Federico Miyara

Rapsodia

para violín (o flauta) y piano

MuSinergia

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Sobre la obra

La *Rapsodia para violín (o flauta) y piano* fue compuesta entre el 08/10/1982 y el 23/01/1984. Escrita en un lenguaje postromántico, puede interpretarse en violín o en flauta y, probablemente, también en violonchelo con algunos ajustes. Comienza con una breve introducción de carácter heroico a cargo del piano que conduce a un primer tema lírico en do menor expuesto por el violín o la flauta. Sus armonías siempre modulantes, basadas en diversos acordes con séptima, se despliegan en el piano en forma de ondulantes arpegios. Sigue un desarrollo de mayor dramatismo que luego de un clímax retorna a la introducción, con la intervención del violín en canon *stretto*. Reaparece el tema inicial, esta vez variado y con un desarrollo aún más modulante que conduce a un segundo tema de carácter americanista, interrumpido por un amplio son marcial. Tras un breve interludio retorna el tema inicial, ahora en un apacible fa mayor, que termina diluyéndose en una misteriosa versión de la introducción a cargo del violín y desnuda de toda opulencia. La obra finaliza con la reexposición del primer tema presentada en canon entre ambos instrumentos.

About the work

The *Rapsodia para violín (o flauta) y piano* (*Rhapsody for violin —or flute— and piano*) was composed from October 8, 1982, to January 23, 1984. Written in a post-romantic style, it can be played either on the violin or the flute, and possibly on the cello with some changes in tessitura. It begins with a brief heroic introduction on the piano which leads to a first lyrical theme in C minor presented by the violin (or flute). The ever modulating harmony, based on several seventh chords, unfolds on the piano as wavy arpeggios. Then follows a more dramatic development which, after a climax, gets back to the introduction, this time with the violin in canon *stretto*. A variation of the initial theme is presented now with an even more modulating development that leads to a second theme of american character interrupted by a broad martial theme. After a brief interlude, a new variation of the first theme in a gentle F major is presented which dissolves into a mysterious version of the introduction played by the violin and stripped of all its original opulence. The work ends with the reexposition of the first theme in canon between both instruments.

ISMN 979-0-9016797-5-7

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Hecho el depósito que prevé la ley 11.723

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Ilustración de tapa: Arte fractal creado con Apophysis 7x
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Rapsodia

