



Daniel–Omicrón Rodríguez García

Espagne, Fuenlabrada

Sonata N°5 (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 N°5 (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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SONATA N°5

(para piano solo)



"Bustarviejo"

Obra Menor N°75

Daniel-Ømicrón Rodríguez García

Vivo ($\text{♩} \approx 150$)

6

10

14

17

21

2

25
28
32

1.

mp *rit.*

a tempo

Rit. *

36

3

2.

p

Rit. 8

42

(*Rit.*) *

Rit. 8

46

(*Rit.*) *

Rit. 8

51

(*Rit.*) *

Rit. 8

55

(Rit.)

rit.

f accel.

59

cresc.

3

3

61

(cresc.)

3

prestissimo con fuoco

3

63

a tempo

fff

p

fp

cadenza ad lib.

Rit.

3

72

a tempo

3

3

78

pp

mf

3

3

4

85

agitato

88

91

f) mf

95

99

più agitato

f

103

8

(mf)

(mp)

107

111

116

121

130

137

A musical score for piano, page 144. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat. The time signature is common time. The music features various note patterns, rests, and dynamic markings like 'Ped.' and asterisks. The score is divided into measures by vertical bar lines.

Musical score for piano, page 149, showing measures 149-150. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 149 starts with a forte dynamic. The right hand plays eighth-note chords (G major) while the left hand provides harmonic support. Measure 150 begins with a dynamic of $\frac{8}{8}$, followed by a repeat sign and a bass note. The right hand continues with eighth-note chords, and the left hand provides harmonic support. Measures 149 and 150 conclude with a repeat sign and a bass note.

Musical score for piano, page 154, measures 1-5. The score consists of two staves. The top staff is treble clef, B-flat key signature, and the bottom staff is bass clef, B-flat key signature. Measure 1: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has a half note. Measure 4: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has a half note. Measure 5: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has a half note.

Musical score for piano, page 159, showing measures 159-160. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. Measure 159 starts with a forte dynamic (f) in the bass, followed by eighth-note patterns in both staves. Measure 160 continues with eighth-note patterns, with dynamics including a decrescendo (p), a forte (f), and a decrescendo (p). Measures 159 and 160 end with a repeat sign and a double bar line.

dim.

cresc.

173

177

180

184

188

192

195

poco cresc.

200

(*p. cresc.*)

f

mf adagio accel.

rit.

mp

accel.

sf

(Rit.)

Rit.

Rit.

cresc.

a tempo

f

mf

219

223

f

8

226

(*mf*)

(*mp*)

3

230

233

237

Ad.

Ad.

Ad.

Ad.

10

242

247

253

263

Bus - tar - bus - tar - vie - jo



"Pto. de Canencia"

1 *Larghetto* ($\text{♩} \approx 56$)

1

mp

sf *Re.*

6

p *tr*

sf *Re.*

3

3

9

3

3

Re.

12

(Re.)

Re.

Re.

Re.

Re. *

p

16

mf

sfp

smorz.

a tempo

pp

mp

sf

Re.

Re.

m.s.

22

(*Red.*) *Red.* *Red.*

25

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

28

mf *pp* *c*

Red. *

31

c *mf* *3*

34

f *mp* ³ *3*

37

41

45

49

52

56 15

(sotto voce)

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61

sff dim.

8

66

con Sost.

71 15

morendo

tr



"Bajada a Canencia"

Presto con bravura ($\text{d} \approx 80$)

1

7

13

19

26

16

32

38

44

50

56

62

68

74 *ff.*

81 *mp*

(*mf*)

88

95 1. *fp*
2. *ff.* *(mf)*

101 (*mp*)

107

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114

120

126

132

139

144

perdendosi (voce superiore)

149

155

162

167

172

178

183

189

195

(mf) *Red.* * *Red.* * *Red.* * *Red.* *

201

Red. *

208

mp

(— *mf*)

215

222

tr

f

228

233

238

243

249

255

261

fp

ff

267

fp

273

fp

278

(*mp*)

fp

ff

283

(*fp.*)

fp

ff

288

(*fp.*)

fp

ff

293

297

302

308

313

318

324

mf

fp

Reed. *

Reed. *

330

fp

fp cresc.

Reed. *

336

(cresc.)

mf

343

dim.

