

# NOCTURNITOS PARA EMILIA (LITTLE NOCTURNES FOR EMILIA)

transcription for Flute and Piano by the Composer

## I.

VÍCTOR CARBAJO

Flute  $\text{♩} = 70$  circa

Piano  $\text{♩} = 70$  circa

*p*

*poco rit.*

*poco cresc.*

*a tempo*

*poco rit.*

*a tempo*

*f*

*dim.*

*mp*

*mp*

13

16

18

20

23

*poco cresc.*

26

*poco rit.* *a tempo*  
*p*  
*poco rit.* *a tempo*  
*dim.* *p*

29

*cresc.* *f*

32

*pp* *p*

35

*rit.* *a tempo*  
*rit.* *a tempo* *pp*

## II.

$\text{♩} = 48 \text{ circa}$

*mp*

*p*

*mf*

5

*mf*

9

*mf*

13

*dim.*

*p*

17

20

24

28

32

*f*

36

*mp*

40

44

*rit.* *a tempo* *p*

*rit.* *a tempo* *p*

47

*mf*

51

*mf*

*cresc.*

*p*

55

*p*

59

*p*

63

*f*

This system contains measures 63 to 66. The upper staff features a melodic line with slurs and a dynamic marking of *f*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, also marked *f*.

67

*mp*

This system contains measures 67 to 70. The upper staff continues the melodic line with a dynamic marking of *mp*. The piano accompaniment remains consistent with the previous system, marked *mp*.

71

*rit.*

This system contains measures 71 to 74. The upper staff shows a melodic line with a *rit.* marking. The piano accompaniment also includes a *rit.* marking in the right hand.

75

*a tempo*  
*p dim.*  
*rit.*

This system contains measures 75 to 78. The upper staff begins with *a tempo* and *p dim.*, followed by a *rit.* marking. The piano accompaniment also starts with *a tempo* and *p dim.*, and includes a *rit.* marking in the right hand.



### III.

The musical score is written in 12/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 62 circa. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The first system starts with a piano (*p*) dynamic. The second system includes a *cresc. poco a poco* marking. The third system also includes a *(cresc.)* marking. The fourth system starts with a mezzo-forte (*mf*) dynamic and includes a *p* dynamic marking for the vocal line.

13 *cresc. poco a poco*

16 *(cresc.)*

19 *mf* *f*

22 *p*

25 *f*

28 *rit.*

31 *a tempo*  
*p*

34 *cresc. poco a poco*

37 *(cresc.)*  
*mf*

40

43

46

49

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## I.

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$\text{♩} = 70 \text{ circa}$

*p*

4

*poco rit.*

*a tempo*

*p*

6

8

*poco rit.*

*a tempo*

*mp*

10

*f*

12

*pp*

14

16

*poco rit.*

*a tempo*

*mp*

18 *rit.*

22 *a tempo*  
*p*

24

26 *poco rit.* *a tempo*  
*p*

28

30 *f*

32 *pp*

34 *rit.*

36 *a tempo*

II.

$\text{♩} = 48 \text{ circa}$  **3**

7

12

17

21

25

29

33

37

*mp*

*mf*

*p*

*f*

*mp*

Flute

41 *rit.* *a tpo.*

46 *p* *mf*

50 *p*

54

58

62 *f*

66 *mp*

70 *rit.*

74 *a tempo* *p dim.* *rit.*



III.

♩. = 64 circa

*p*

5

*cresc. poco a poco*

8

*(cresc.)* *mf*

11

*p*

14

*cresc. poco a poco*

17

*(cresc.)* *mf*

20

*f* *p*

23

*f*