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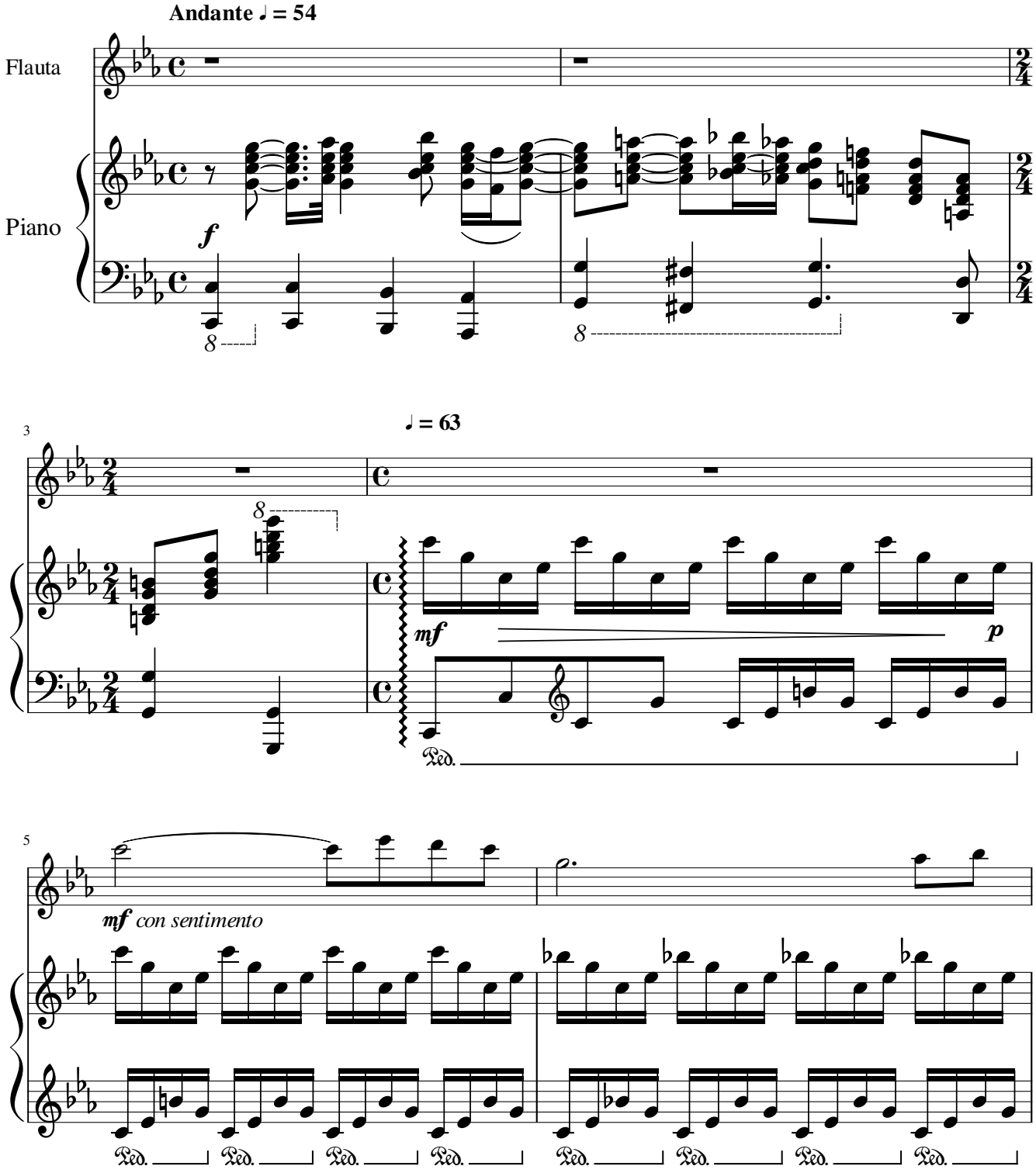
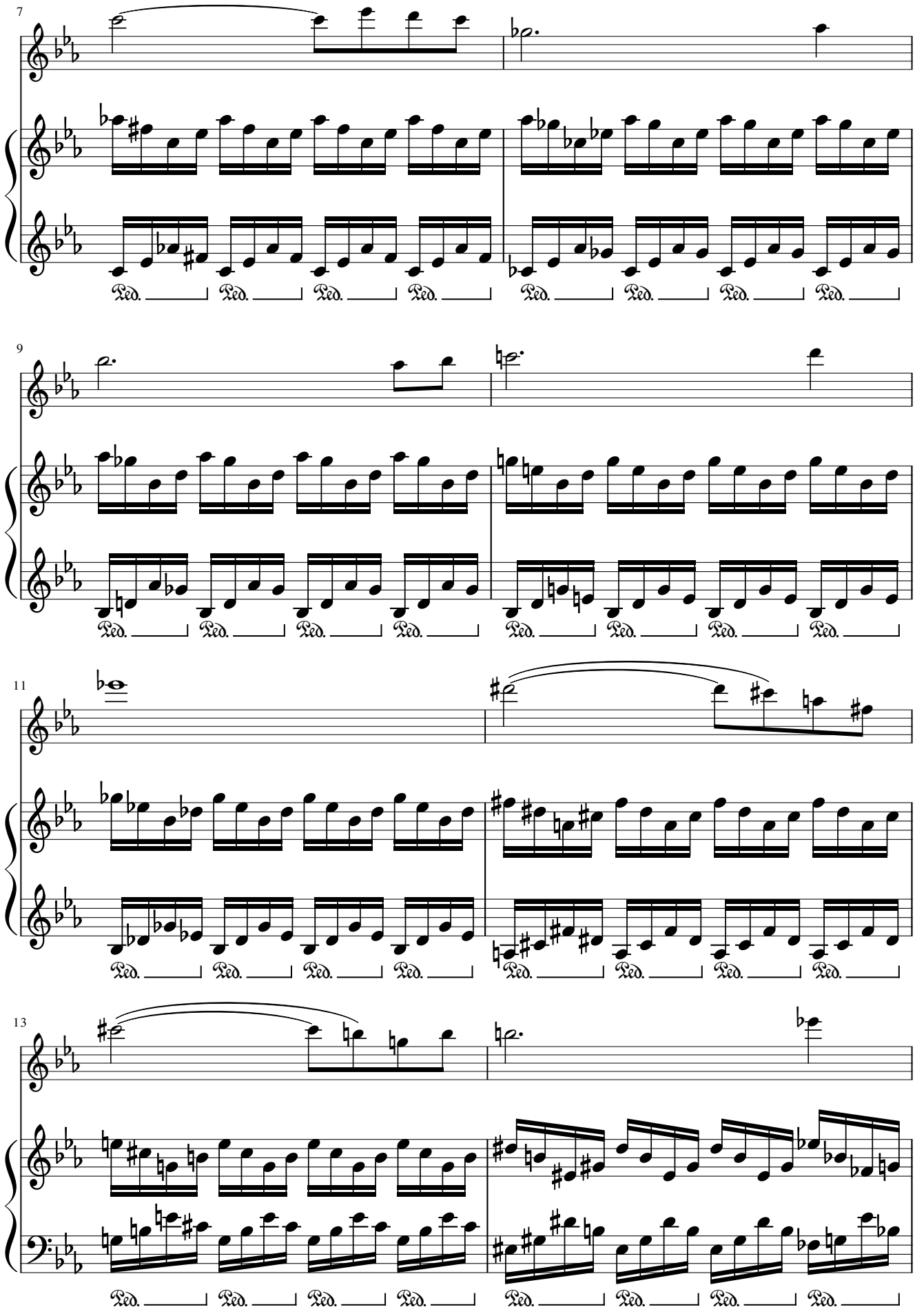
