Nº75

Daniel-Ømicrón Rodríguez García



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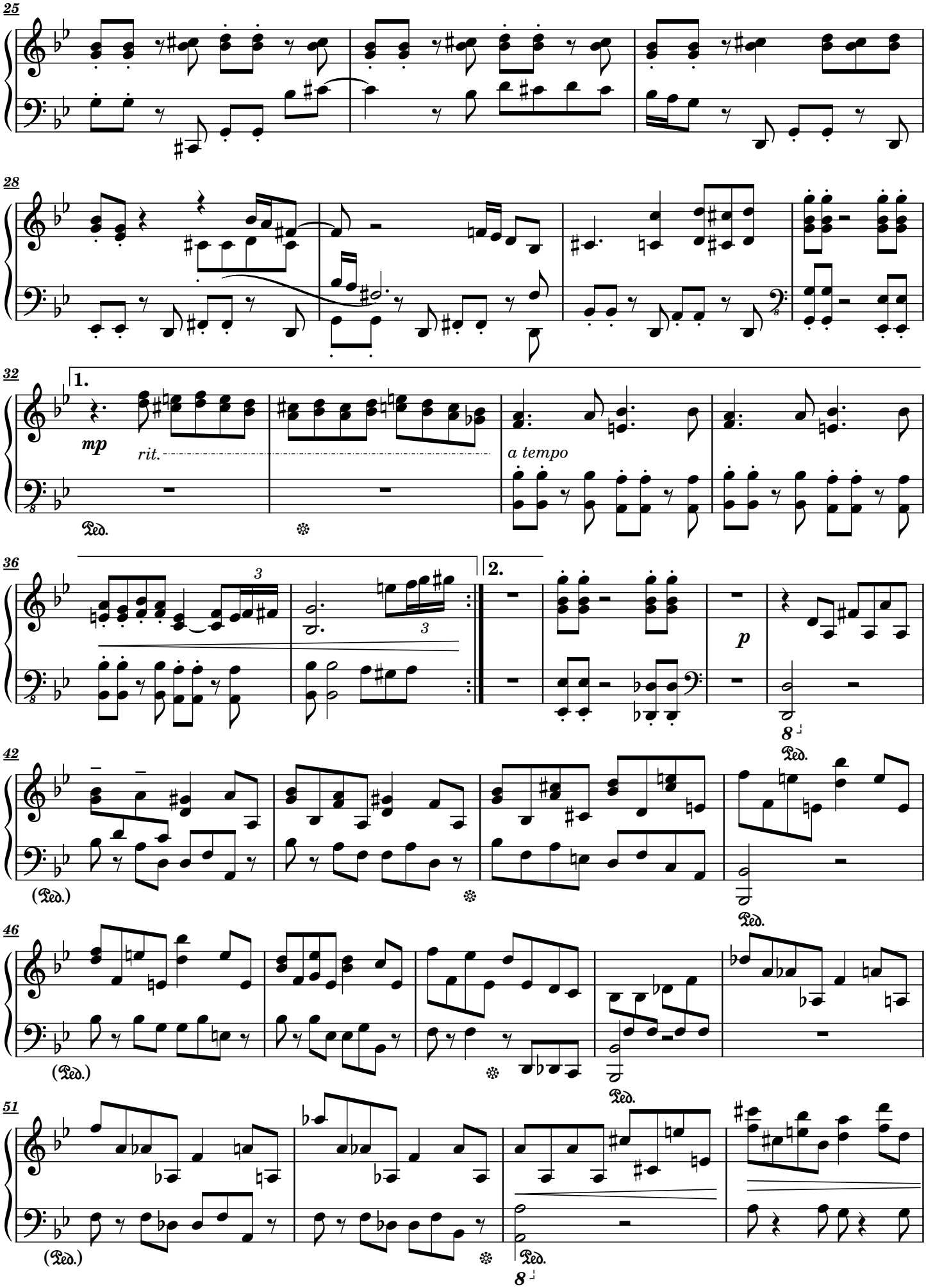
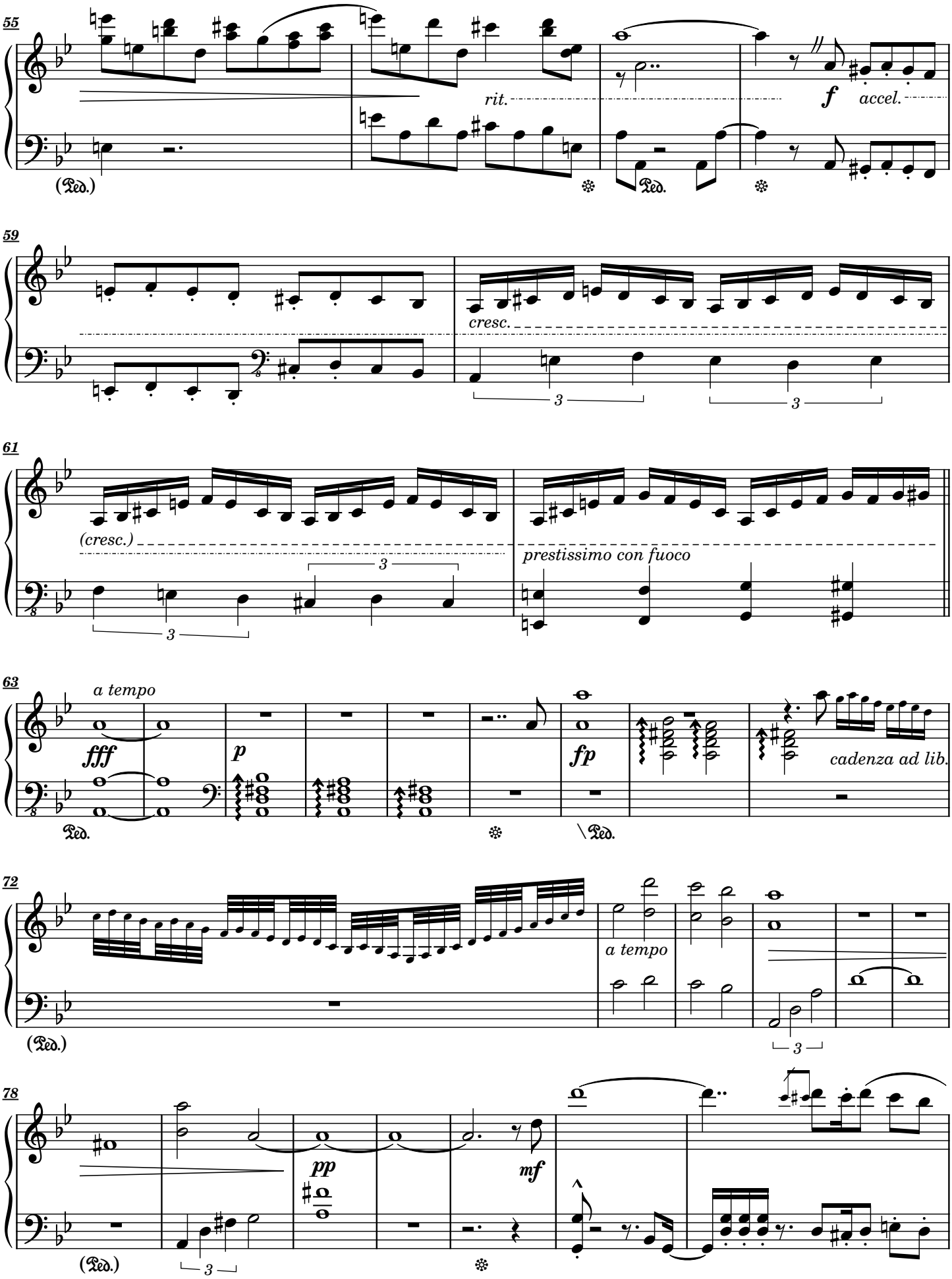

25
28
32
1.
mp
rit.
a tempo
Ped.
36
3
2.
p
8
42
(Ped.)
46
51
8



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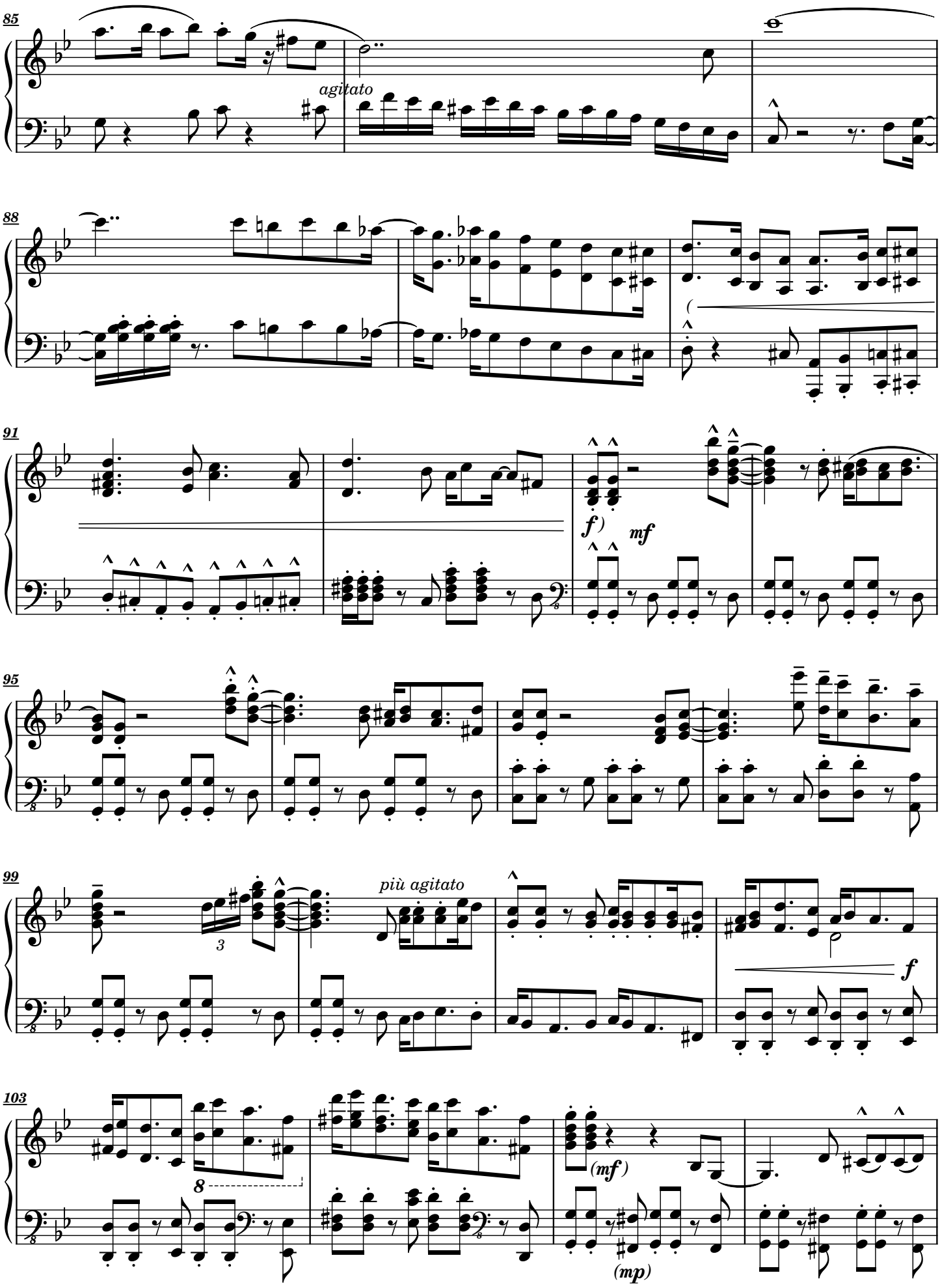
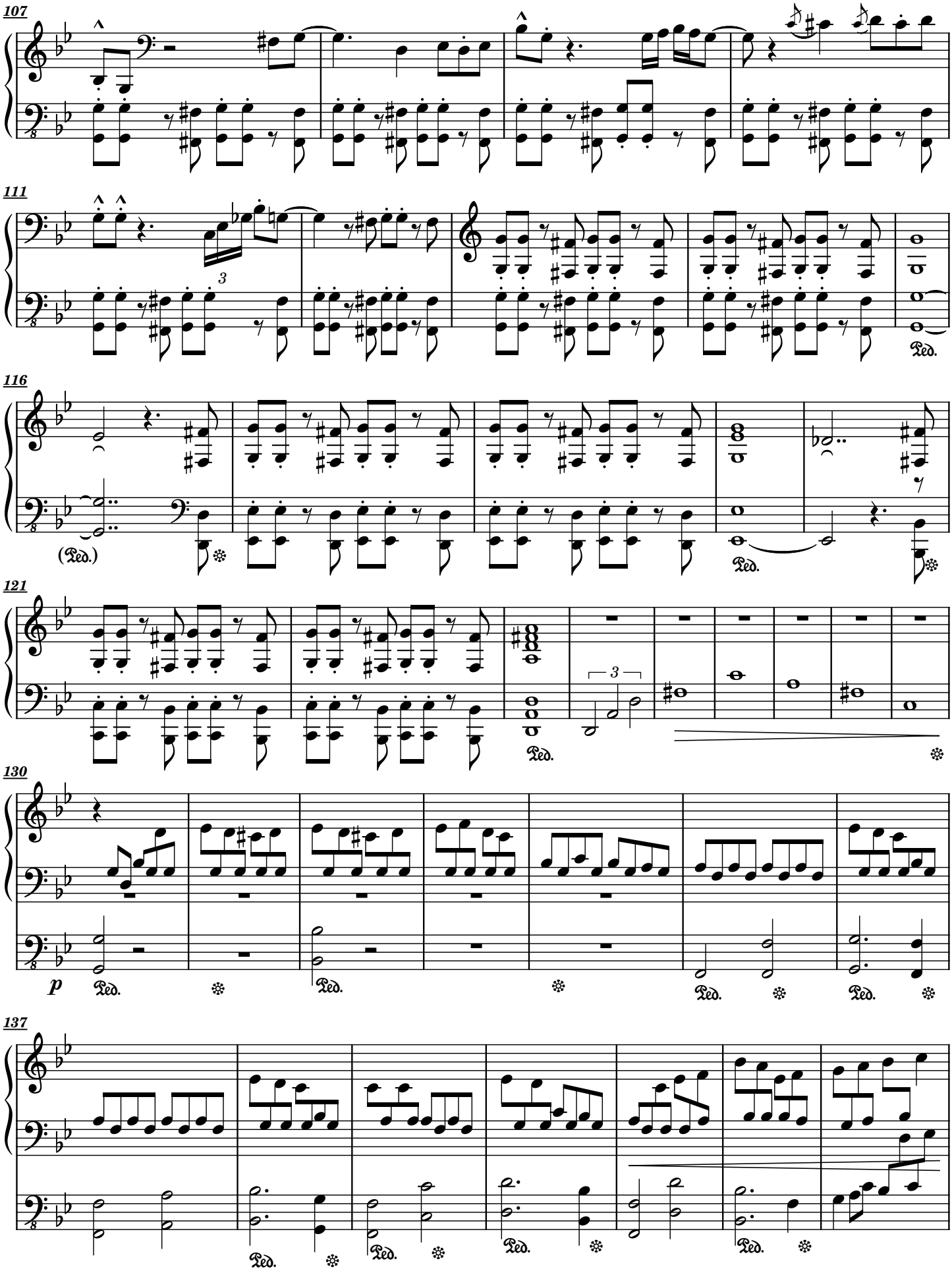

85
agitato
88
91
f)
mf
95
99
più agitato
3
f
103
8
(mf)
(mp)



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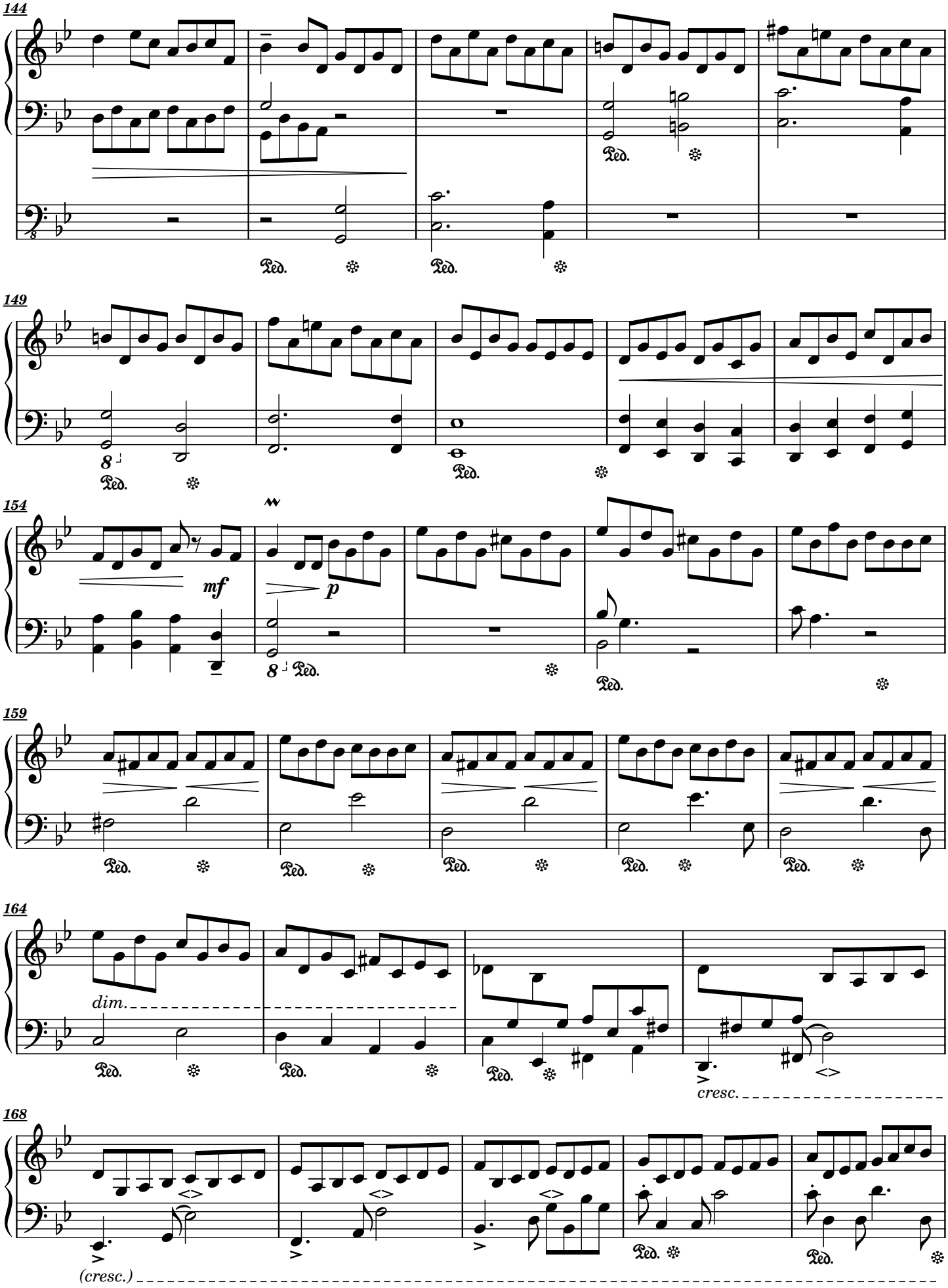
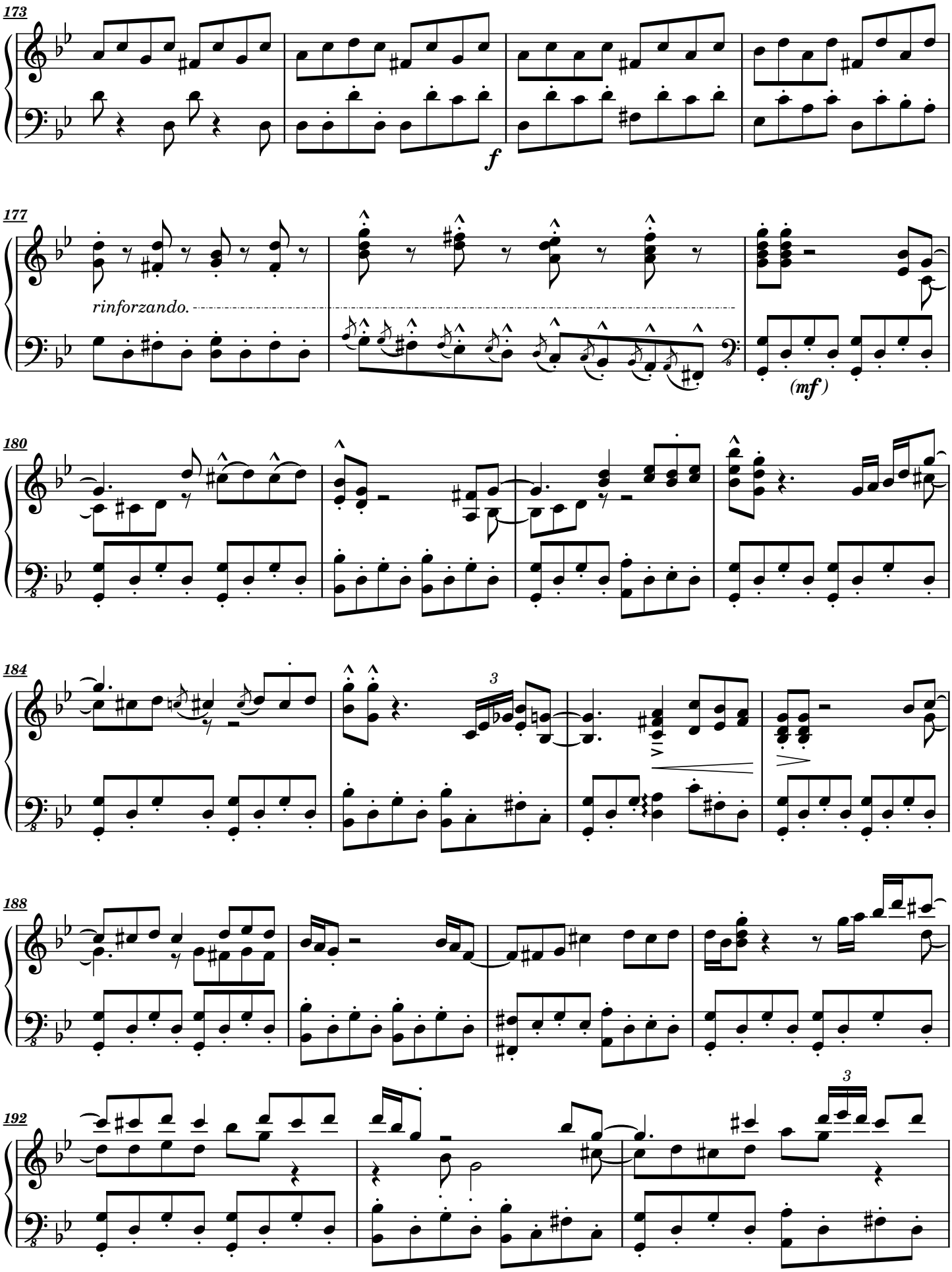