Reed. *

Reed. *

350

p

357

pp

mp

f

mp poco cresc.

Reed. *

367

(cresc.)

(*Ado.*) *

373

p

379

cantabile

385

mp

Ado. *

391

396

402

407

412

418

424

430

435 8

440 (mf) (sf) (sf)

446 (sf) (sf) simile Sost. * Sost. * Sost. *

451 poco rit. f

456 Maestoso ($\text{\textit{d}.}} \approx 56$) (poco rit.)

464 5 rit. sfpp

5 5

473 **Tempo I**

473 **Tempo I**

rf. molto gradualmente

(Rit.)

488

488

(cresc.)

(Rit.)

497

497

(cresc.)

503

503

(cresc.)

508

508

(cresc.)

514

520

525

530

536

541

544

549

555

561

574

580



"Canencia"
Dedicado a Tomás G. Buil

1 Adagio espressivo (♩ = 58)

pp

20

*(Ped.) * Ped. * Ped. * Ped. 5 6 3 Ped. * 6*

18

*Ped. * Ped. * Ped. * Ped. 5 Ped. **

27

*6 (Ped.) * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

37

*Ped. * Ped. * rubato Ped. * Ped. **

Musical score for "Canencia" by Daniel-Ømicrón Rodríguez García. The score consists of five staves of music for a solo instrument. The first staff starts with a dynamic of *pp*. The second staff begins at measure 10. The third staff begins at measure 18. The fourth staff begins at measure 27. The fifth staff begins at measure 37. The music is in 2/4 time with a key signature of one sharp. Various performance markings are included, such as slurs, grace notes, and dynamic changes. The title "Canencia" is prominently displayed at the top right, and a dedication to Tomás G. Buil is written below it.

A musical score for piano, consisting of five staves of music. The score includes dynamic markings such as *ff*, *f*, *p*, *pp*, *tr*, and *8*. Articulation marks like *Red.* and *** are placed under specific notes. Performance instructions like *tr* (trill) and *8* (eighth-note pattern) are also present. The music spans from measure 45 to 84.

91

8

96 8 tr. tr. 15 15

(*Red.*) 6 Red. Red. Red. Red.

103 8 > 15 8 >

(*Red.*) Red. Red. Red. *

108 8 > b d tr. tr. 3 Red. Red. Red. *

116 8 > f 6 8

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

8

121 8 *tr* ♫ *tr*

(Ped.) * Ped. * Ped.

125 8

(Ped.) * Ped. * Ped. *

130

Ped. * 8⁺ Ped. * 8⁺ Ped. *

135 *tr* *mf* *p* *cadenza ad lib.* (p)

Ped. * Ped. * (p)

142 5 6 8 *mf*

Ped. * Ped. * Ped. *

8

146

(Red.) * 8 Red.

Red. 6 Red. Red. *

pp

8

153

8 Red. v Red. v Red. v Red. Red. 6 Red.

mf

p

8

160

morendo

(Red.) * 8 Red.

8 Red.

8 Red.



"Buitrago"
Dedicado a Carl Czerny

Alla fuga
Moderato ($\text{♩} \approx 92$)

mp

8

13

(—————)

3

17

3

22

> 3

8

28

33

37

cresc.

rit.

Ped.

a tempo

mp

Ped.

41

46

50

55

59

63

67

72

The sheet music consists of six staves of musical notation for piano, spanning measures 77 to 101. The notation is primarily in common time, with some measure endings indicated by vertical lines and repeat signs. The key signature varies between measures, including B-flat major (two flats), A major (no sharps or flats), and G major (one sharp). Measure 77 starts with a forte dynamic. Measures 78-81 show a continuation of the melodic line with various note values and dynamics. Measure 82 begins with a forte dynamic and includes a measure ending with a repeat sign and a '6' above it. Measures 83-85 continue the melodic line. Measure 86 features grace notes and slurs. Measures 87-90 show a continuation of the melodic line with various note values and dynamics. Measure 91 includes a bass clef change and a dynamic marking 'd'. Measures 92-95 continue the melodic line. Measure 96 includes a bass clef change and a dynamic marking 'v'. Measures 97-101 conclude the section with a dynamic marking '(mf)'.

105

110

115

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.