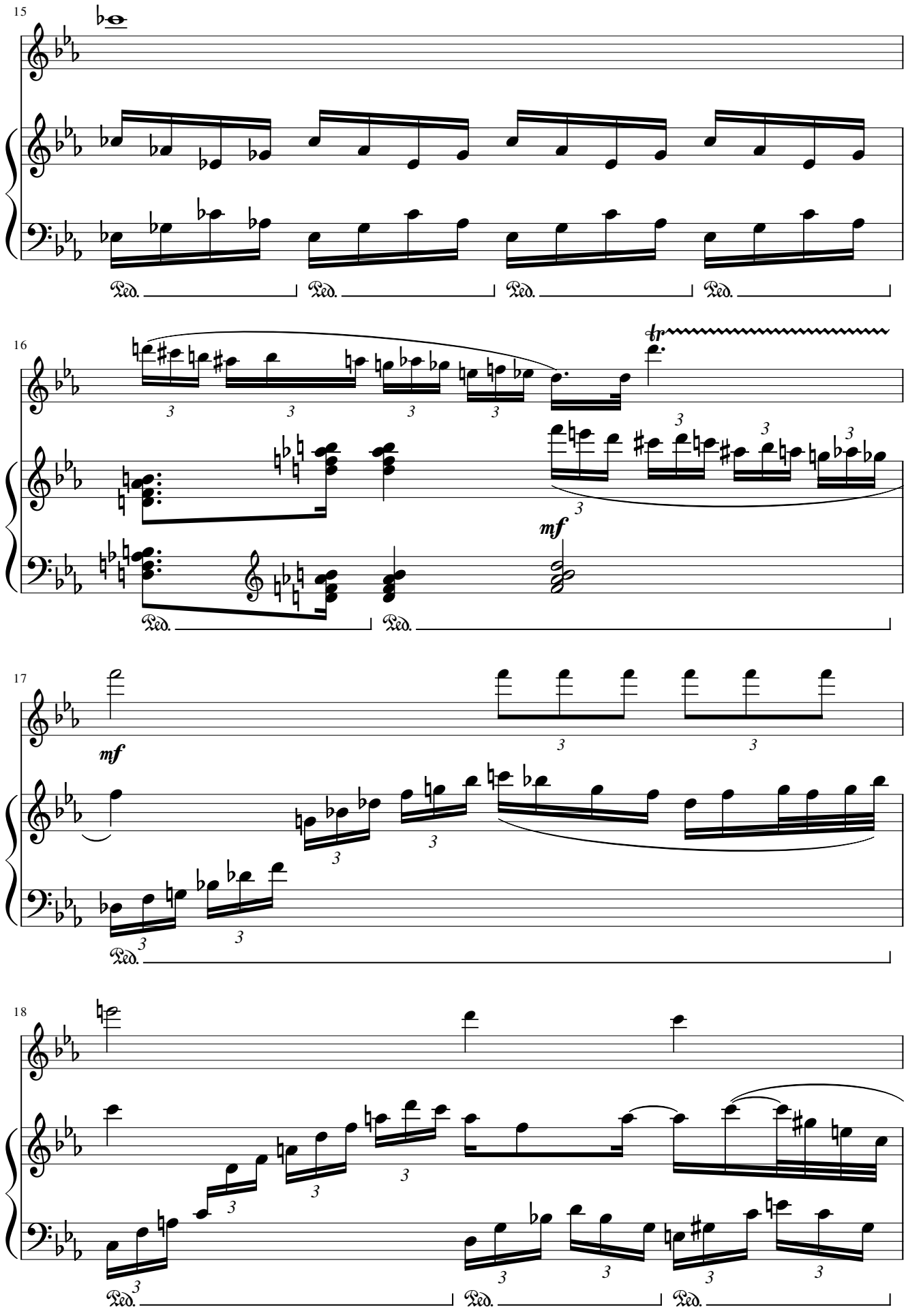
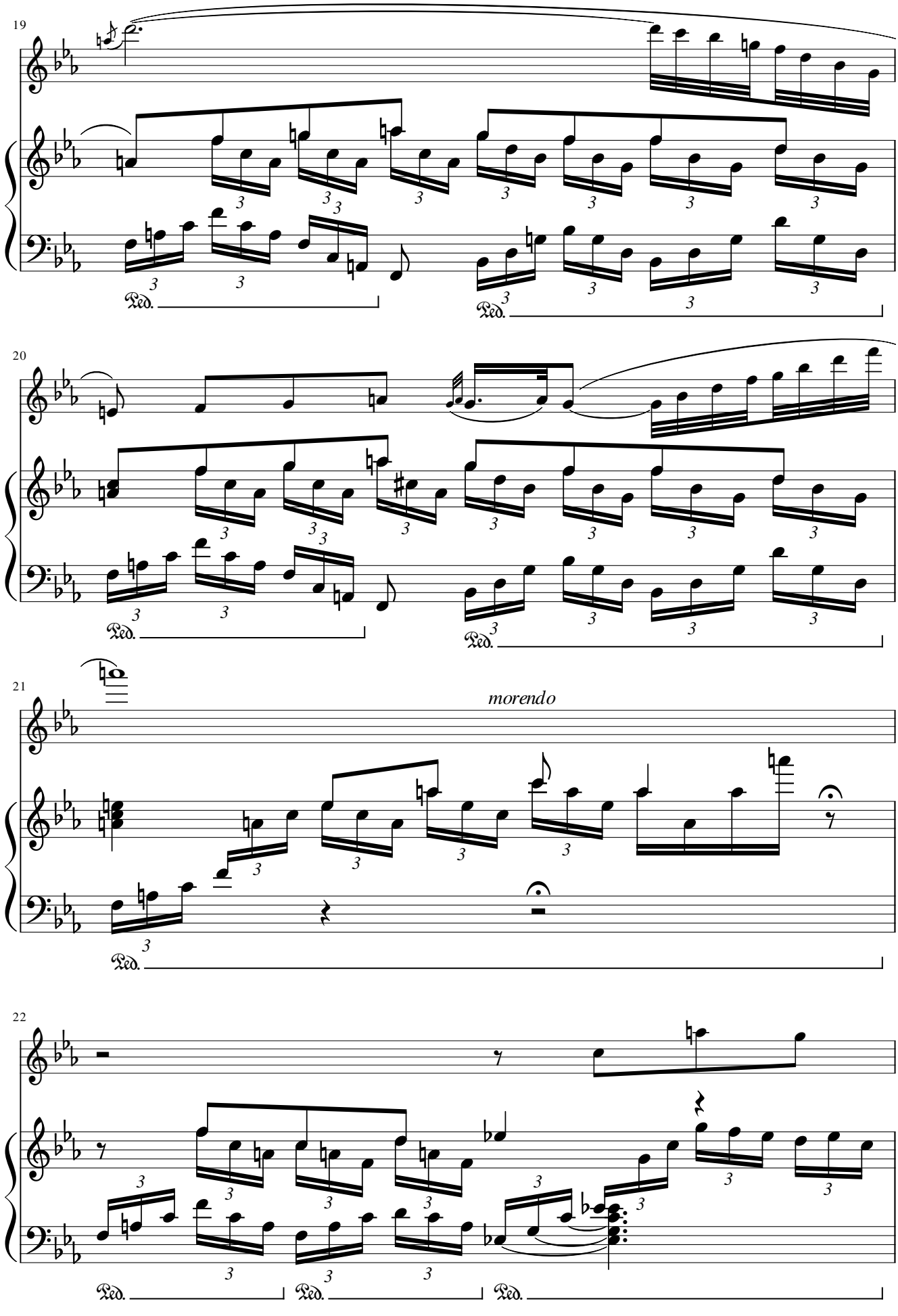
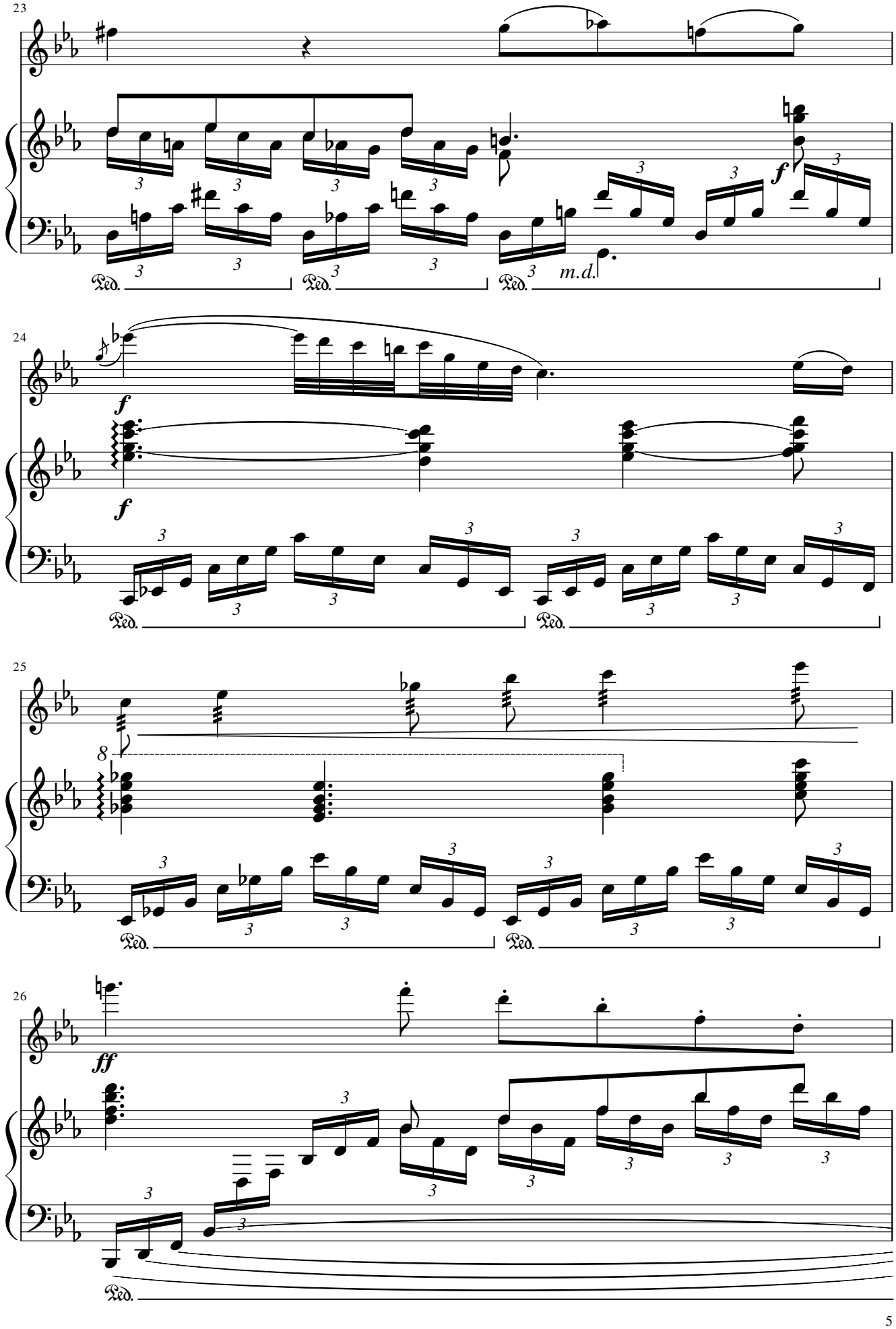
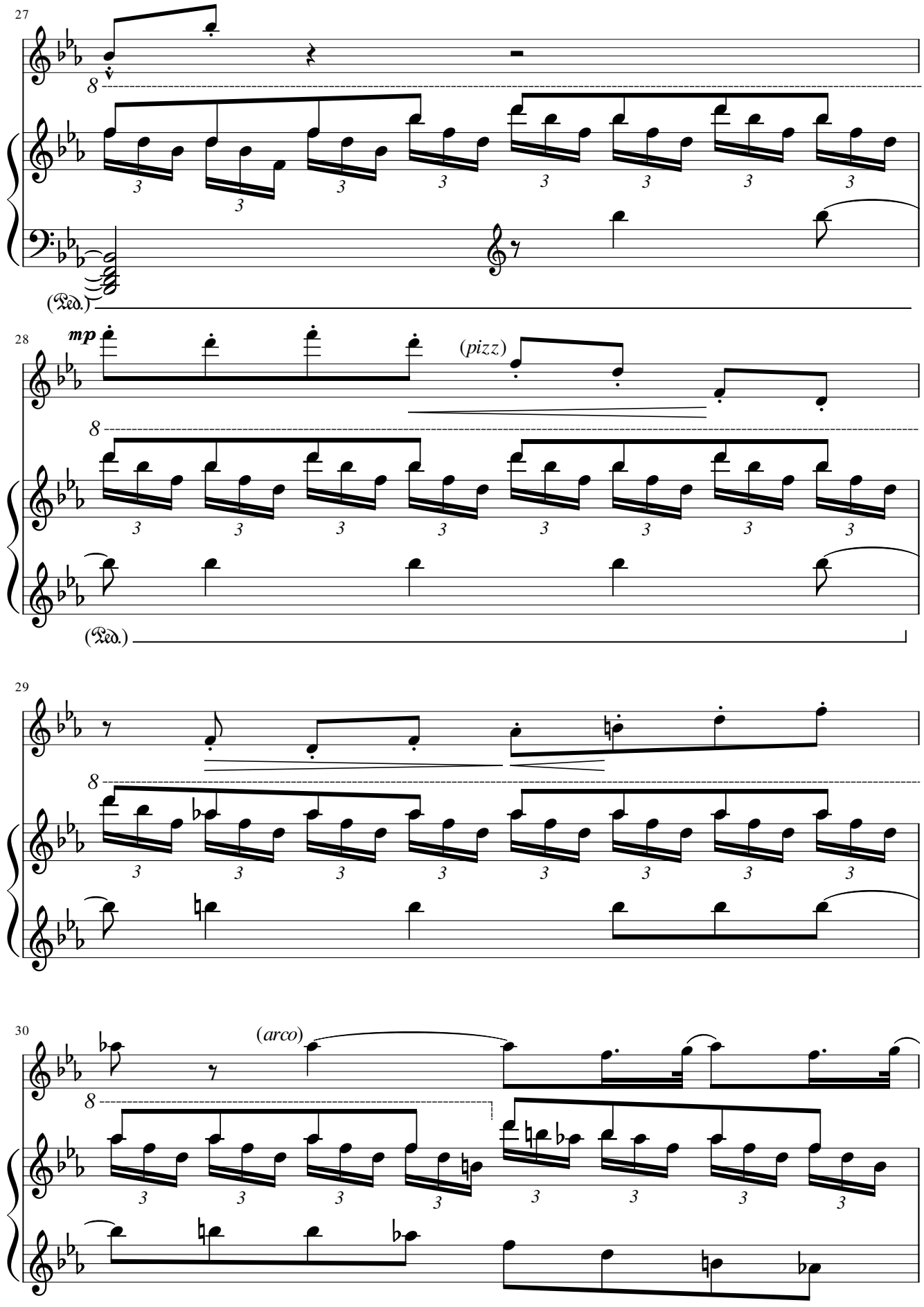