144
149
154
mf
p
159
164
dim.
cresc.
168
(cresc.)



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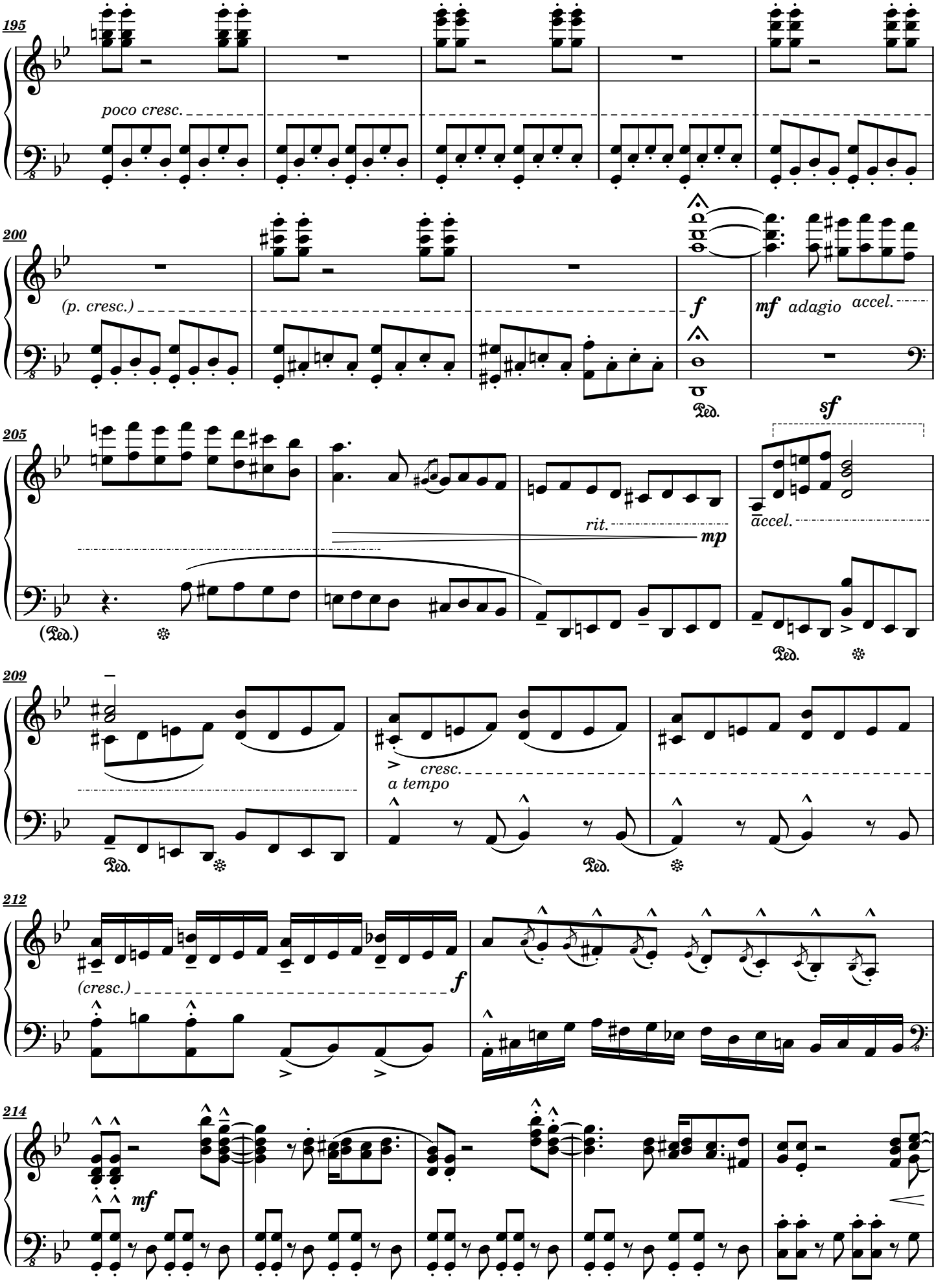
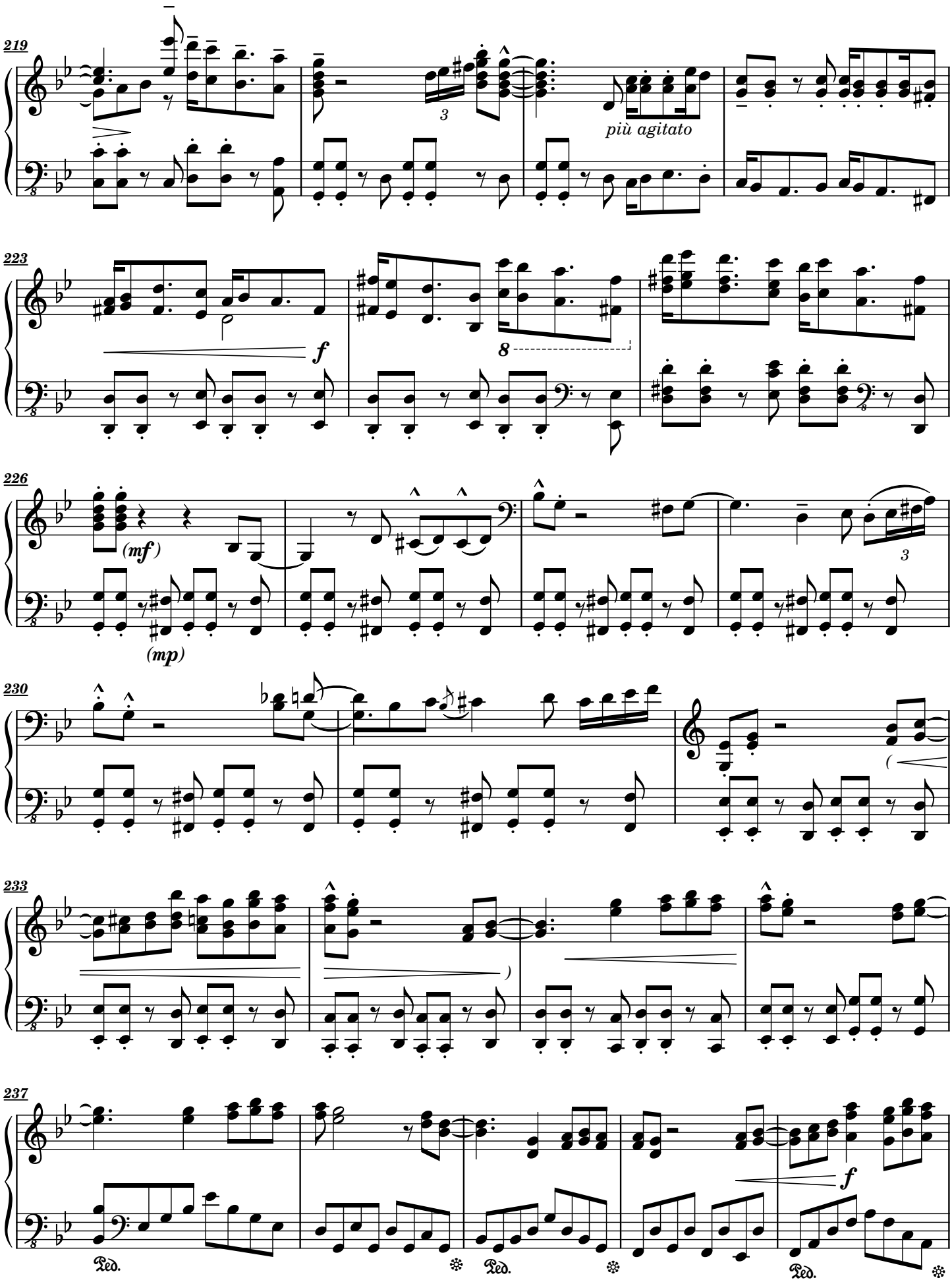

195
poco cresc.
200
(p. cresc.)
f
mf adagio accel.
Ped.
205
sf
rit.
mp
accel.
(Ped.)
Ped.
209
cresc.
a tempo
Ped.
Ped.
212
(cresc.)
f
214
mf



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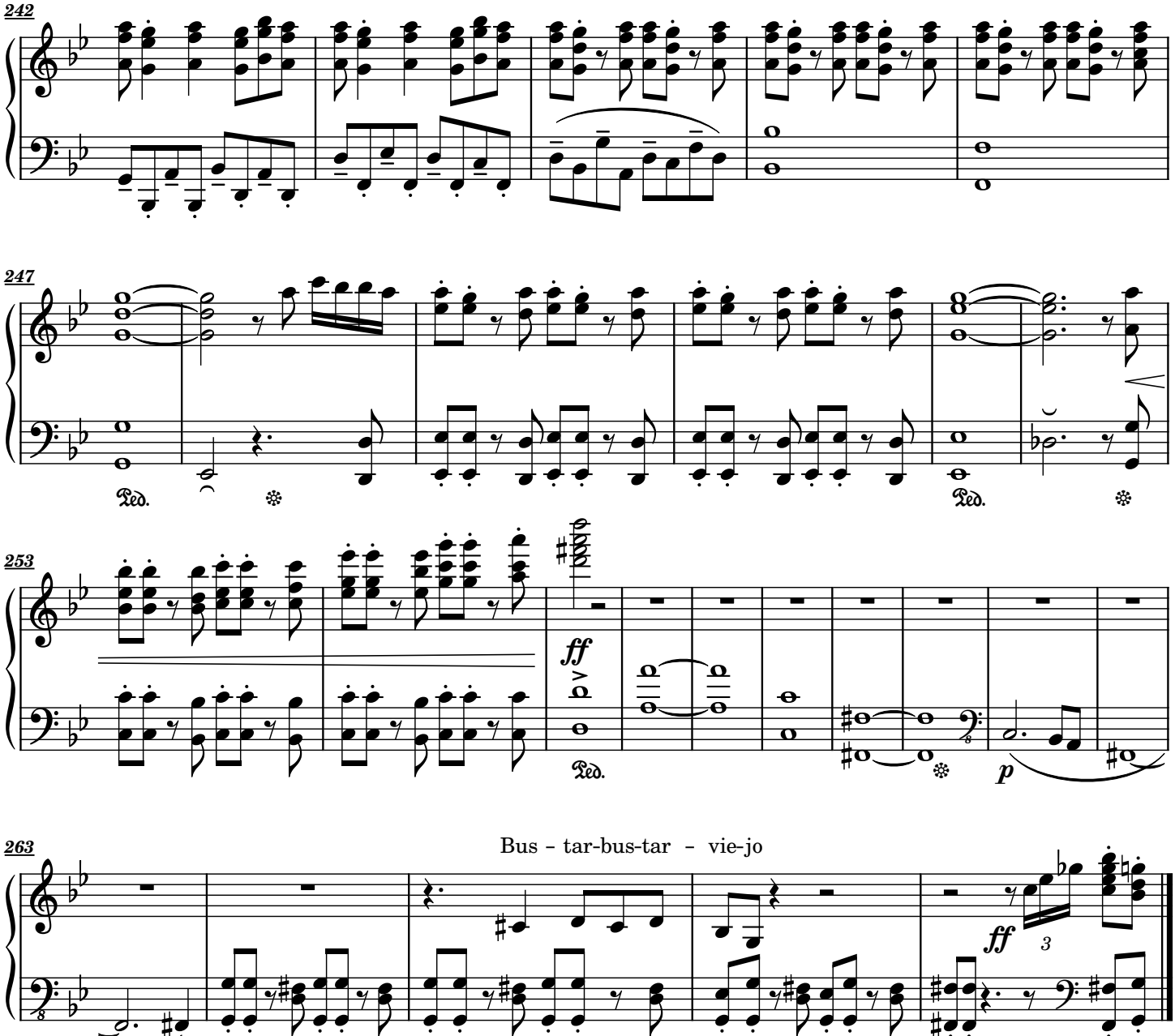
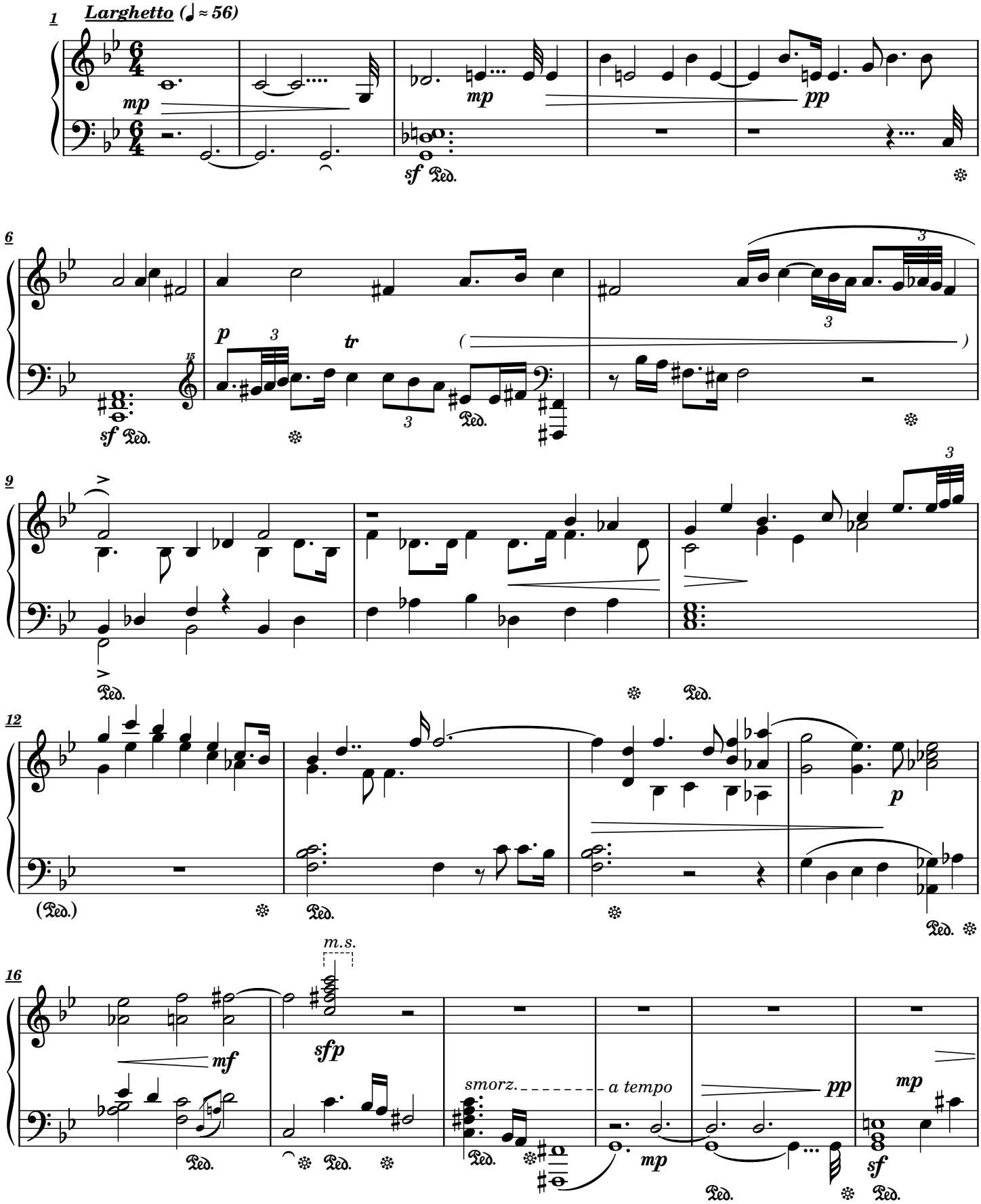

242
247
Ped.
Ped.
253
ff
Ped.
p
263
Bus - tar-bus-tar - vie-jo
ff
3

II "Pto. de Canencia"