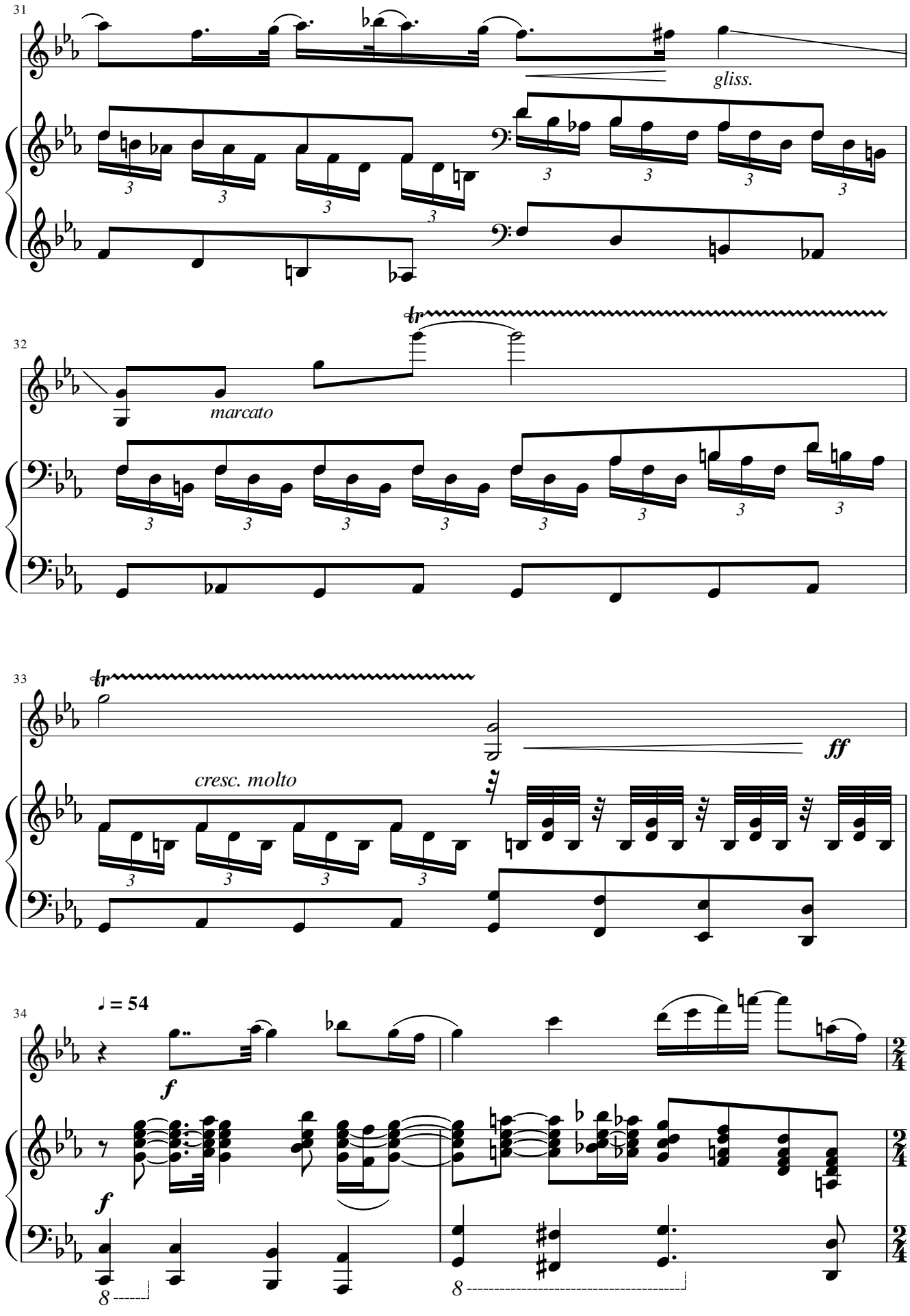

7
Ped.
9
11
13

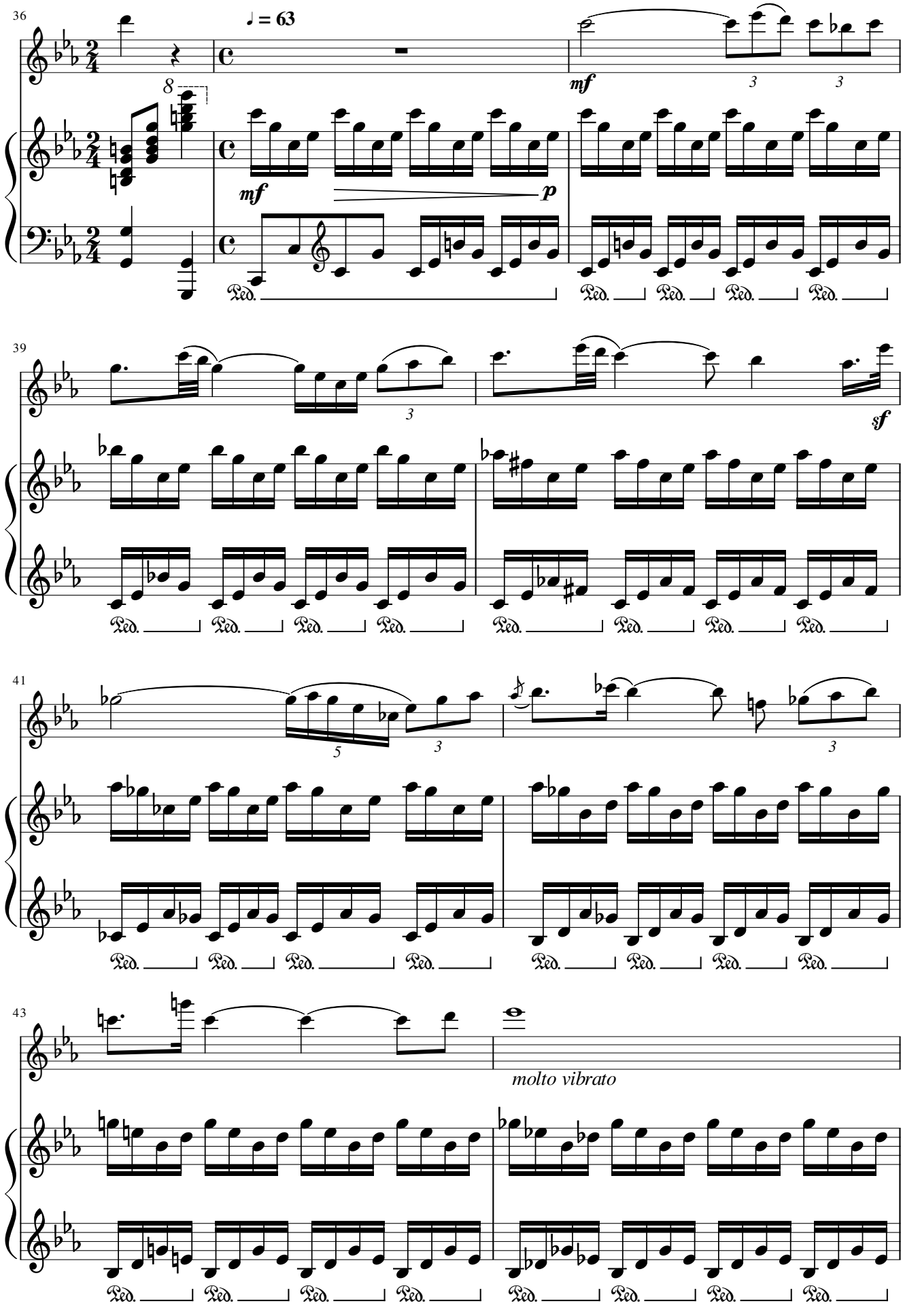

15
16
tr
mf
17
mf
18
Ped.

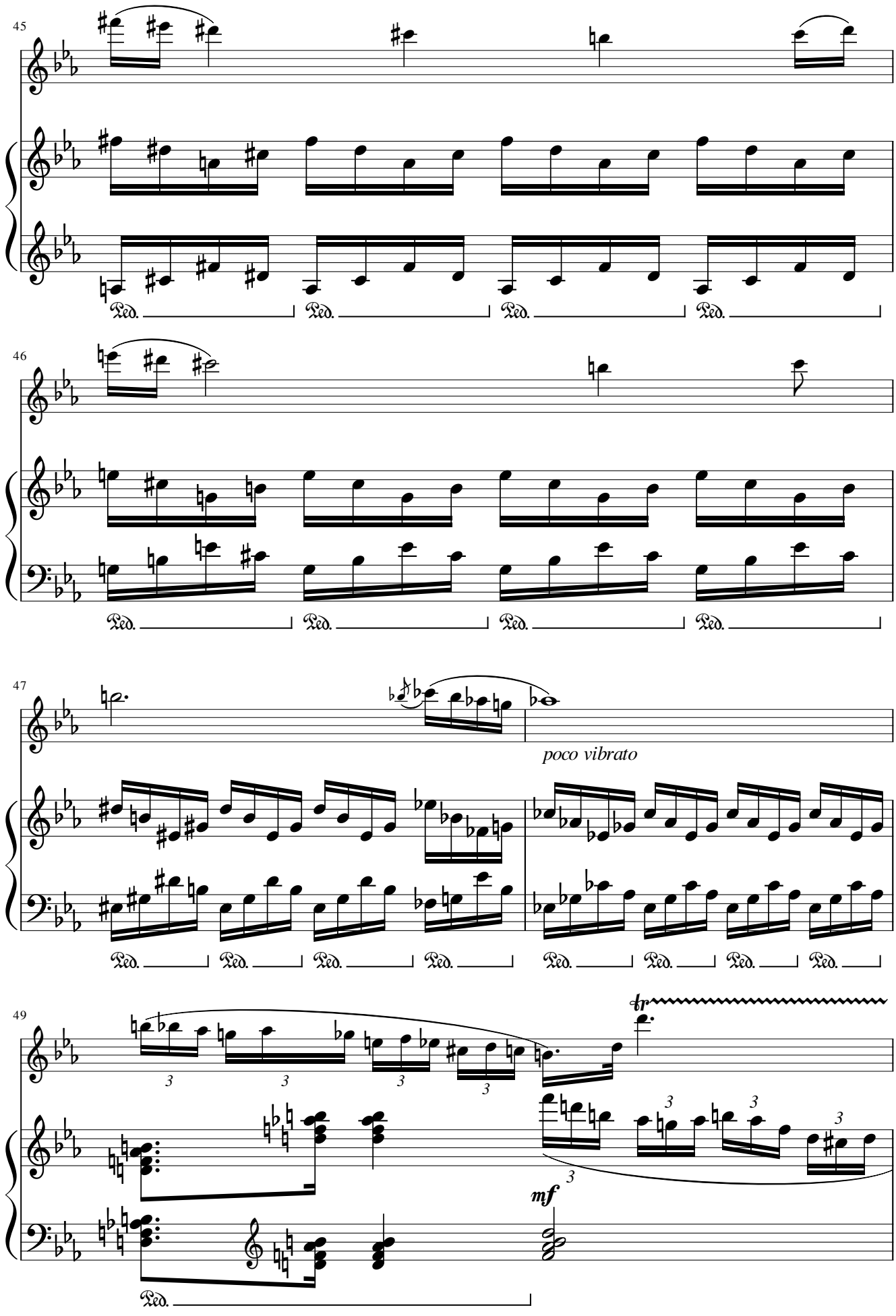

19
20
21
morendo
22
Ped.

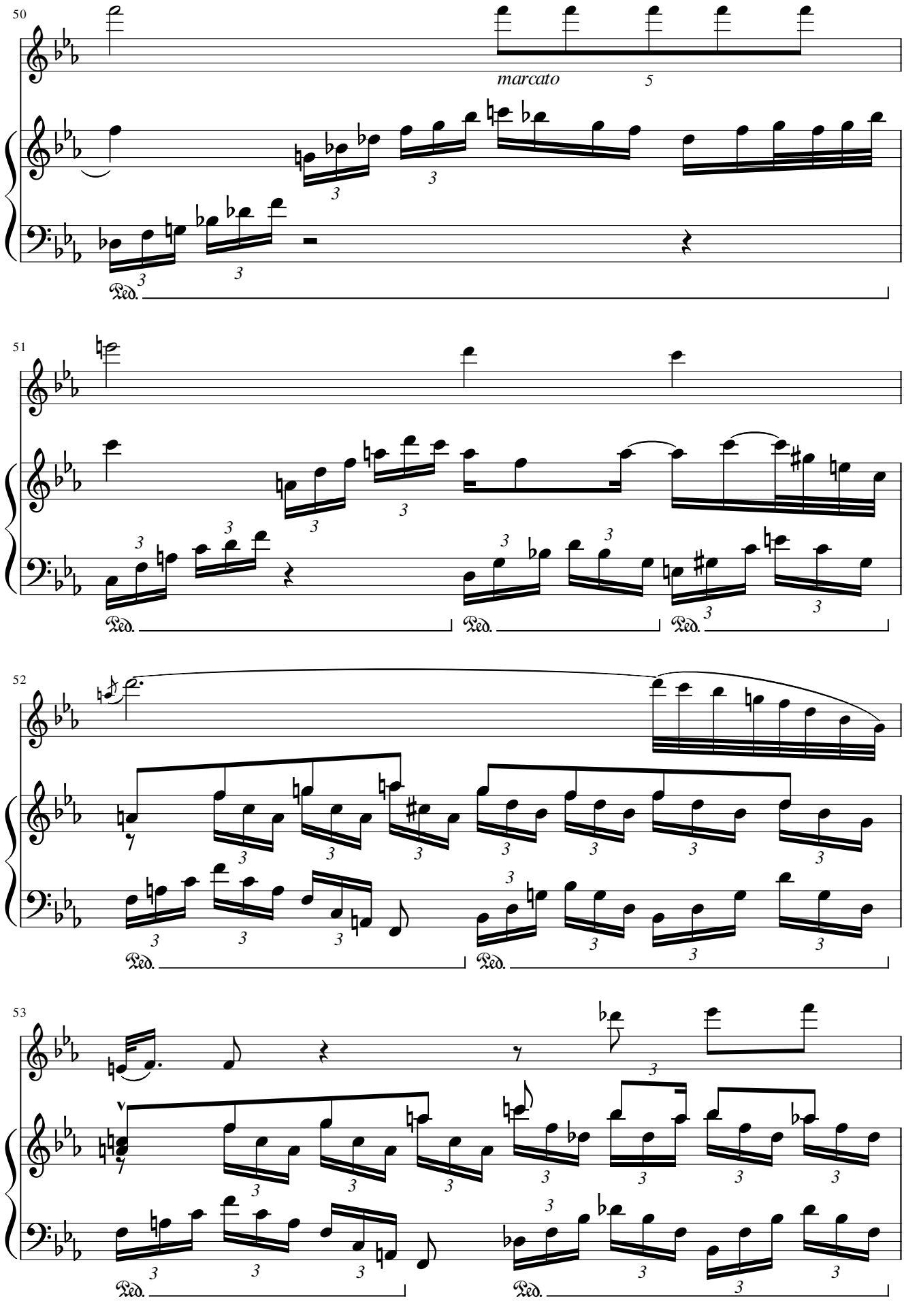

23
f
m.d.
Ped.
24
f
Ped.
25
8
Ped.
26
ff
Ped.