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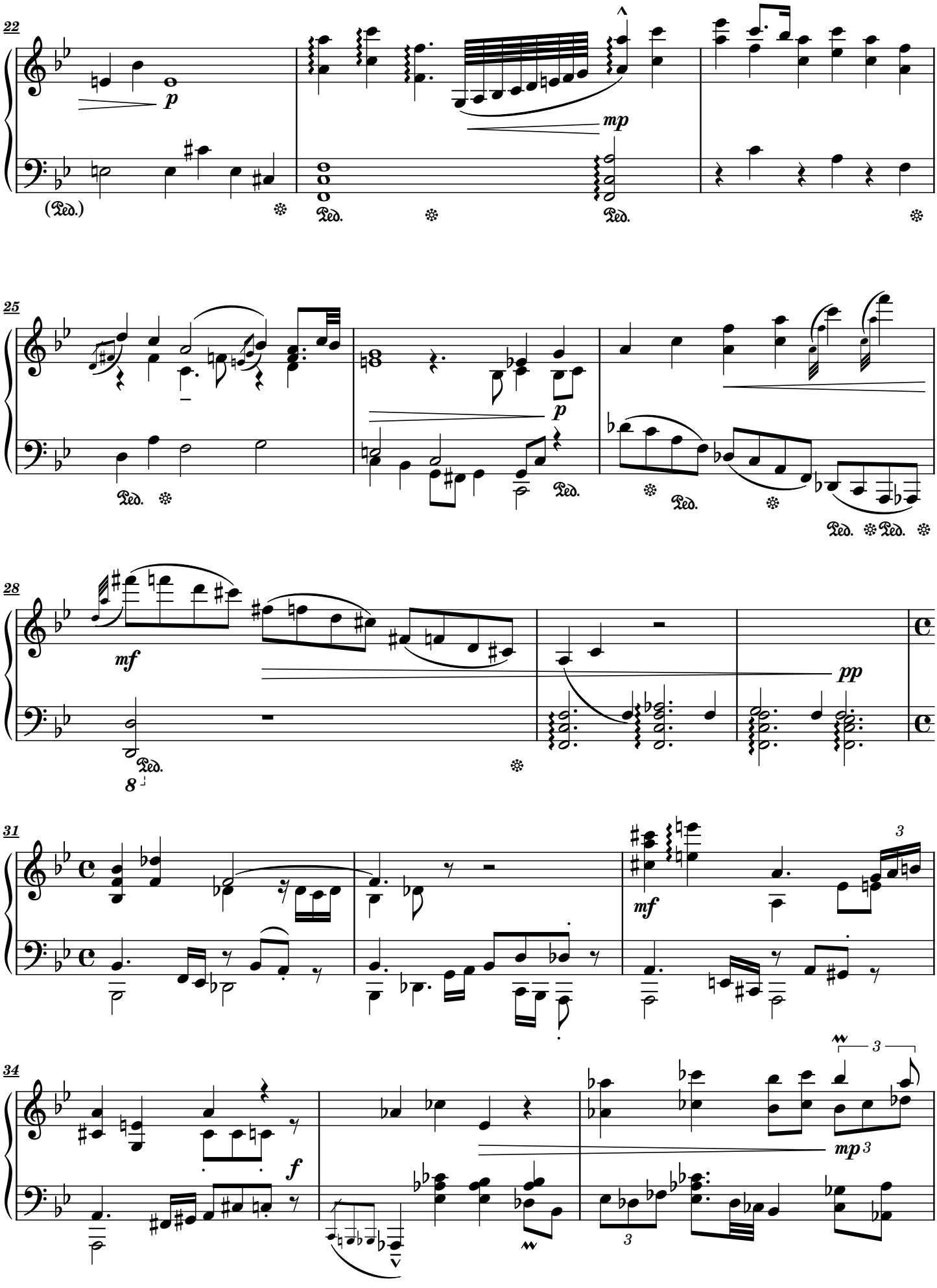
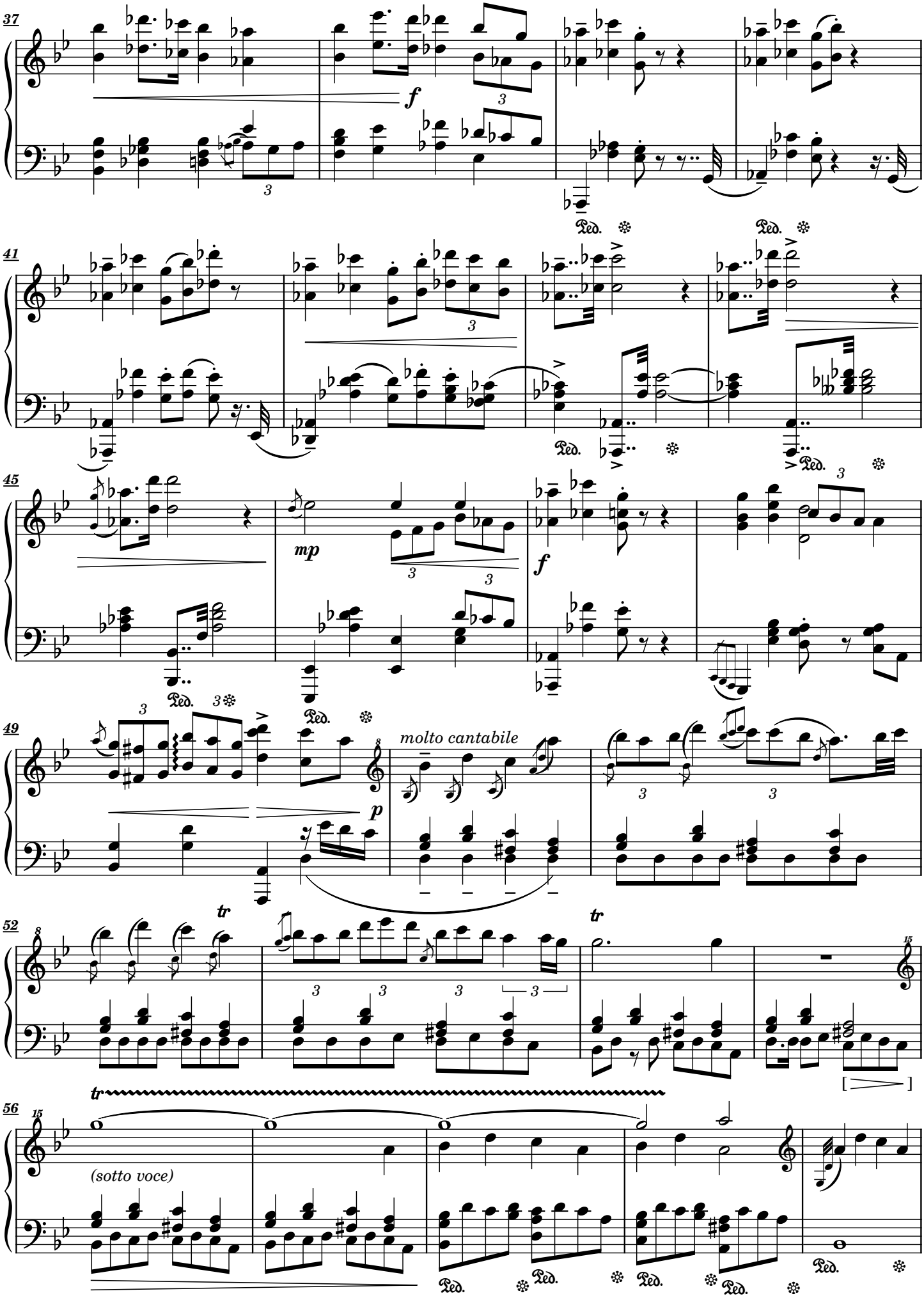

22
p
mp
(Ped.)
Ped.
25
p
28
mf
pp
8
31
mf
3
34
f
mp
3



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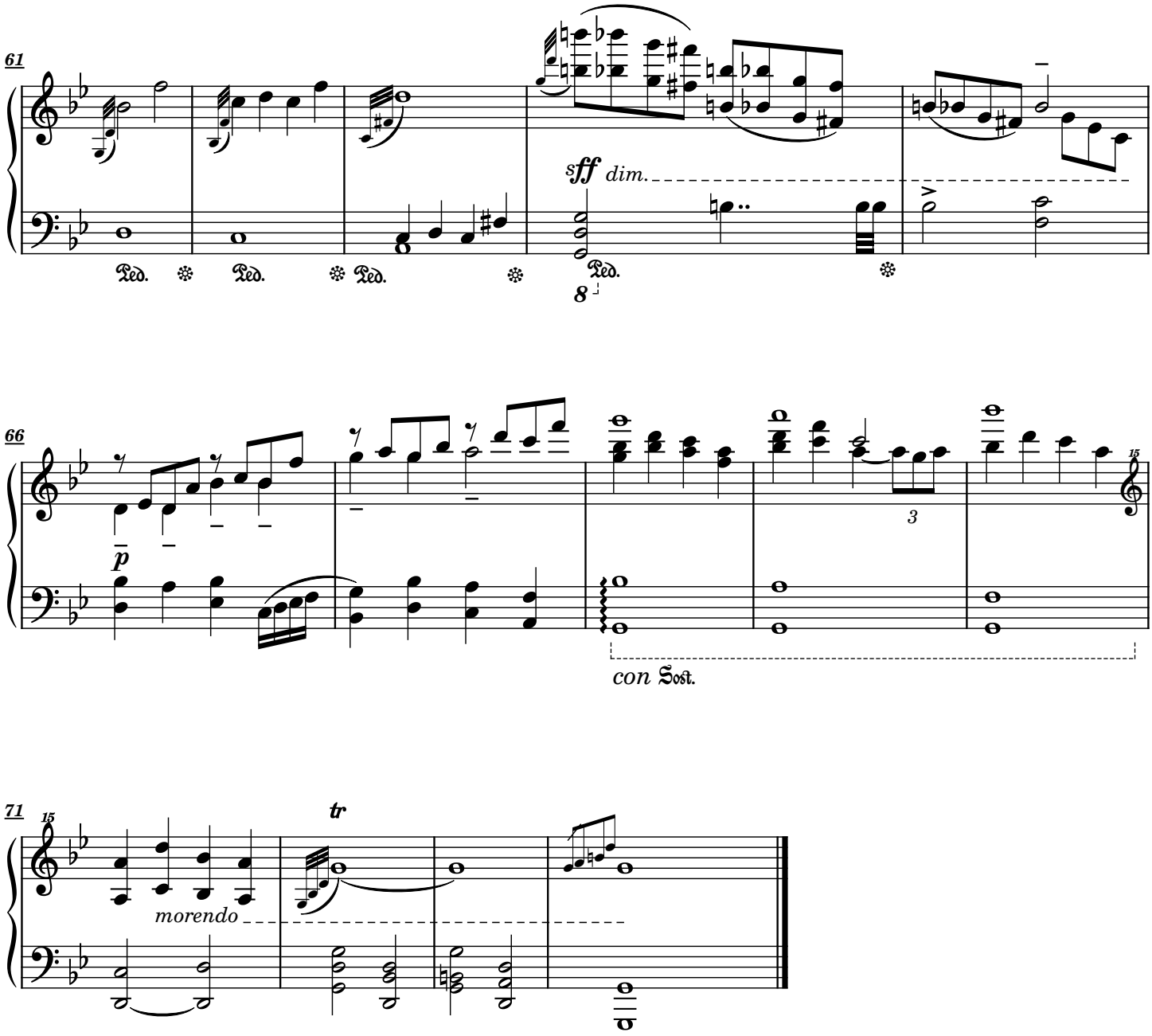
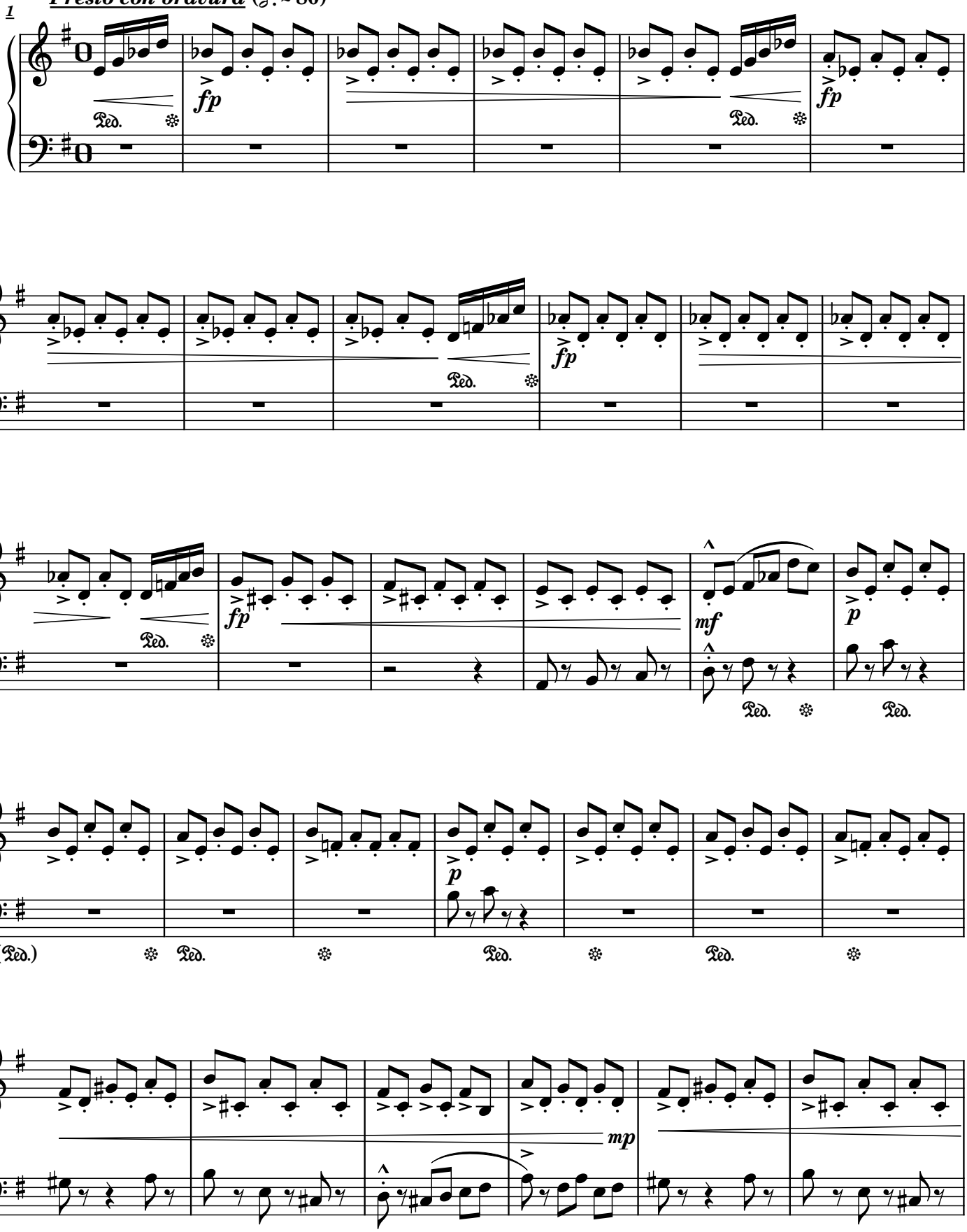

61
sff dim.
Ped.
8
66
p
3
15
con Sost.
71
15
tr
morendo

III "Bajada a Canencia"

Presto con bravura (𝅗𝅥. ≈ 80)



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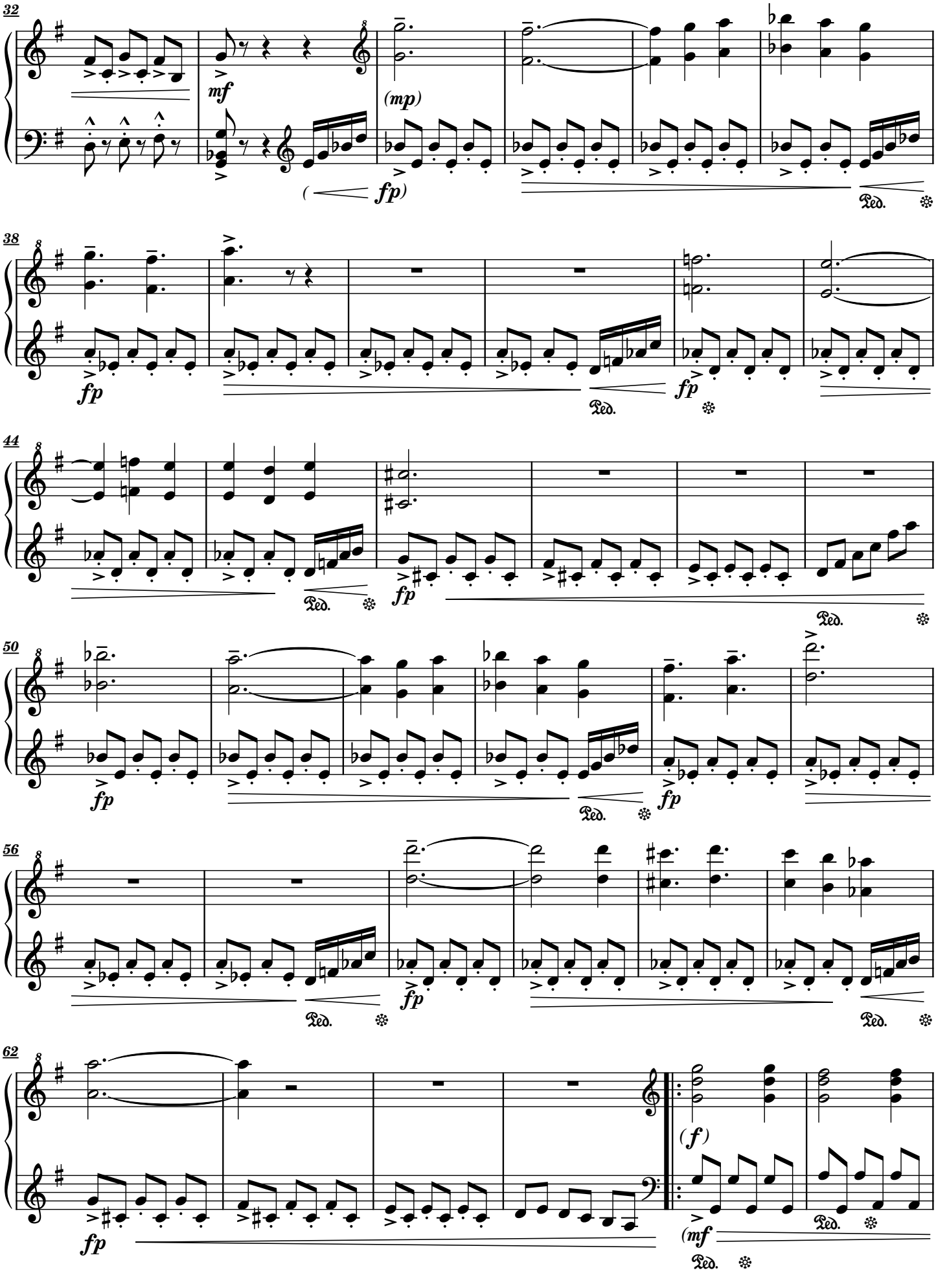
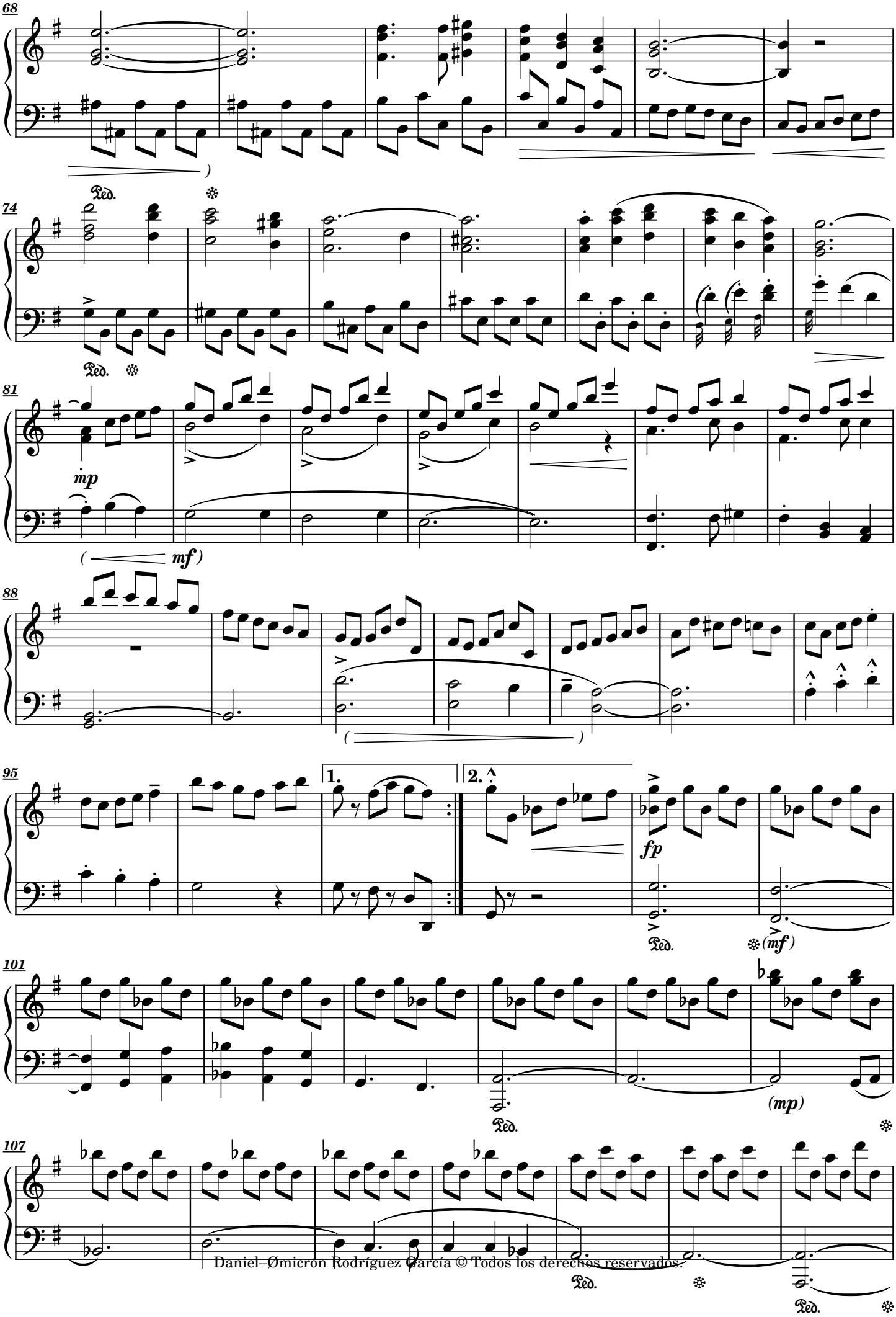