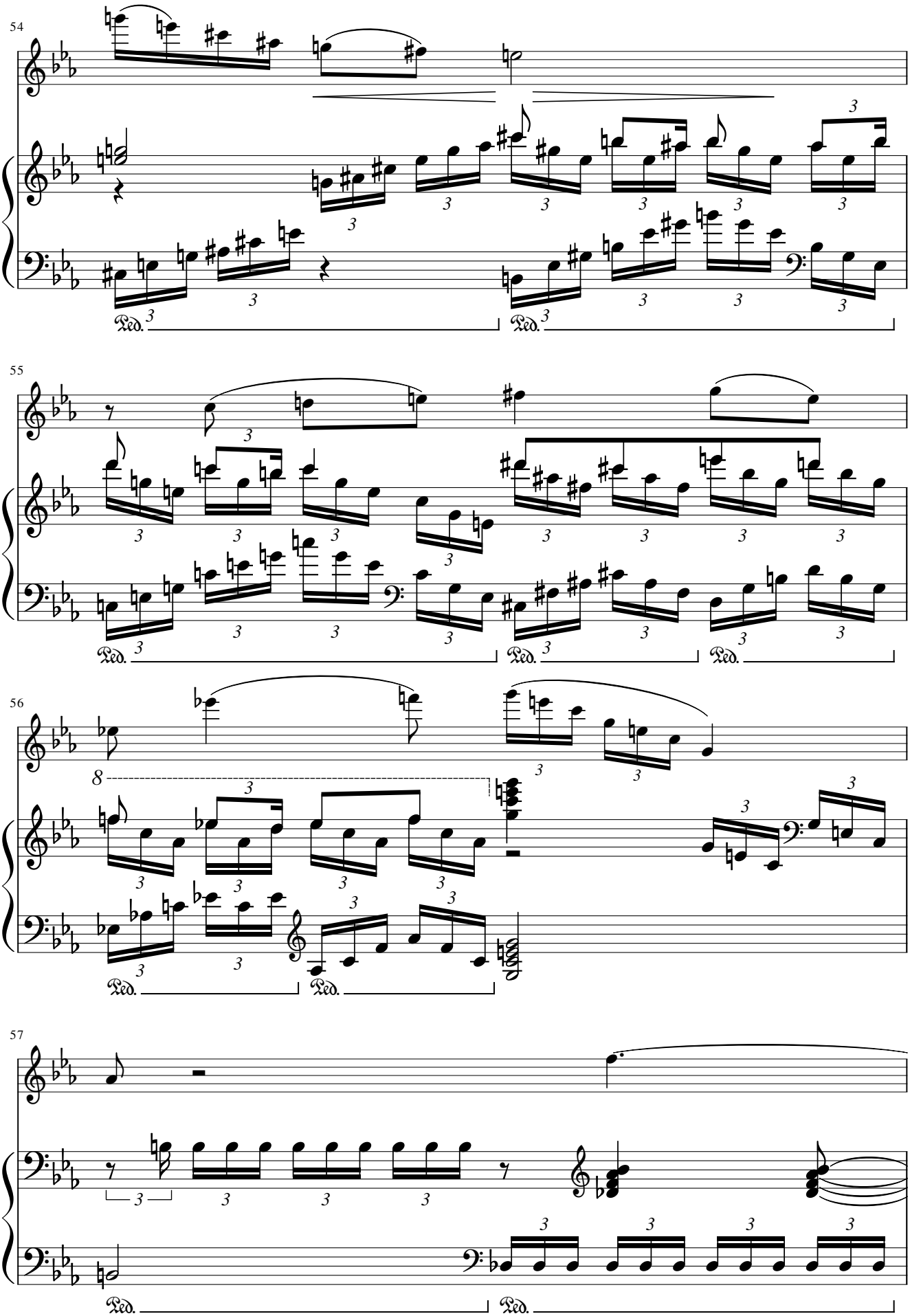

27
8
(Ped.)
28
mp
(pizz)
8
(Ped.)
29
8
30
(arco)
8

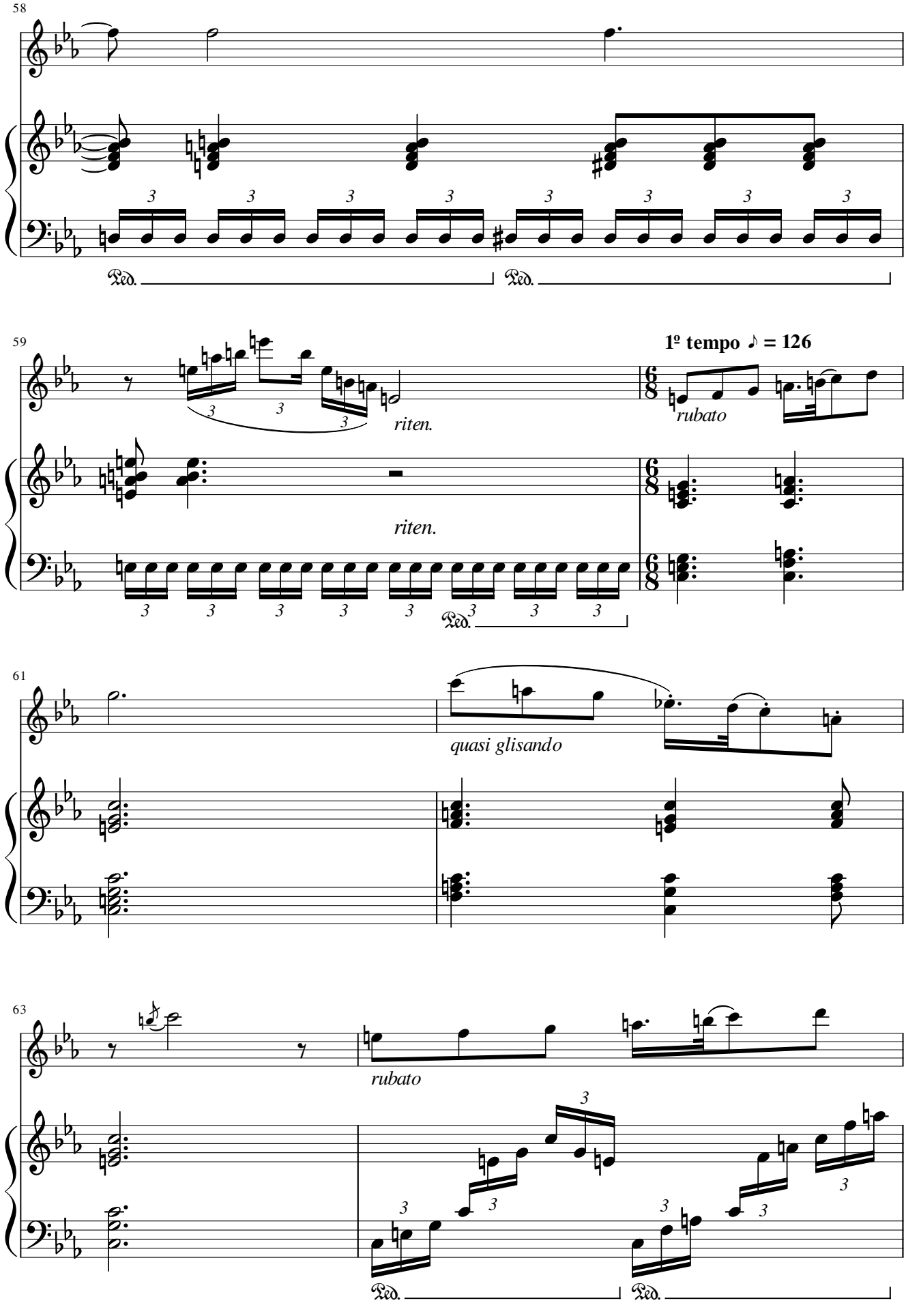

31
gliss.
32
tr
marcato
33
tr
cresc. molto
ff
34
♩ = 54
f
f
8
8

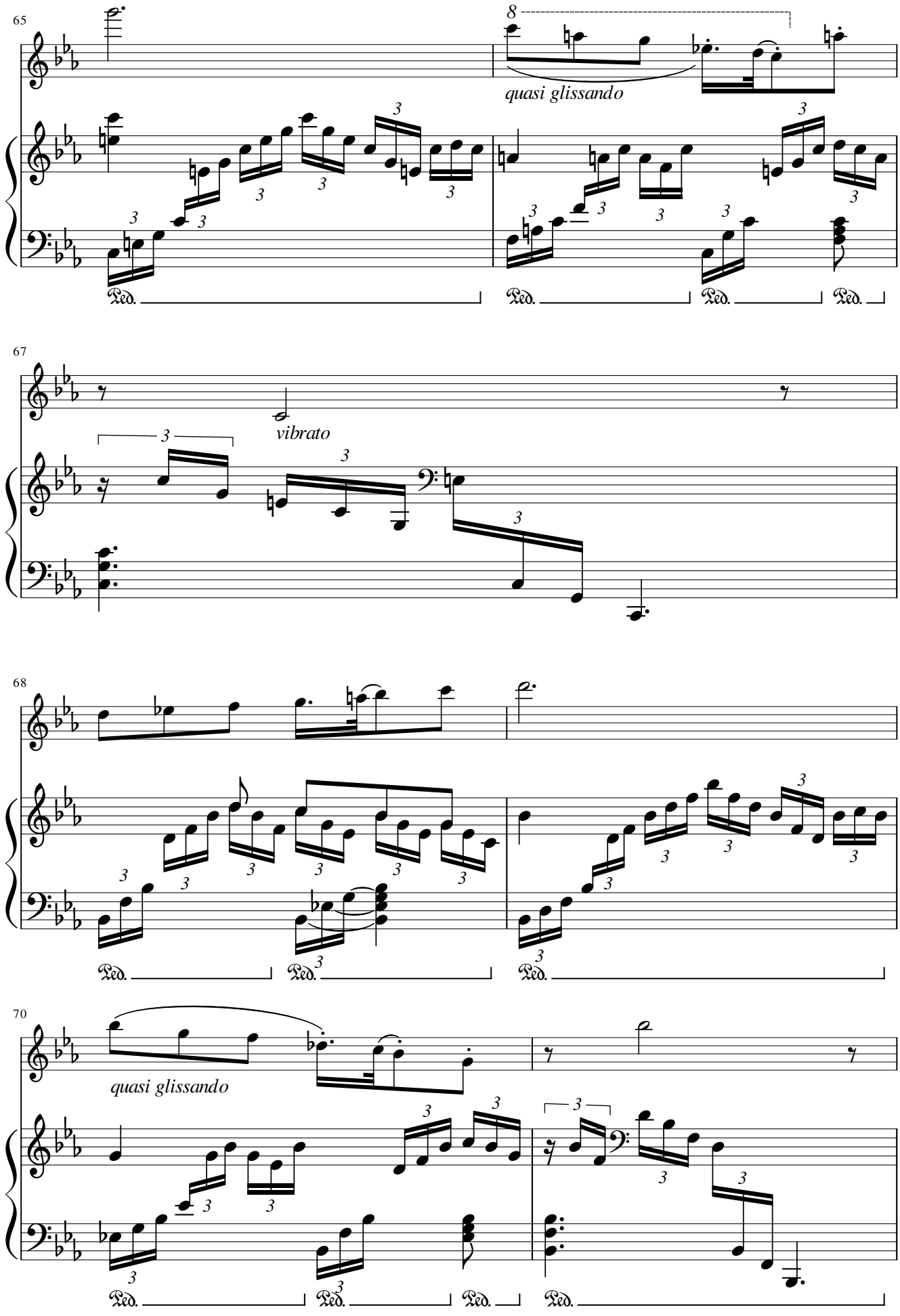

36
♩ = 63
mf
8
mf
p
Ped.
39
3
sf
41
5
3
43
molto vibrato

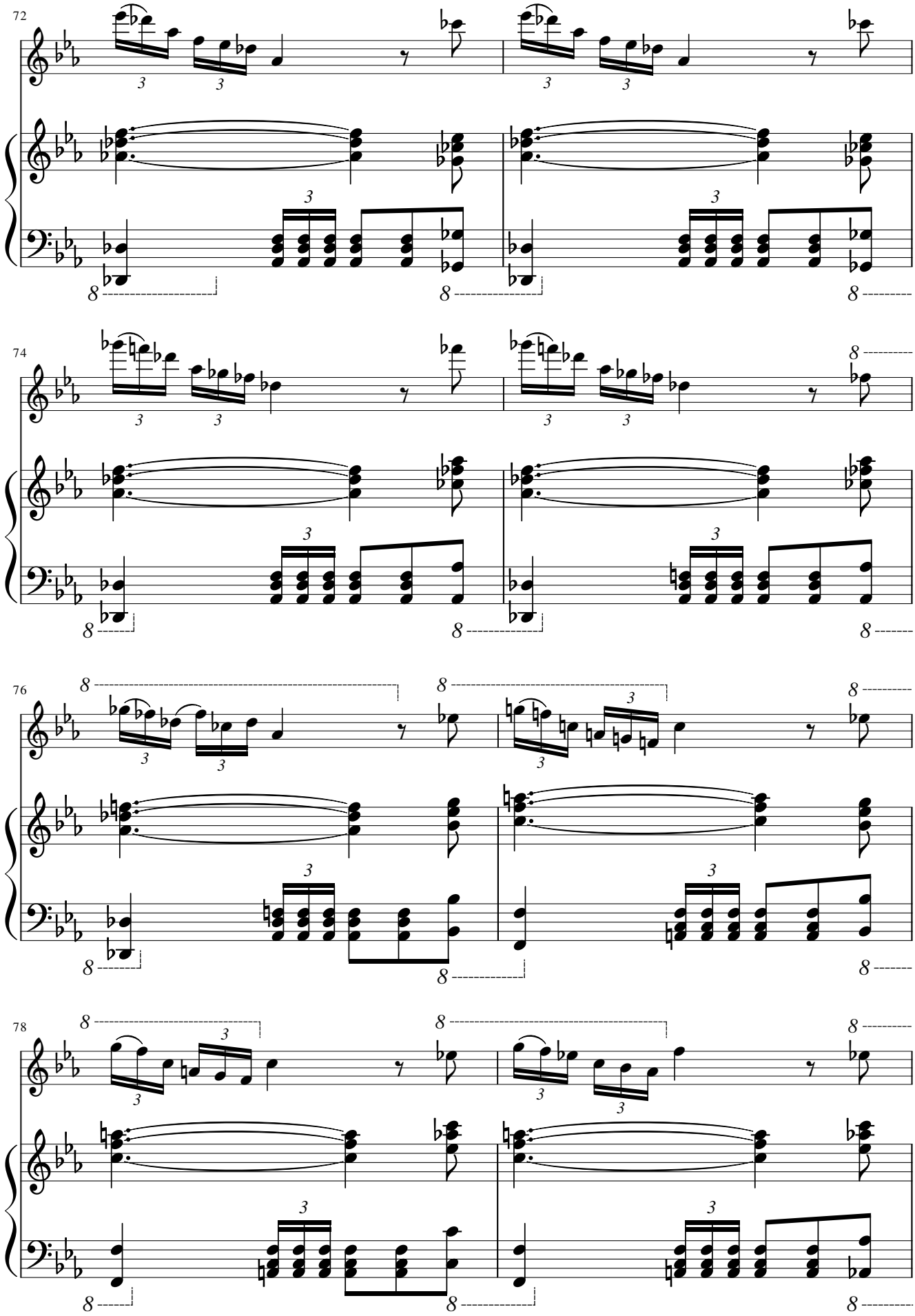