32
mf
(mp)
fp
Ped.
38
fp
Ped.
fp
44
Ped.
fp
Ped.
50
fp
Ped.
fp
56
Ped.
fp
Ped.
62
fp
(f)
(mf
Ped.
Ped.



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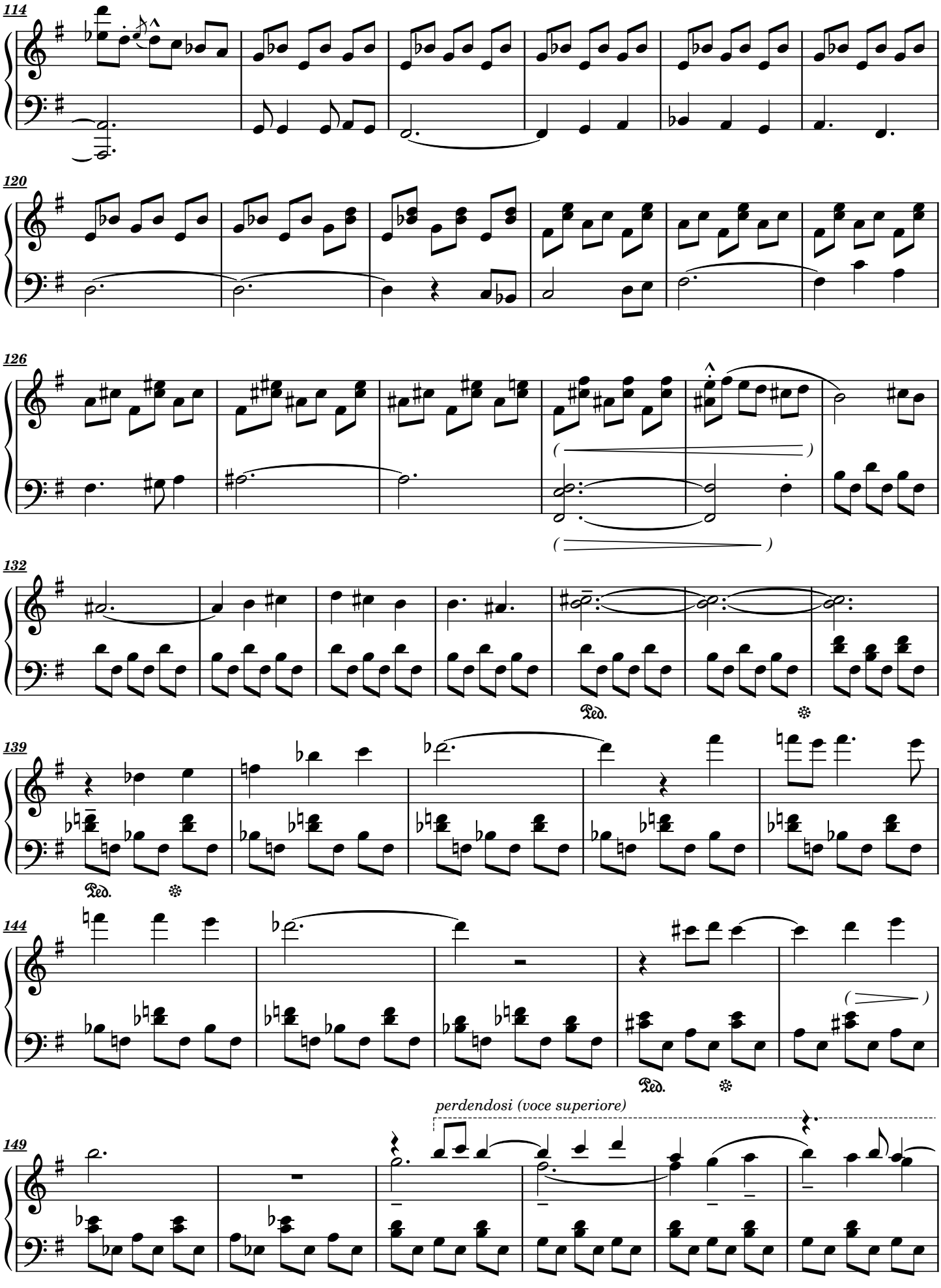
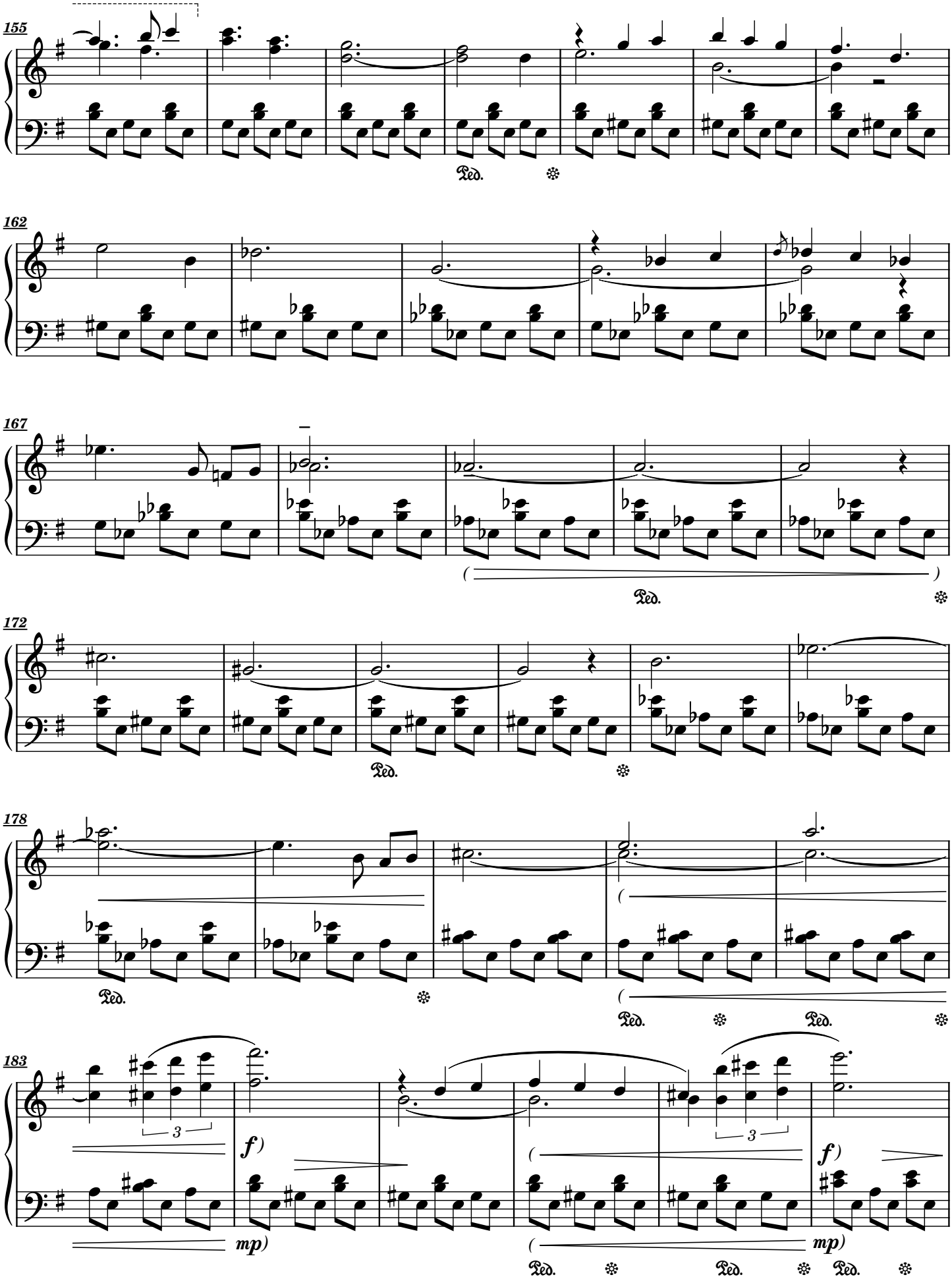

114
120
126
132
Ped.
139
Ped.
144
Ped.
149
perdendosi (voce superiore)



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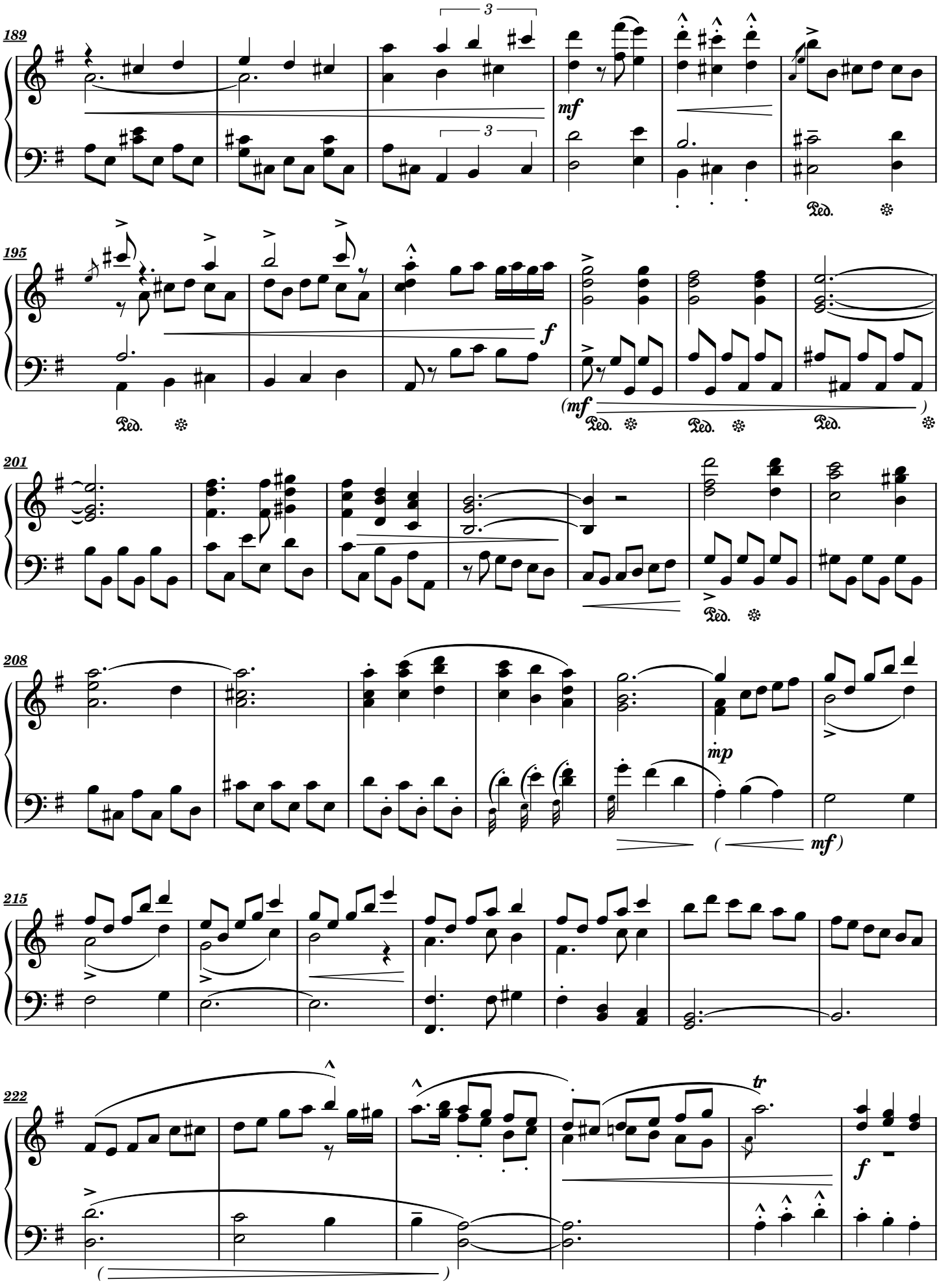
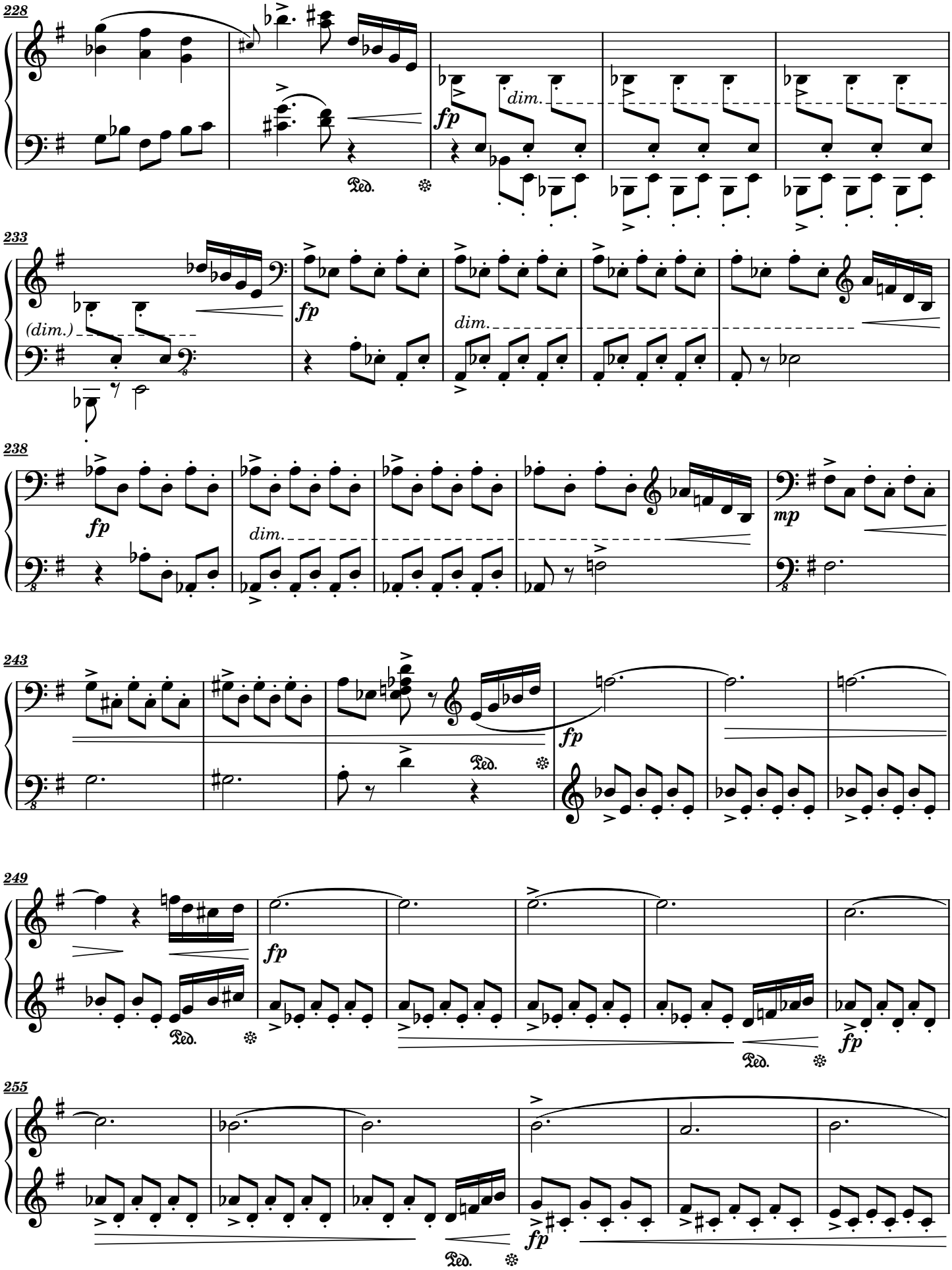

189
3
3
mf
Ped.
195
f
(mf
Ped.
Ped.
Ped.
201
Ped.
208
mp
(
mf)
215
222
tr
(
)
f



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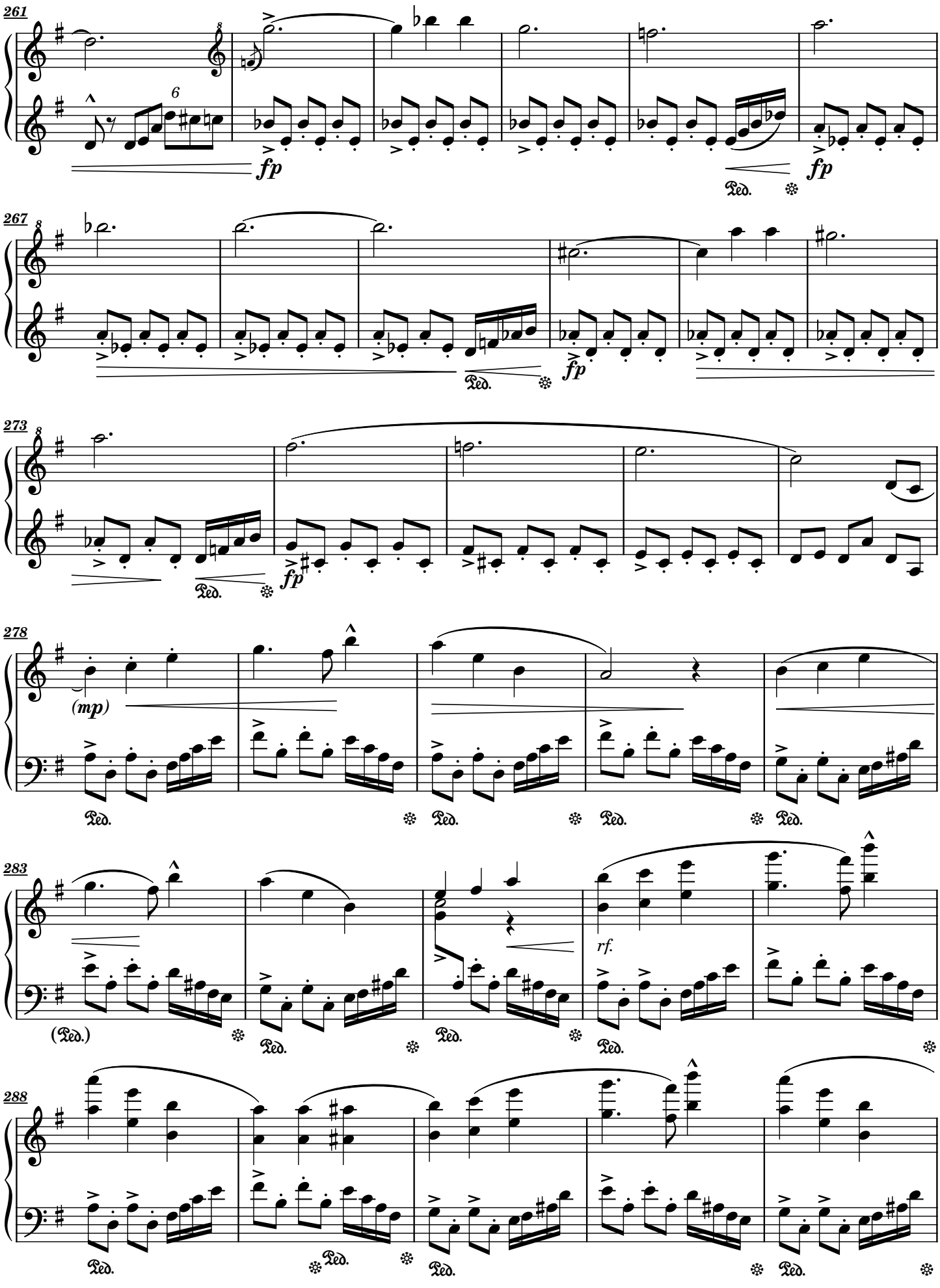
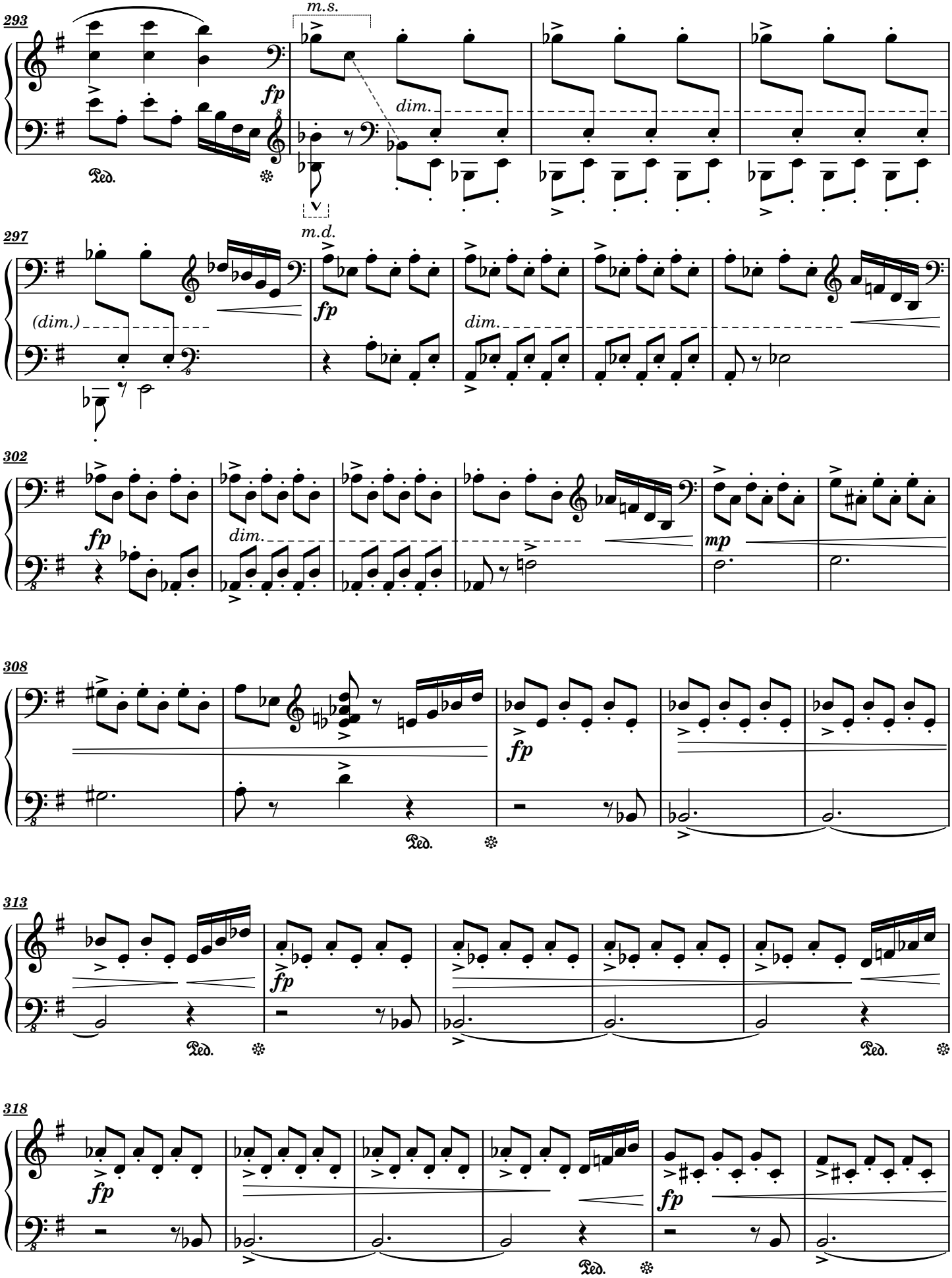

261
fp
fp
Ped.
267
fp
Ped.
273
fp
Ped.
278
(mp)
Ped.
Ped.
Ped.
Ped.
283
(Ped.)
Ped.
Ped.
Ped.
rf.
288
Ped.
Ped.
Ped.
Ped.



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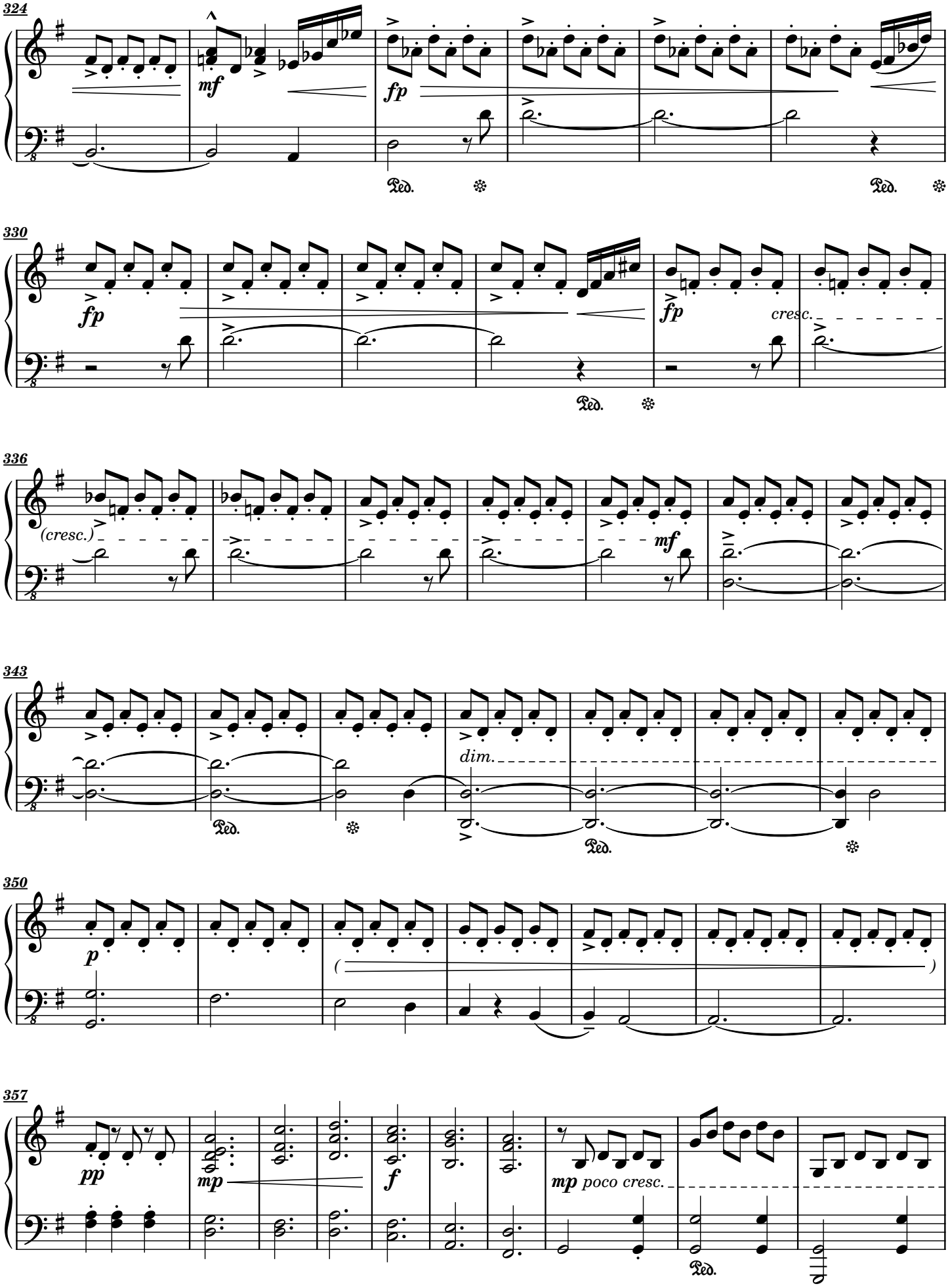
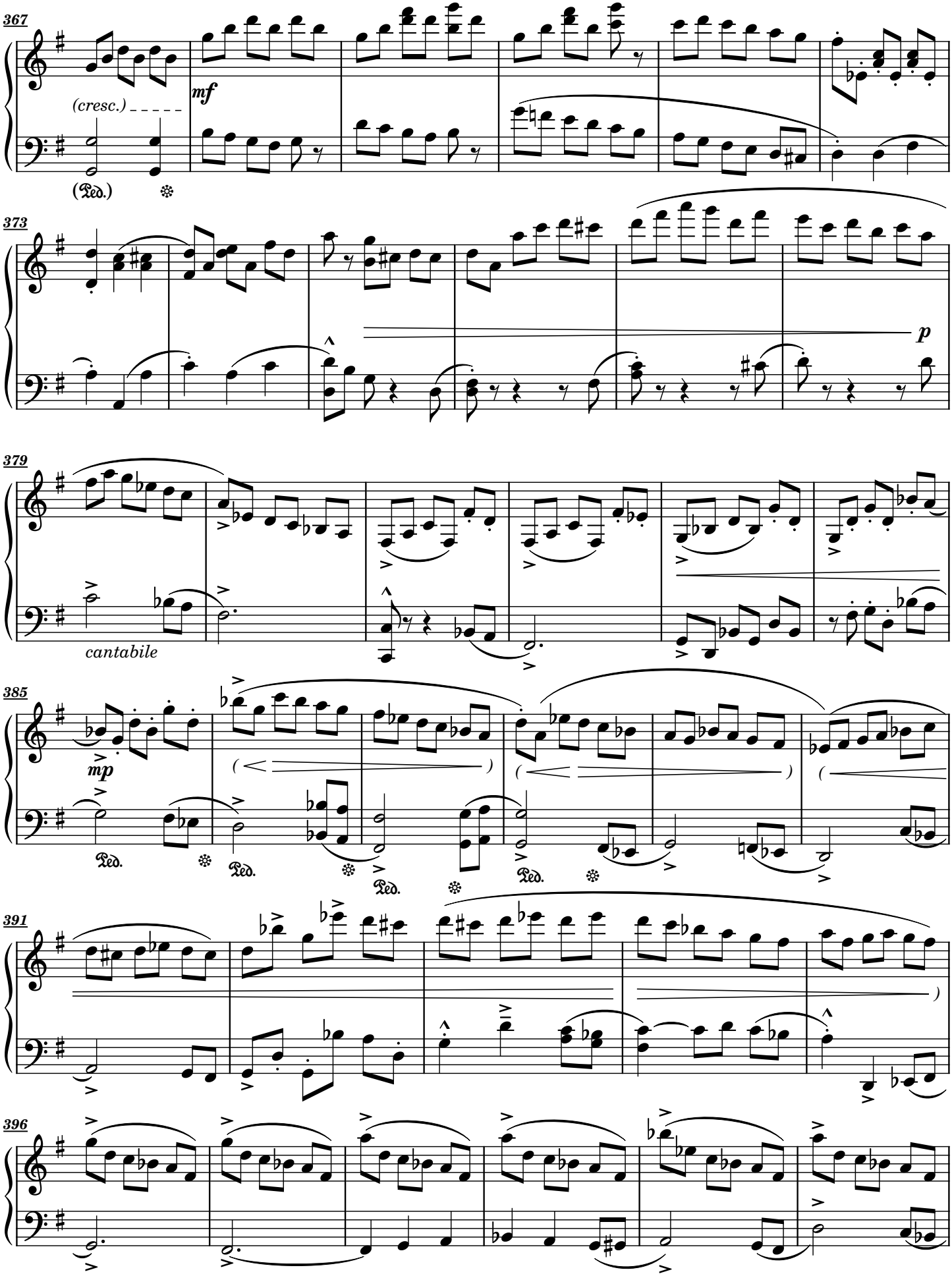

324
mf
fp
Ped.
330
fp
fp
cresc.
Ped.
336
(cresc.)
mf
343
dim.
Ped.
Ped.
350
p
357
pp
mp
f
mp poco cresc.
Ped.



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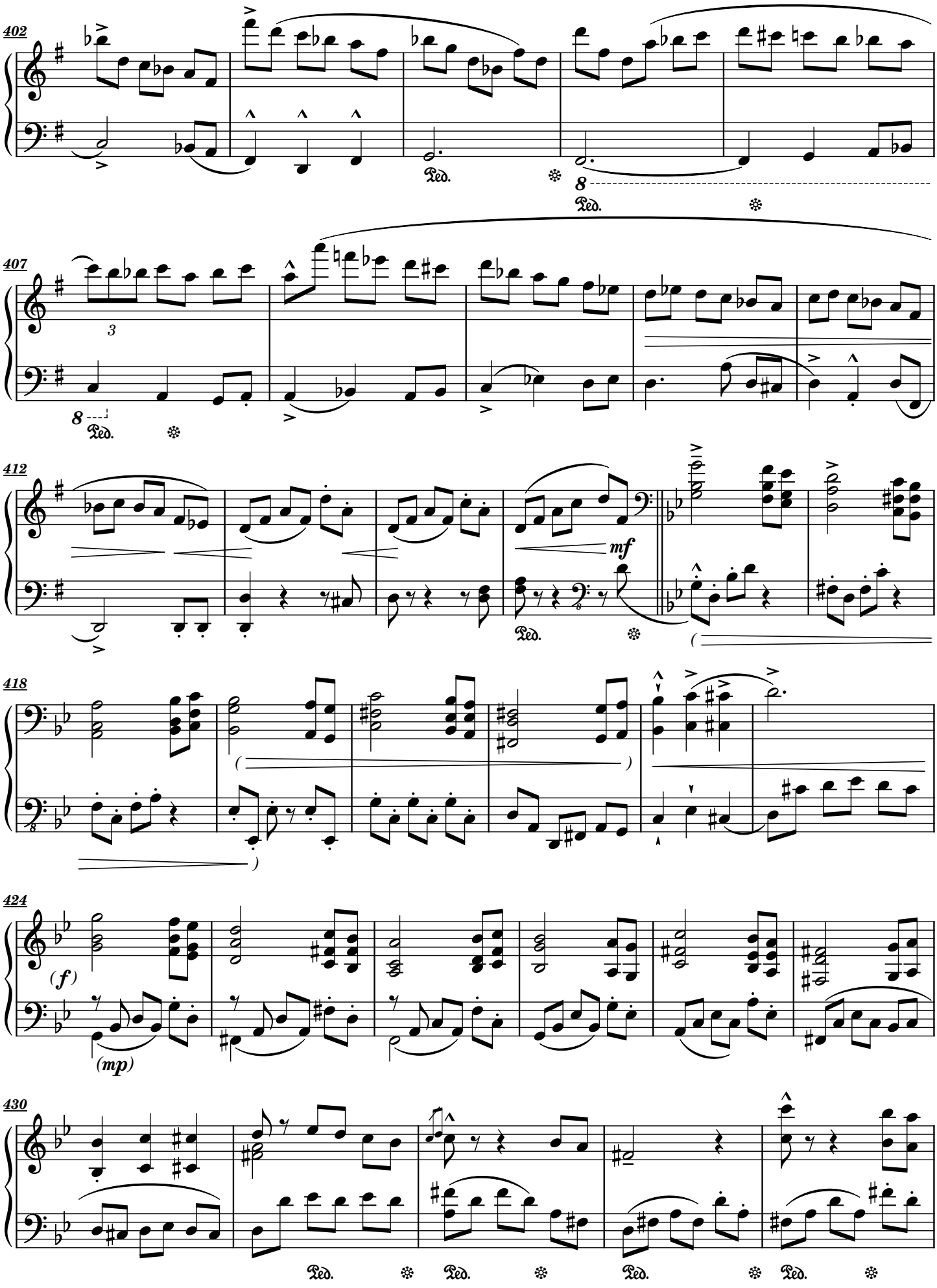
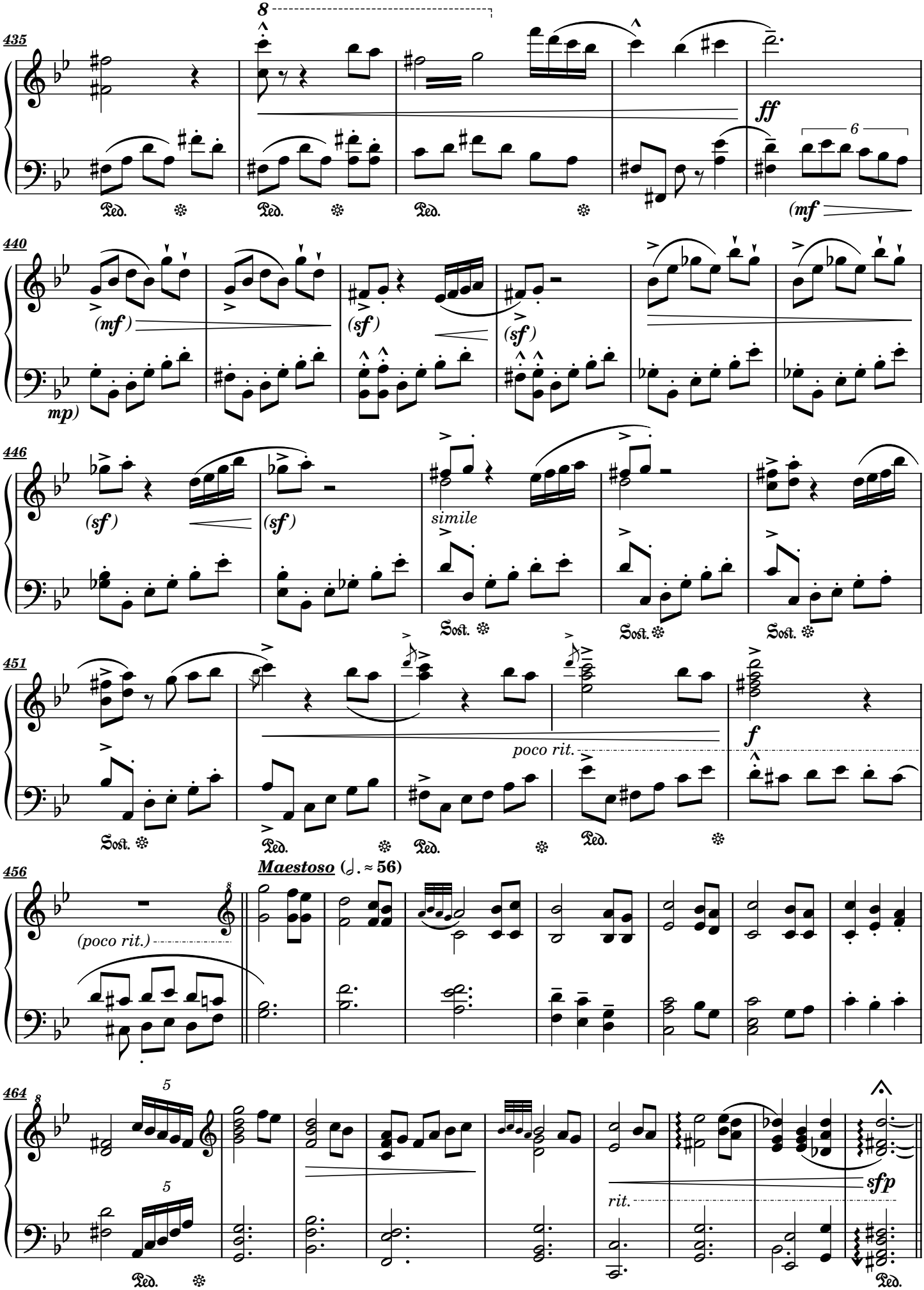