45
Ped.
Ped.
Ped.
Ped.
46
Ped.
Ped.
Ped.
Ped.
47
poco vibrato
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
49
tr
3
3
3
3
3
3
3
mf
Ped.

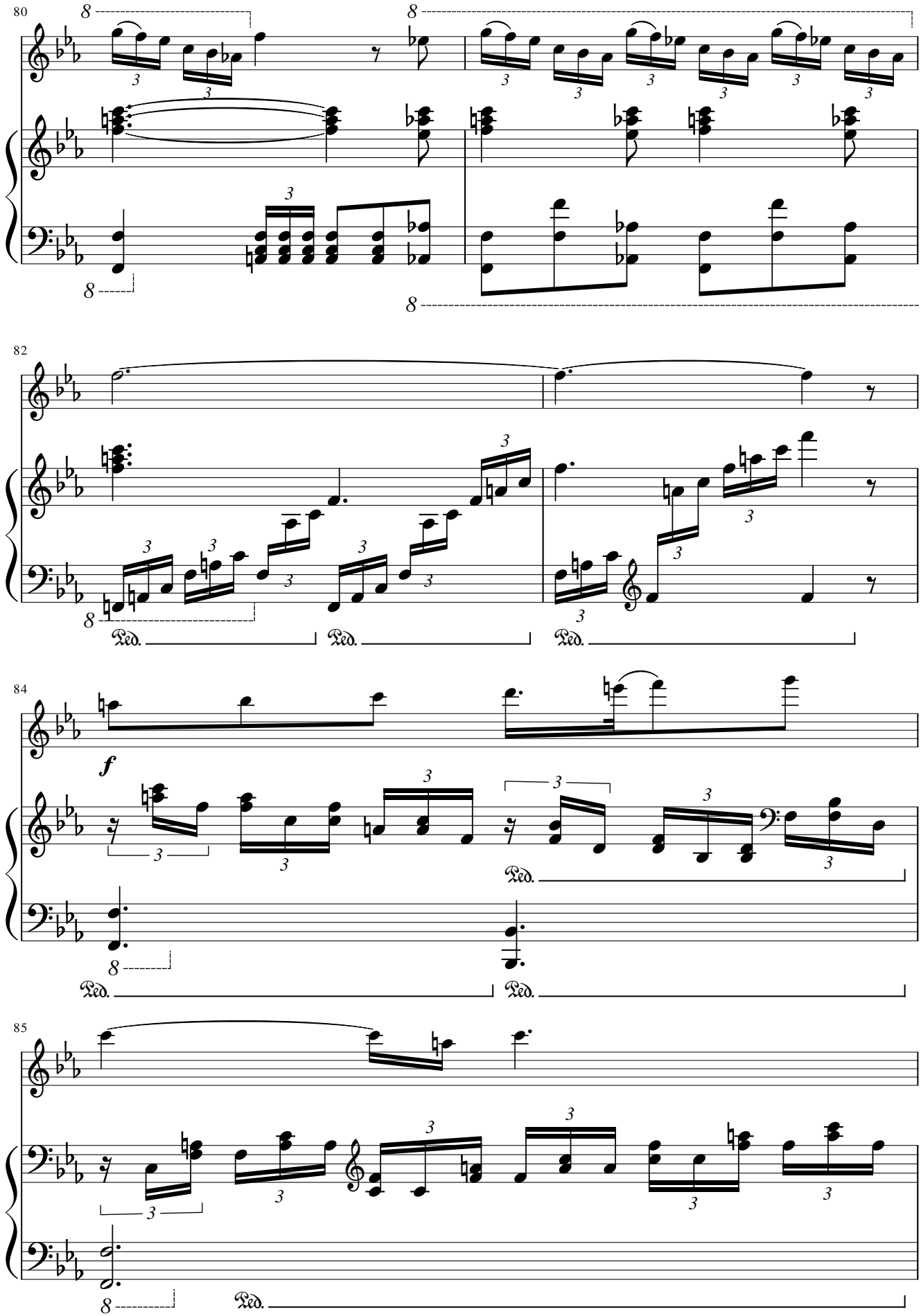

50
marcato
5
Ped.
51
Ped.
Ped.
Ped.
52
Ped.
Ped.
53
Ped.
Ped.

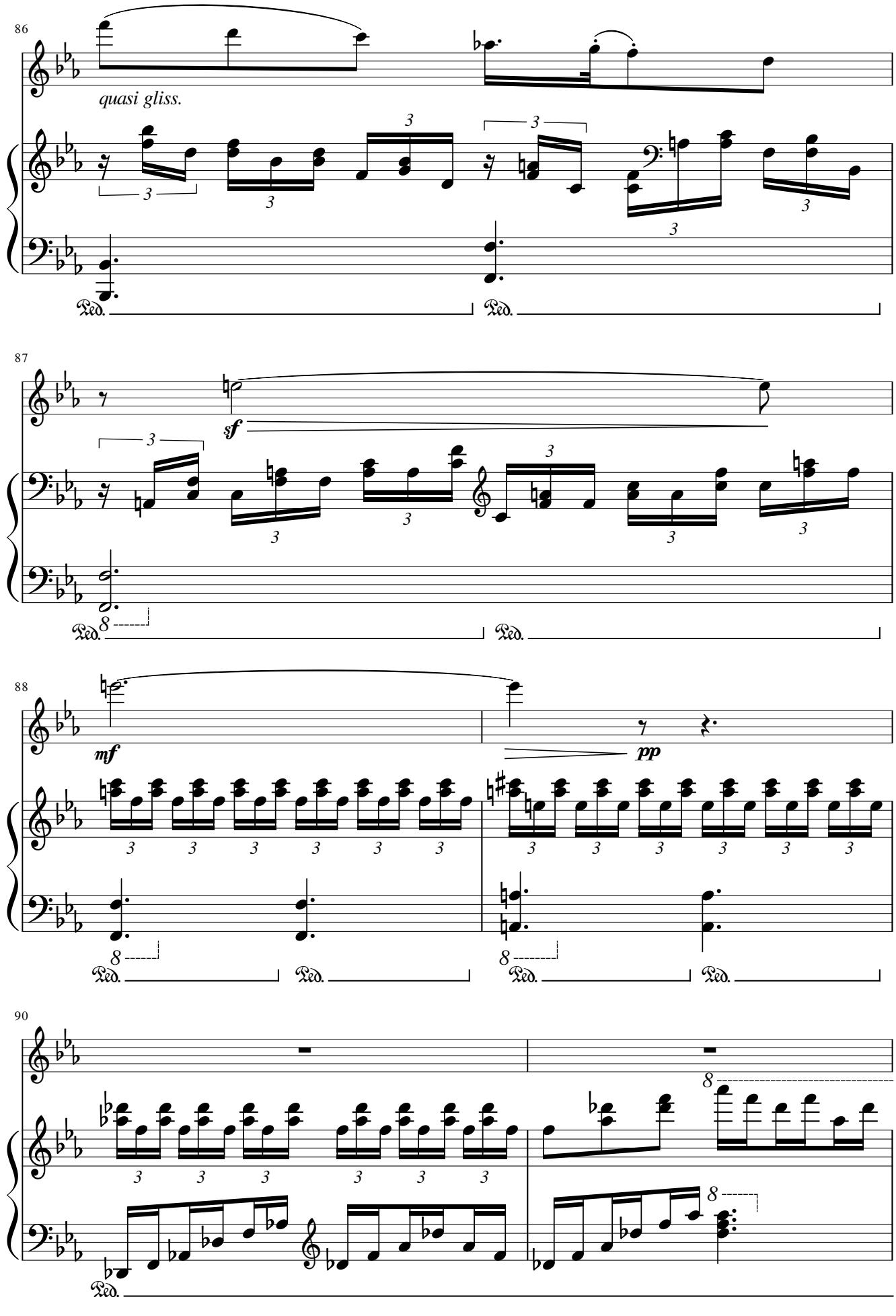

54
55
56
57
Ped.