402
8
Ped.
407
3
8
Ped.
412
mf
Ped.
418
(
)
(
)
424
(f)
(mp)
430
Ped.
Ped.
Ped.
Ped.



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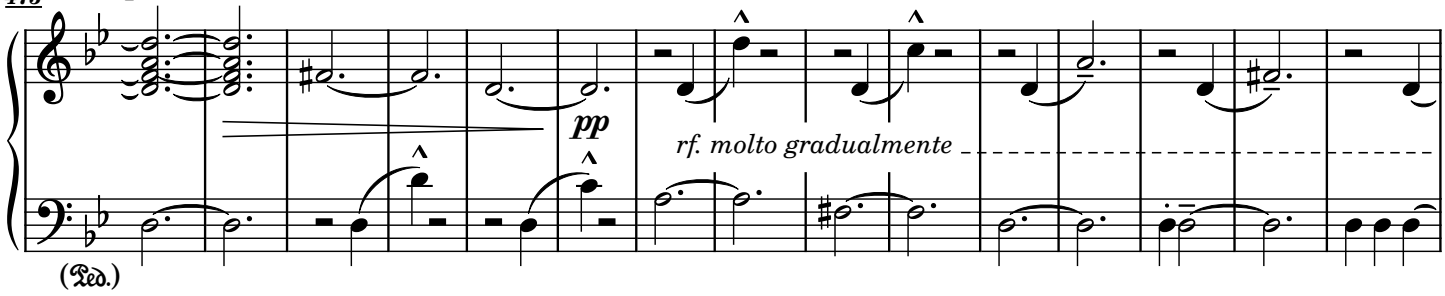
473 **Tempo I**



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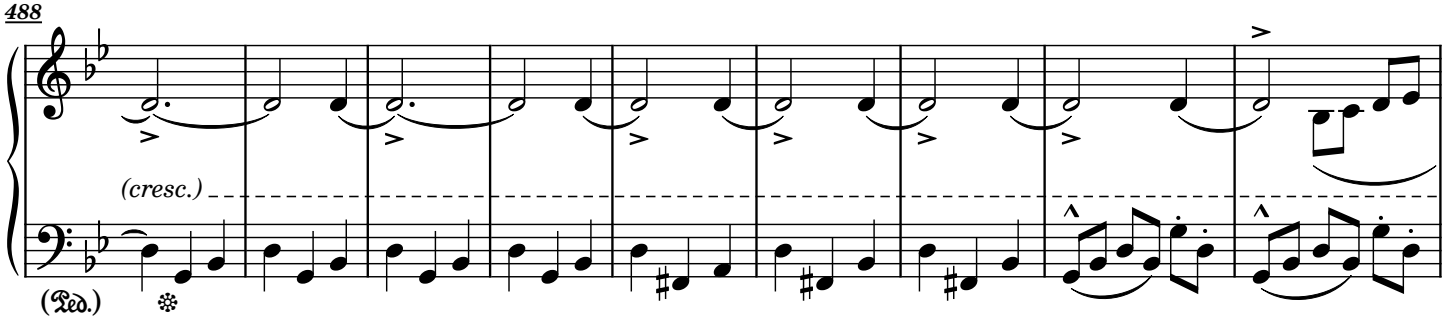

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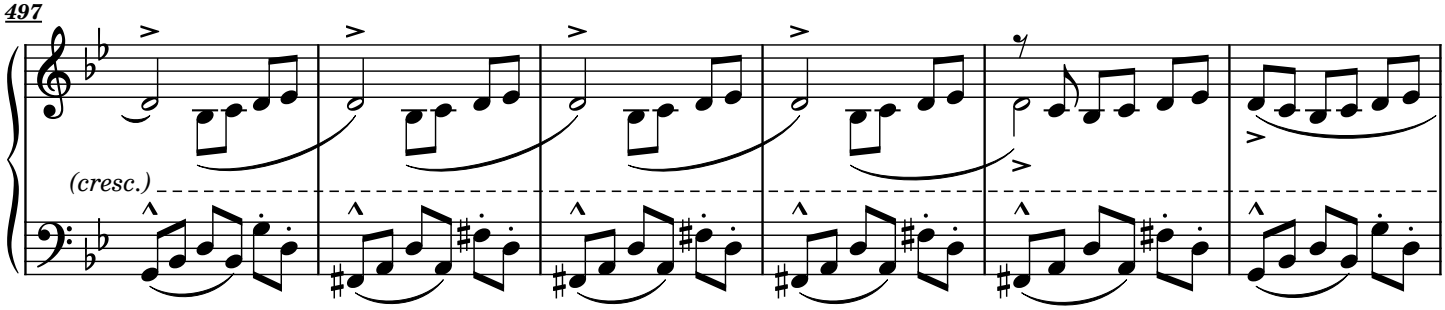
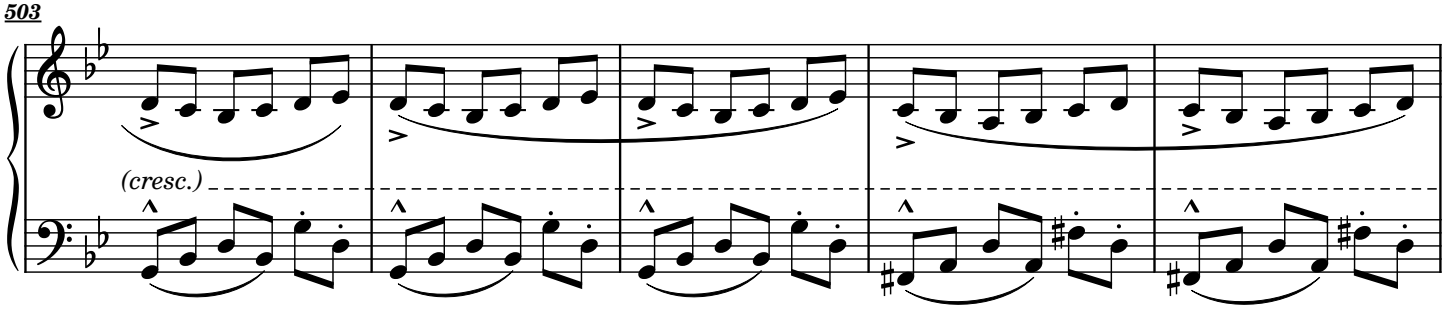


503



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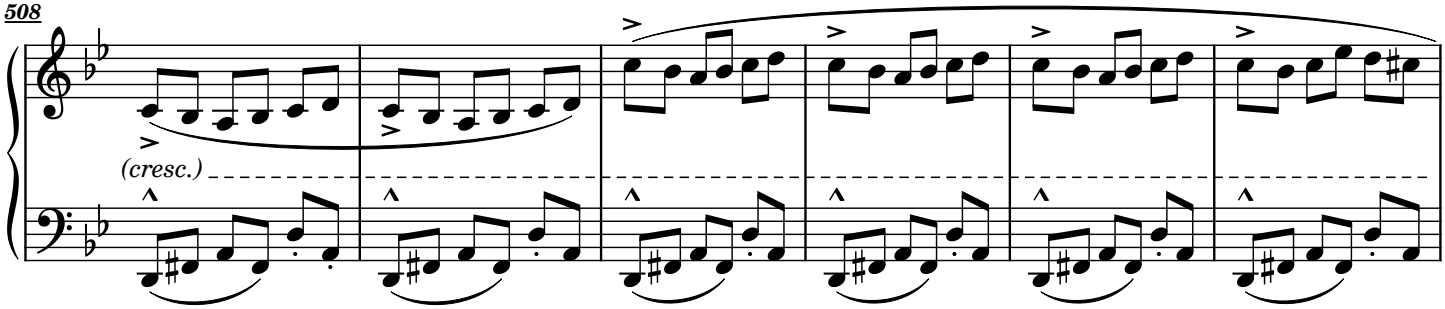

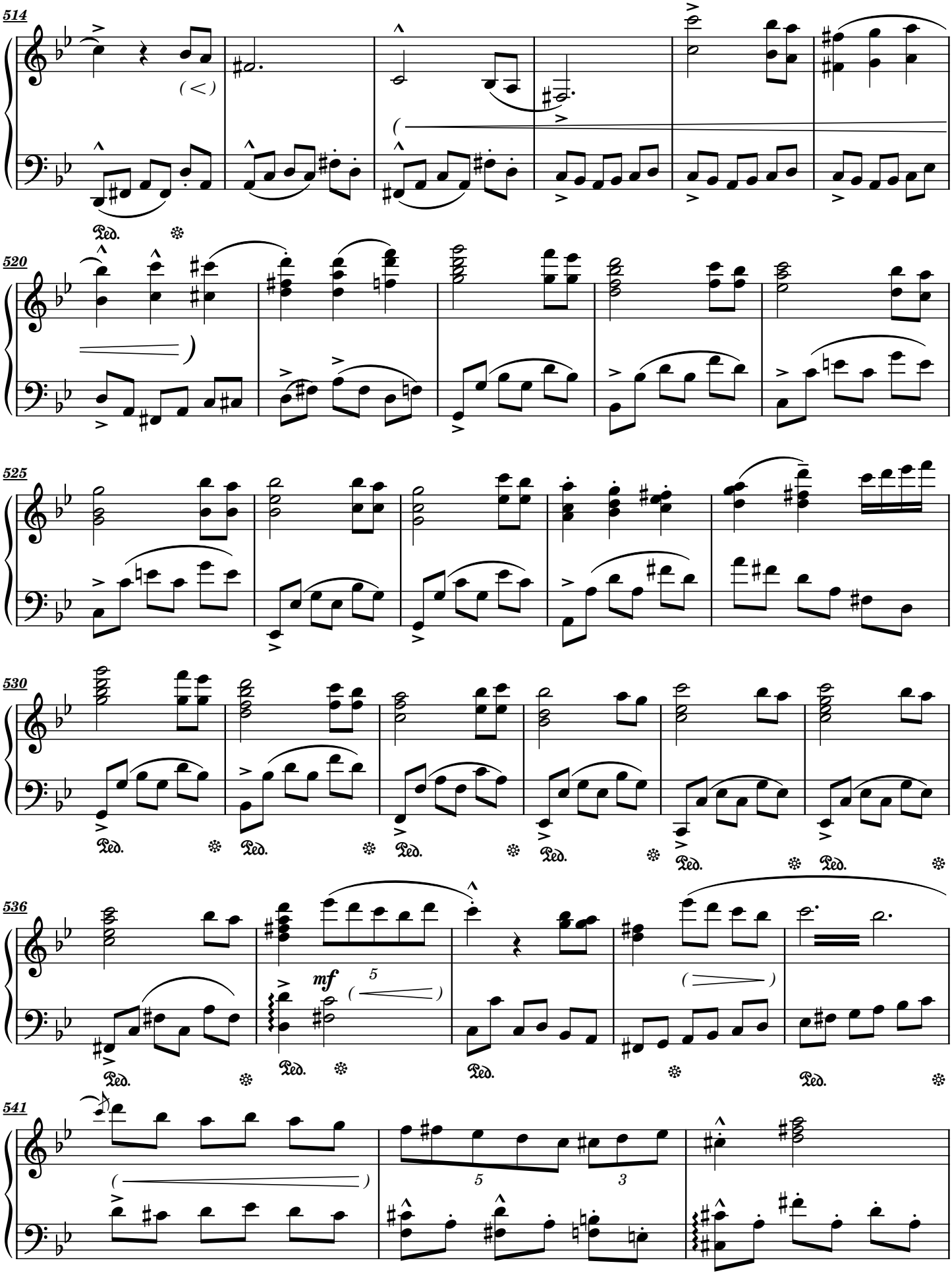

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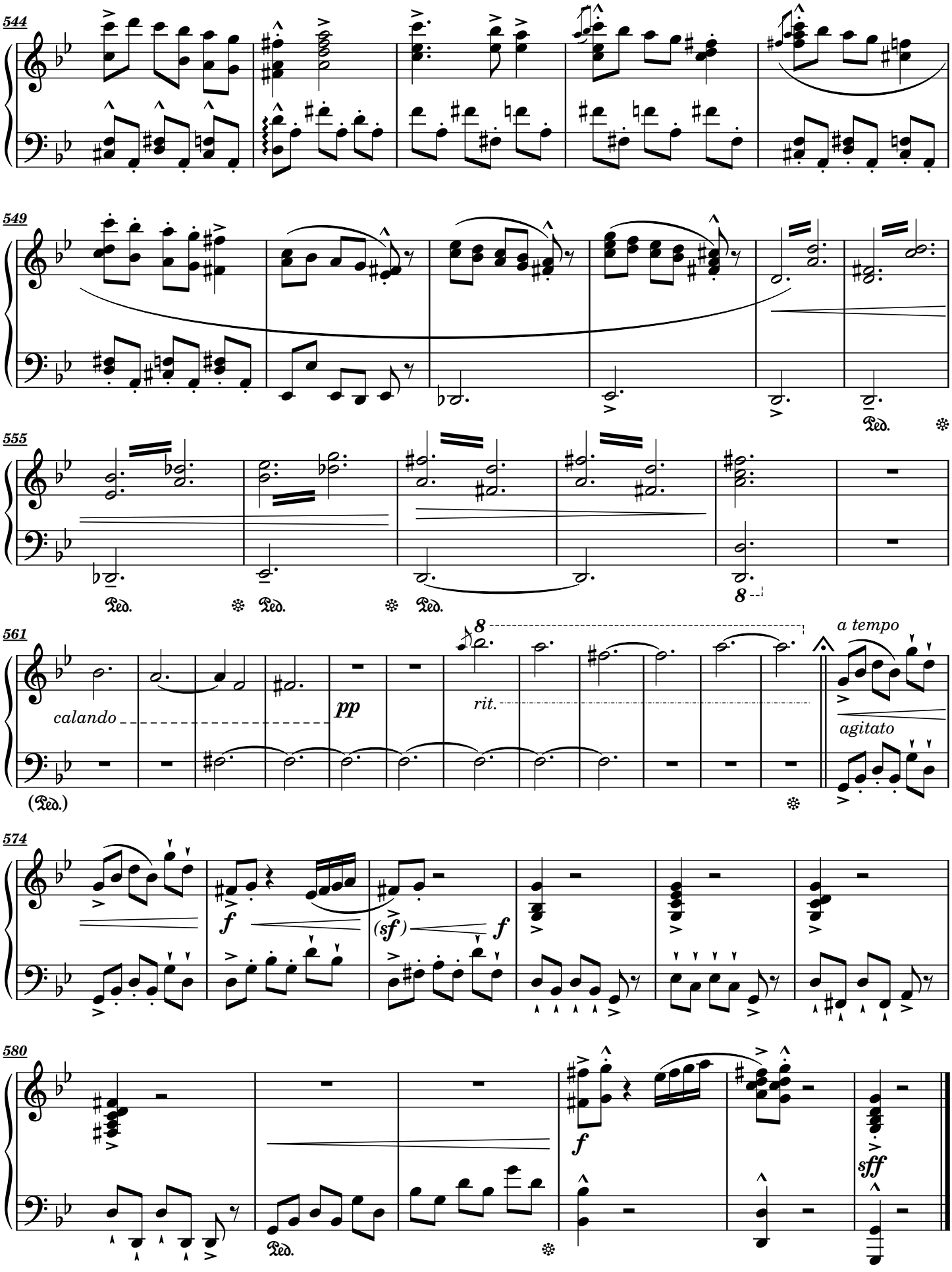
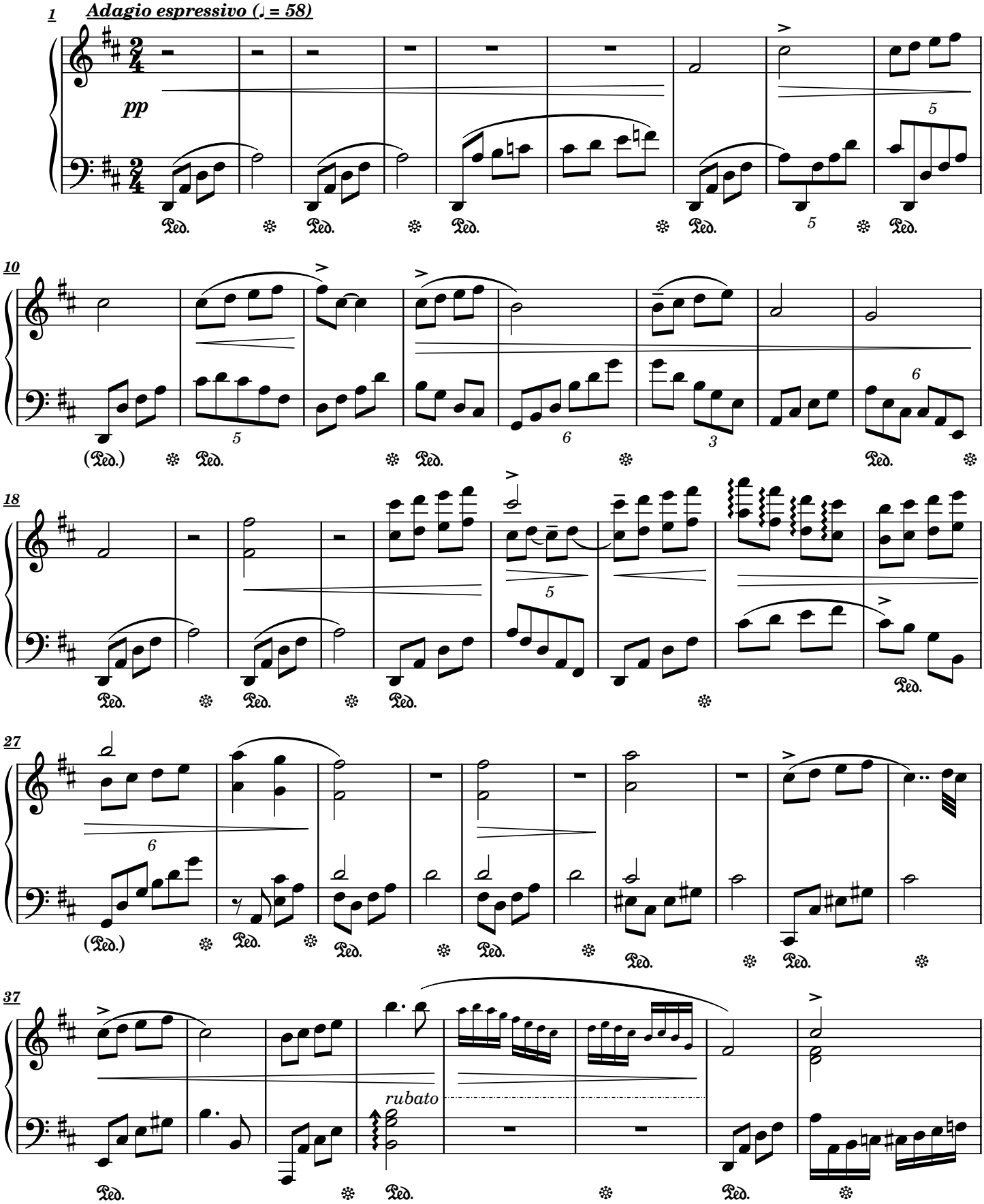

544
549
555
561
574
580
Ped.
8
calando
pp
rit.
a tempo
agitato
f
(sf)
sff

"Canencia"

Dedicado a Tomás G. Buil



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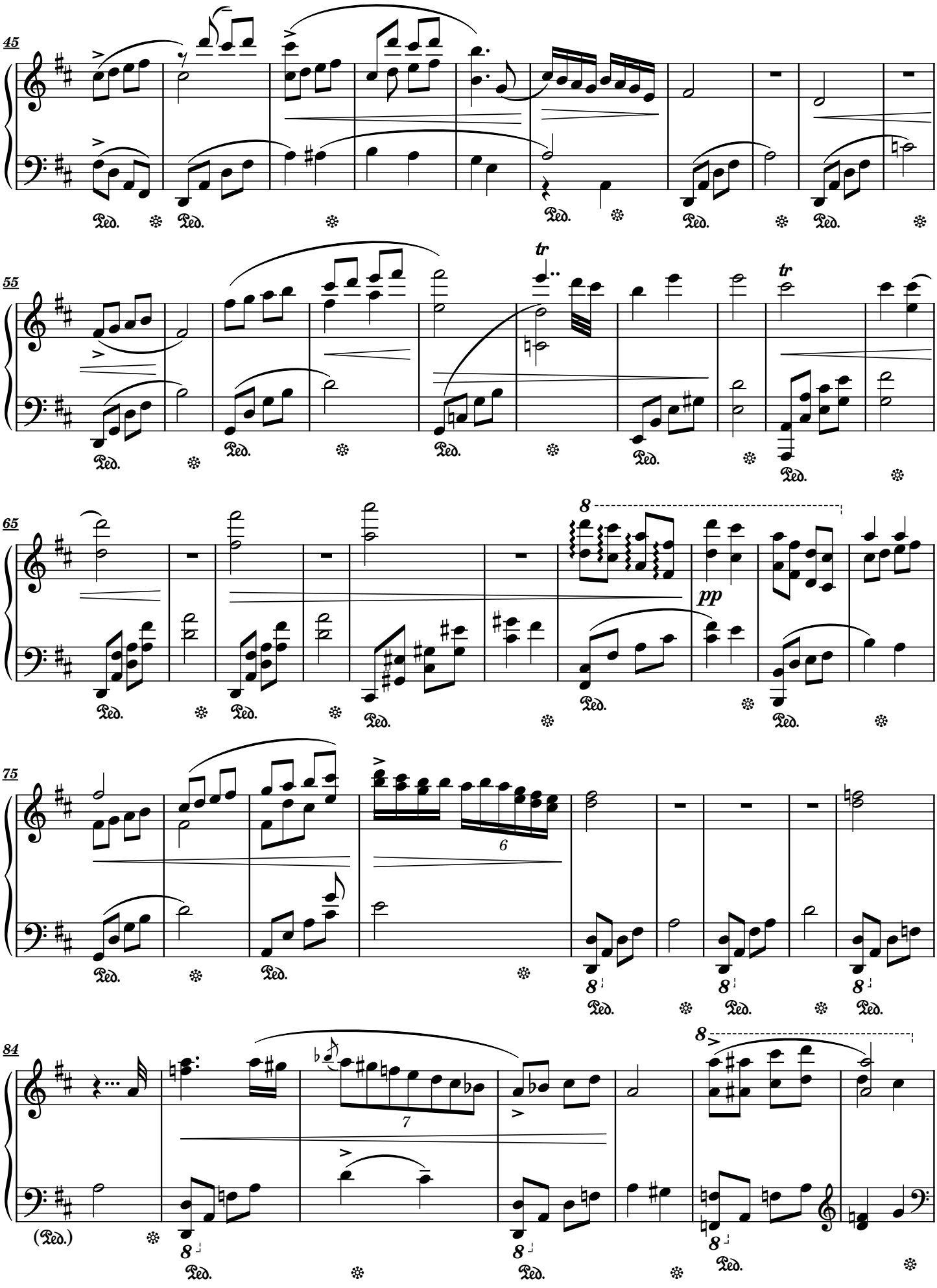
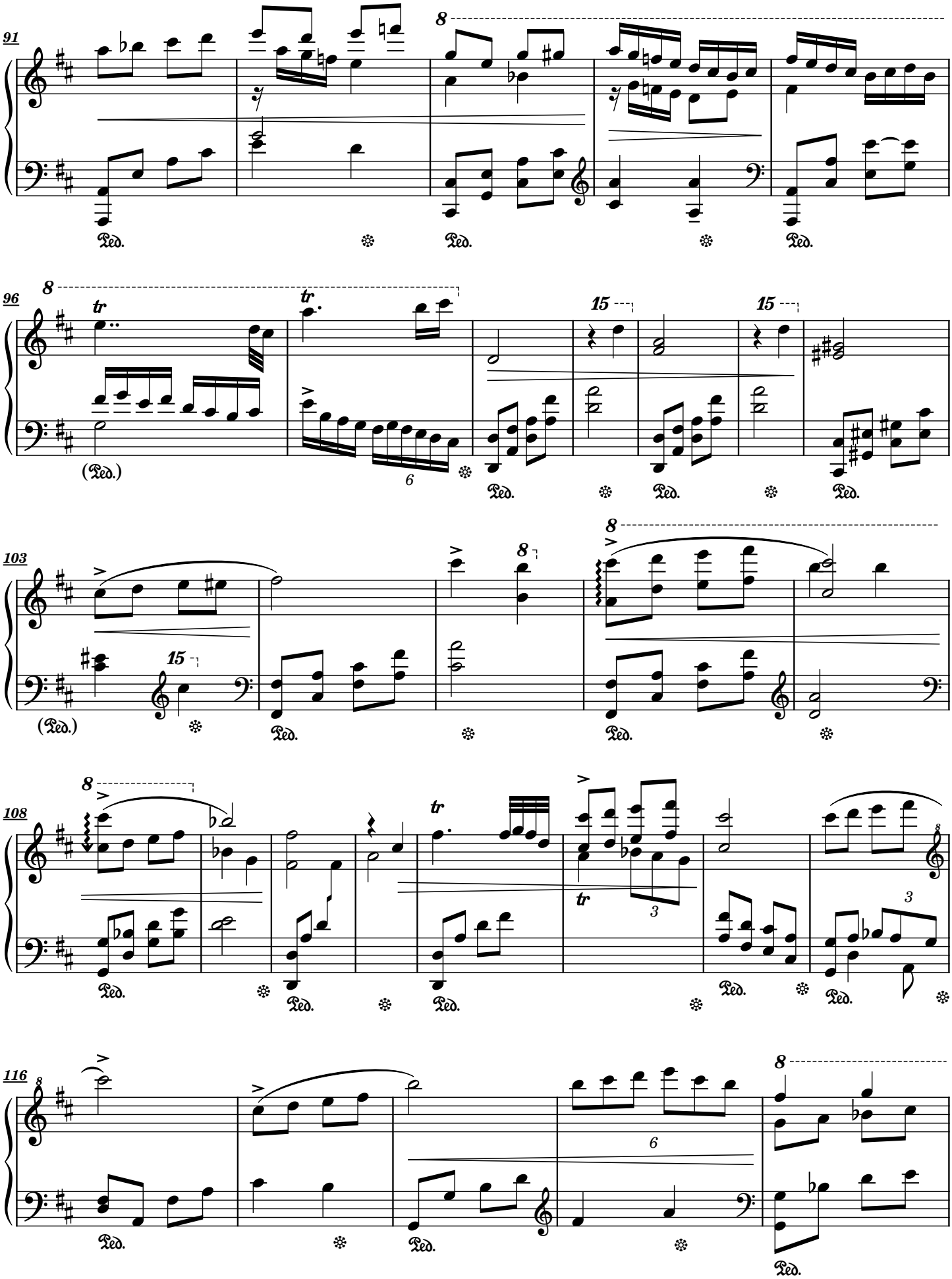

45
55
tr
tr
65
8
pp
75
6
8
84
7
8
(Ped.)



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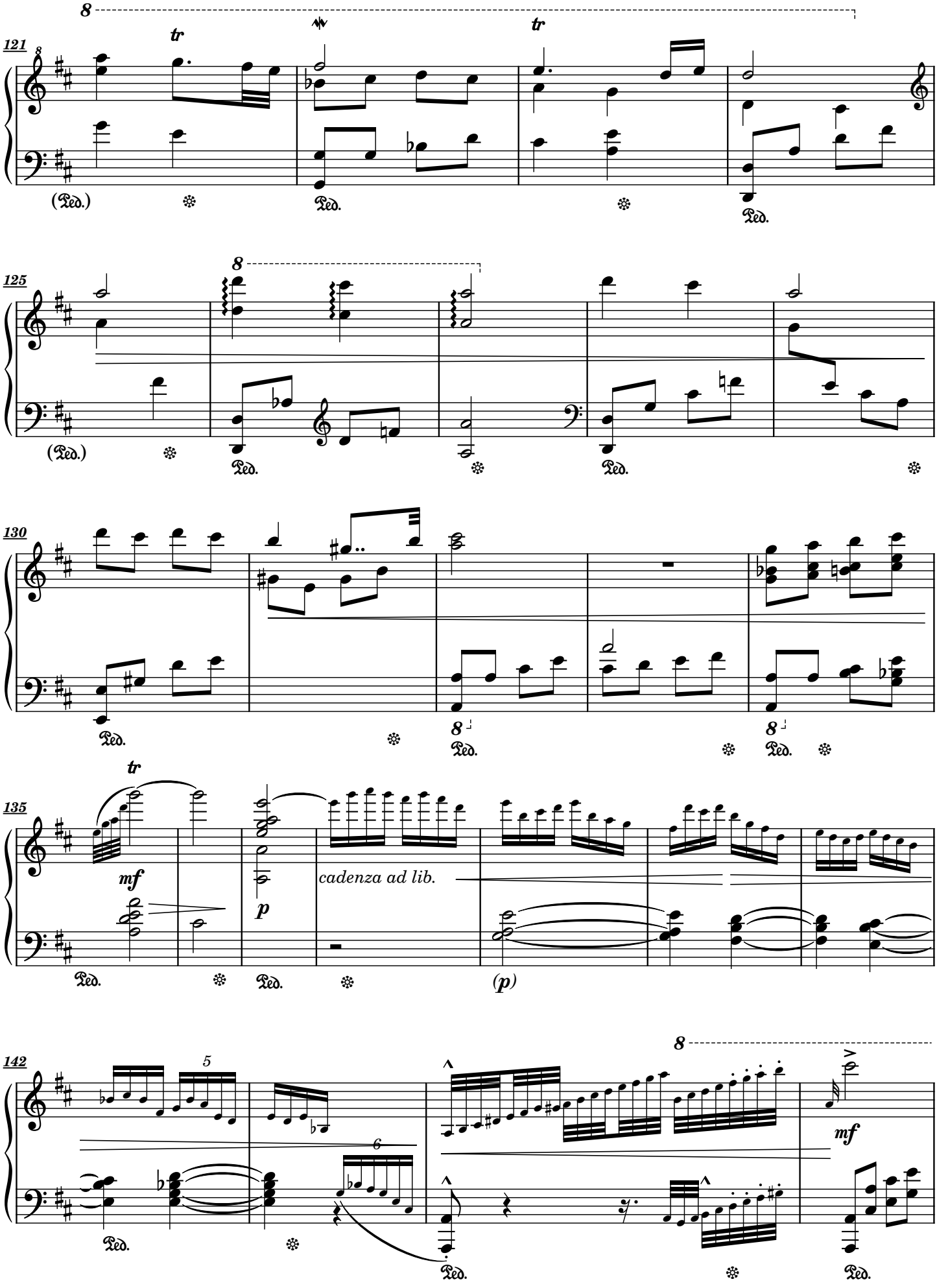
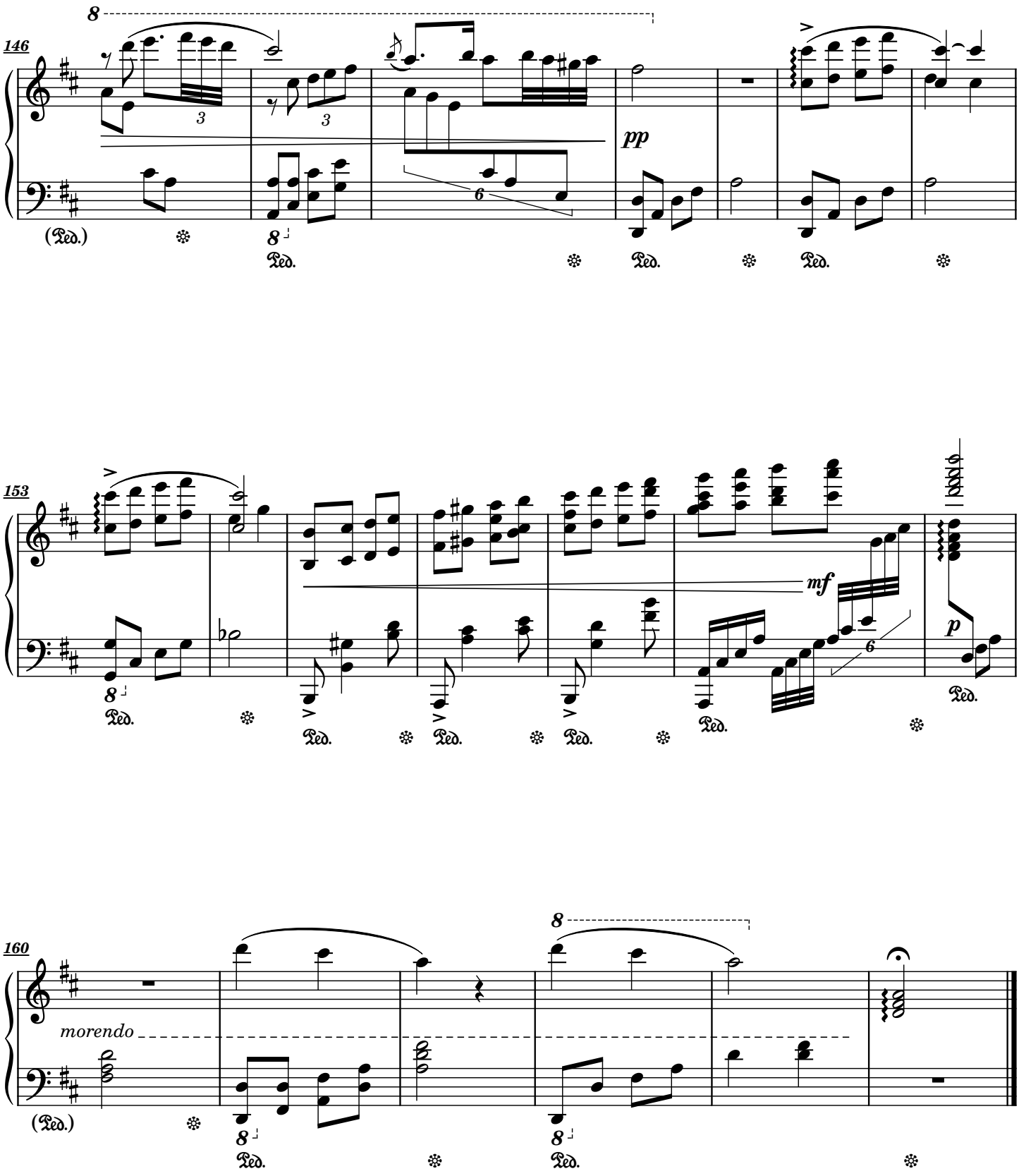

121
tr
tr
(Ped.)
Ped.
Ped.
125
(Ped.)
Ped.
Ped.
130
Ped.
Ped.
Ped.
135
tr
mf
p
cadenza ad lib.
Ped.
Ped.
(p)
142
5
6
Ped.
Ped.
mf
Ped.



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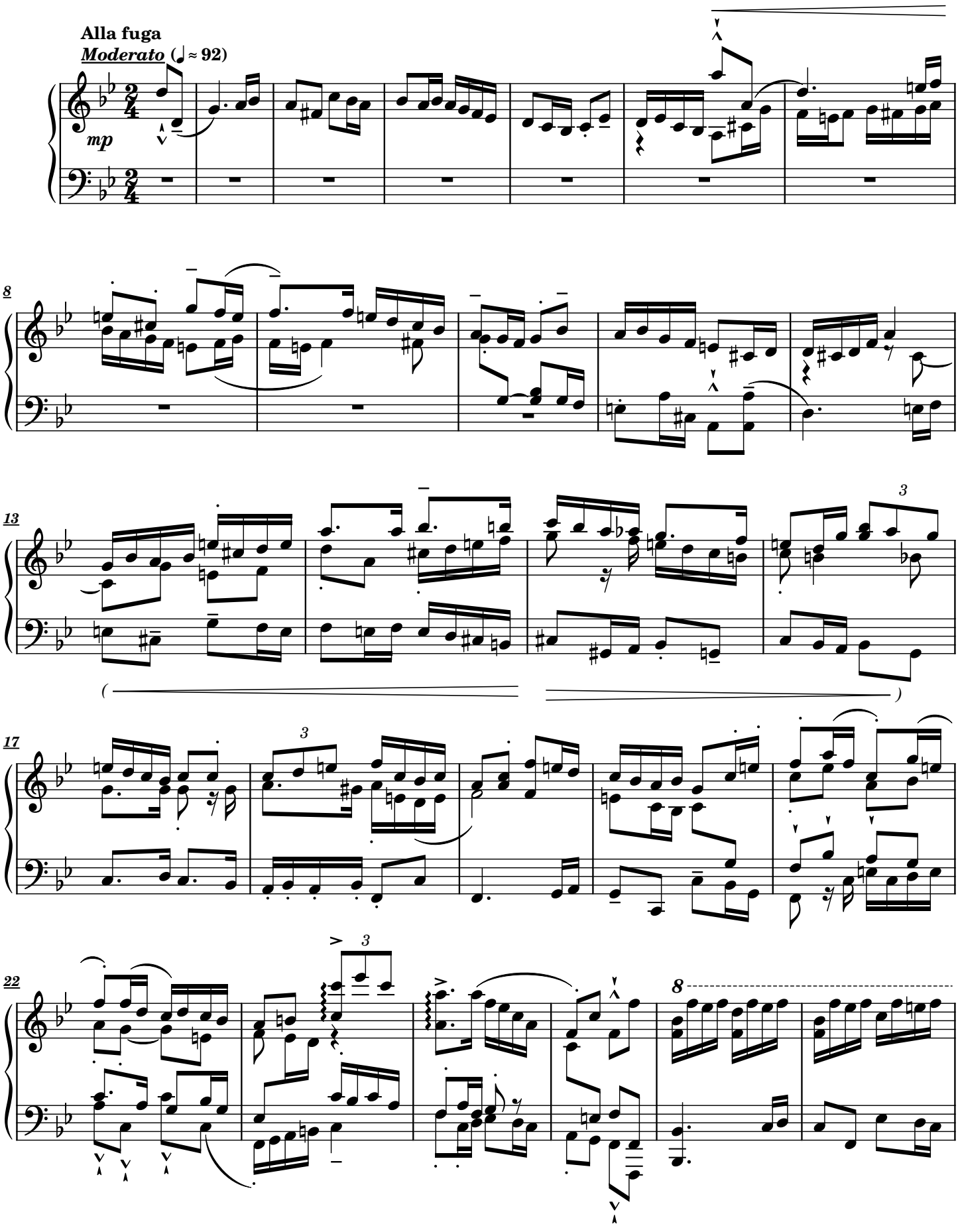
"Buitrago"

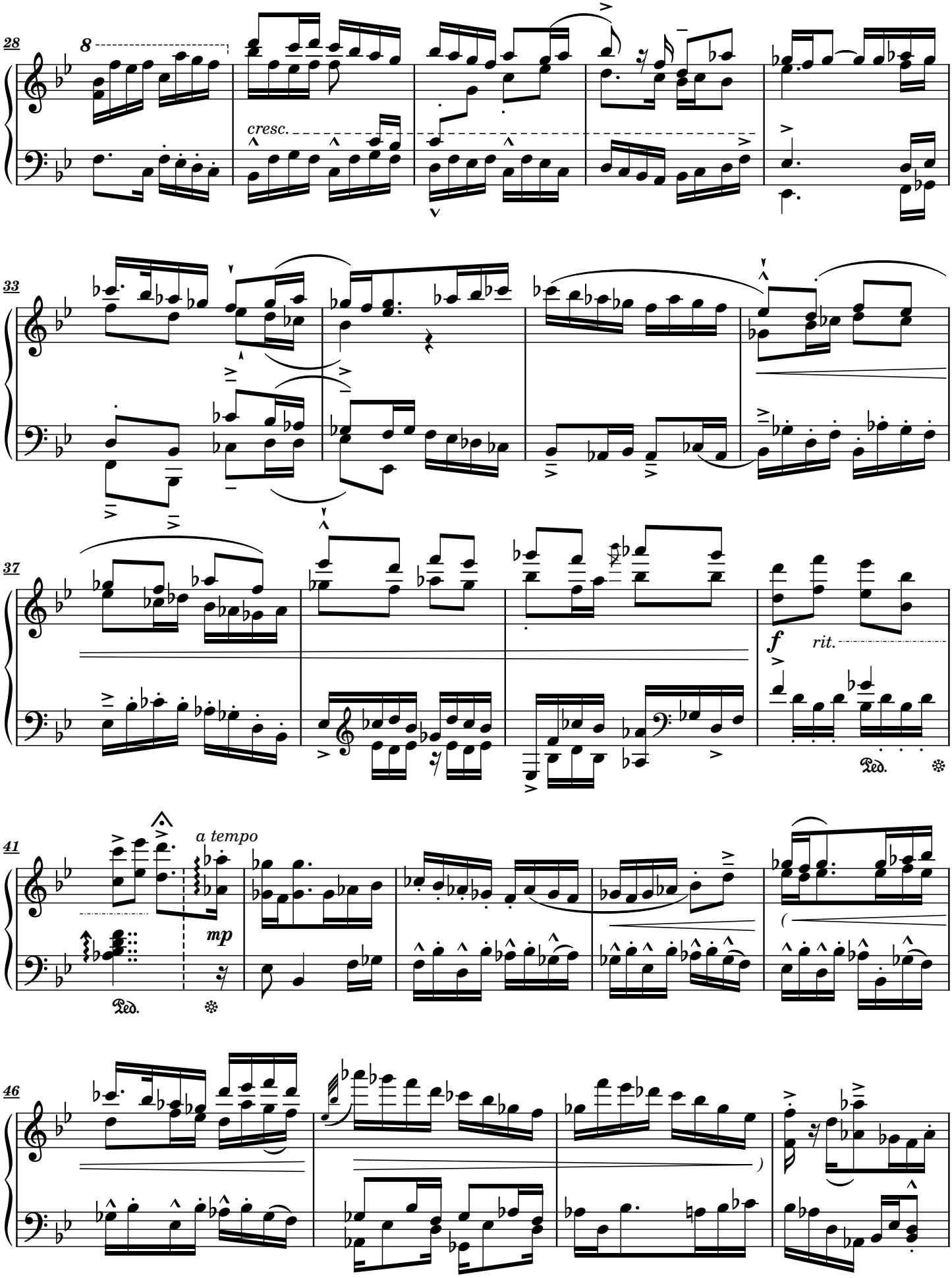
Dedicado a Carl Czerny

Alla fuga

Moderato **(♩ ≈ 92)**

mp





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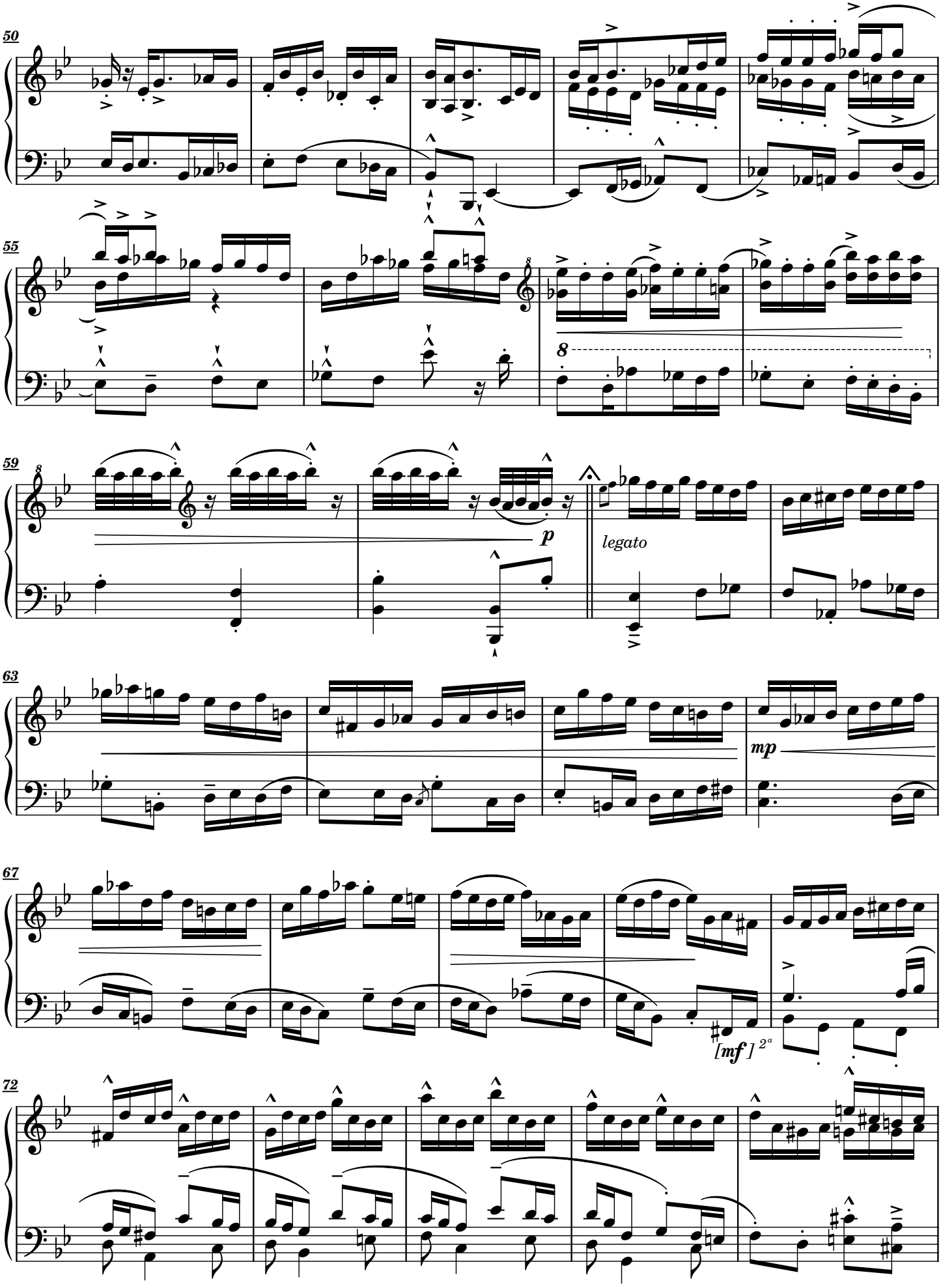
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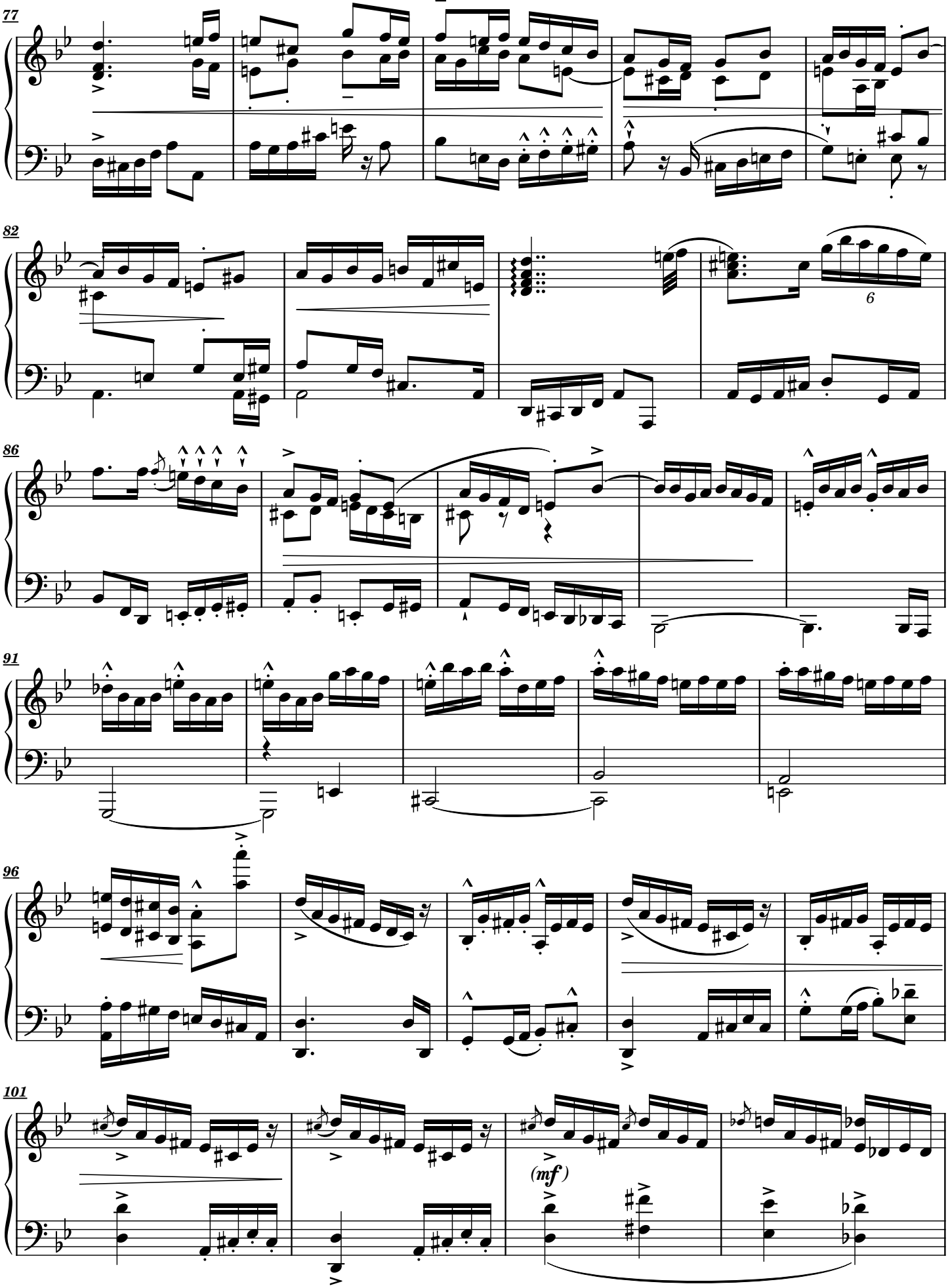

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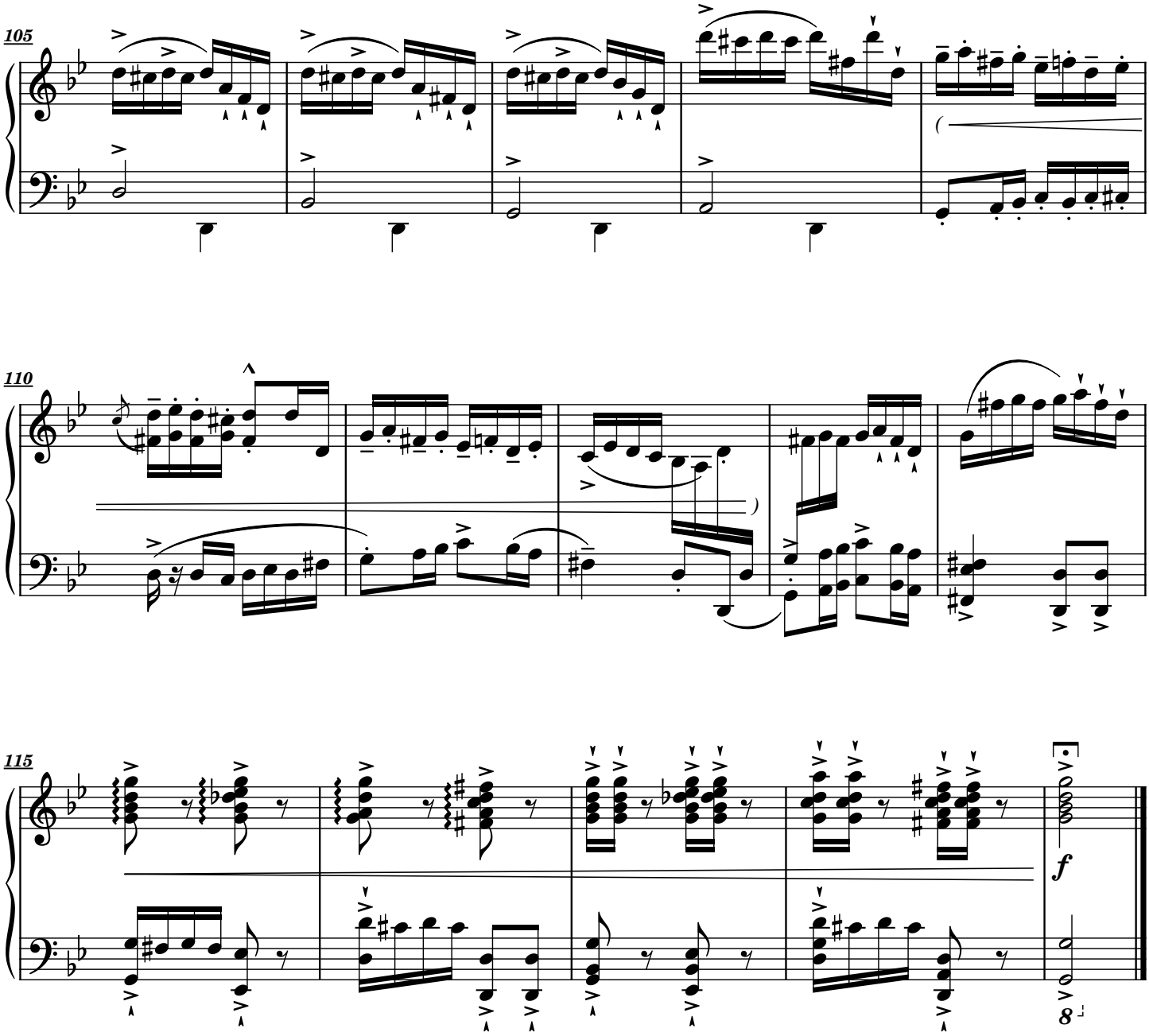

Última revisión: 24/05/2024

Terminado. Agotado, pero victorioso.

Pocos son los pensamientos que ahora, por ahí arriba, deambulan.
***A 05/01/2023**, exactamente un año después de terminar mis nocturnos N°11 y N°12, me hallo aquí delante de posiblemente,*
mi obra más larga hasta estas fechas (aún no he medido el tiempo estimado), y de lejos la obra que más horas me ha llevado
hasta esta fecha. El primer movimiento salió solo, pues estaba en mi cabeza mucho antes de empezar siquiera a pensar encomponer una Sonata.

Una vez hube terminado "Bustarviejo", me atasqué durante semanas hasta finalmente
concebir, muy poco a poco, el segundo movimiento, guiado vagamente por su título.
No pretendía que todos los movimientos tuvieran llevaran el nombre de un lugar concreto.
y no estoy para nada disconforme con el resultado. El tercer movimiento es probablemente el
más voluminoso que he hecho hasta la fecha para piano solo —con la venia de los Nocturnos N°20
y N°23—, mientras que el cuarto y el quinto son formas muy pensadas pero breves.
El quinto movimiento fue corregido varias veces, dada mi relación creciente pero escasa con el proceso de la fuga.

Ahora toca descansar. Lástima, no quiero descansar ahora.

Duración estimada: c. 31 min.