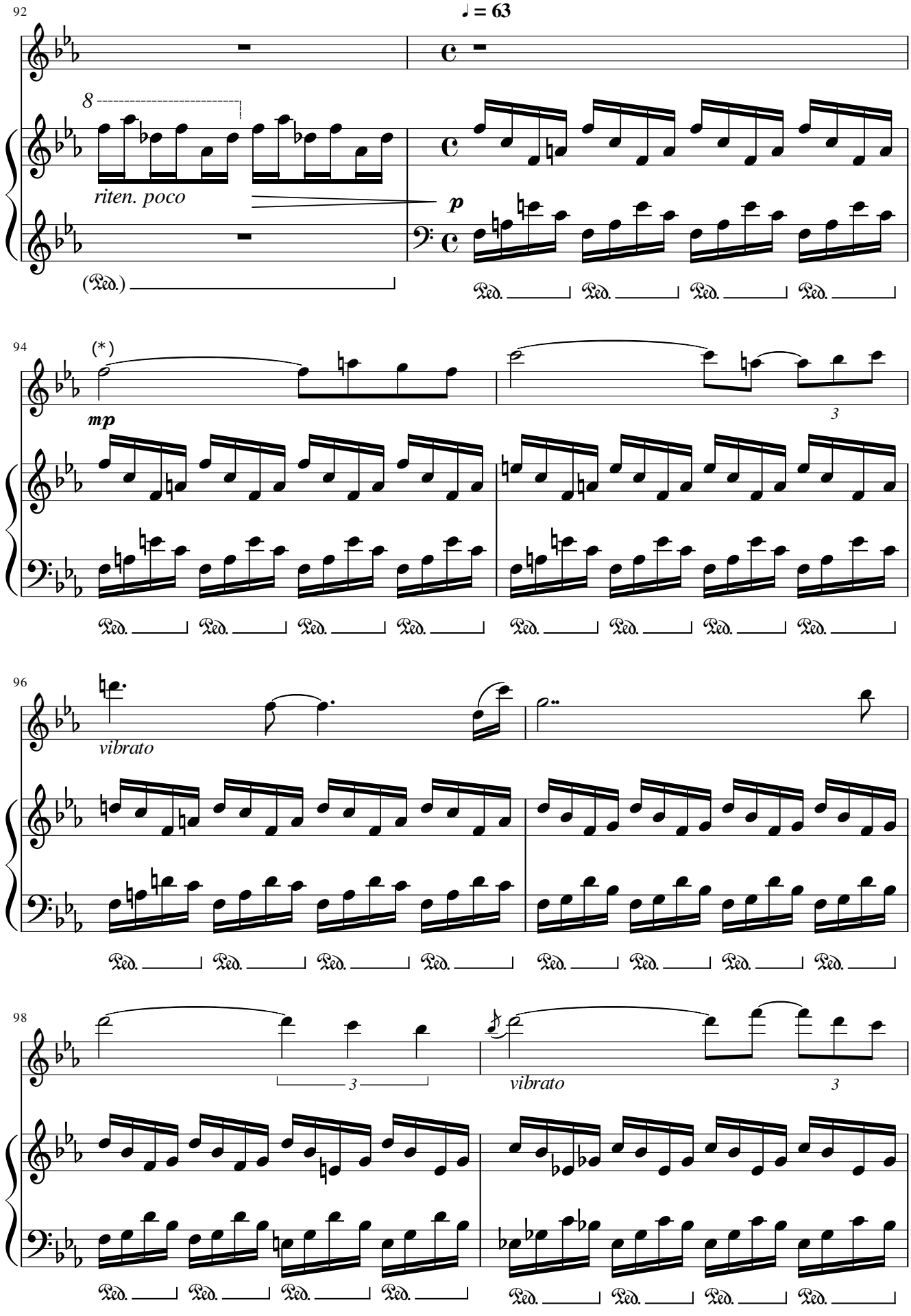

58
59
1º tempo ♪ = 126
riten.
riten.
rubato
61
quasi glisando
63
rubato
Ped.
Ped.
Ped.
Ped.
Ped.


65
8
quasi glissando
Ped.
67
vibrato
68
70
quasi glissando

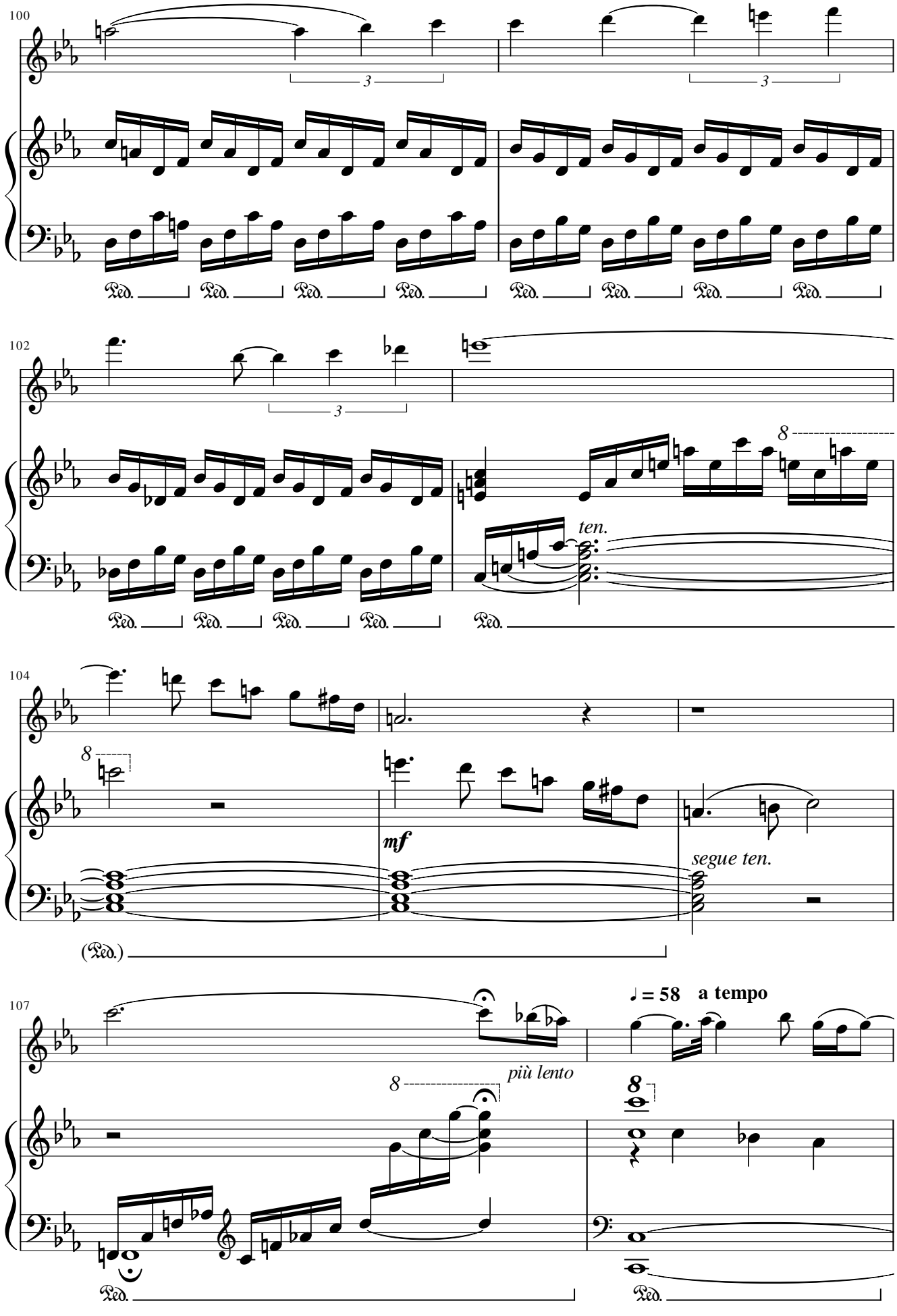

72
74
76
78

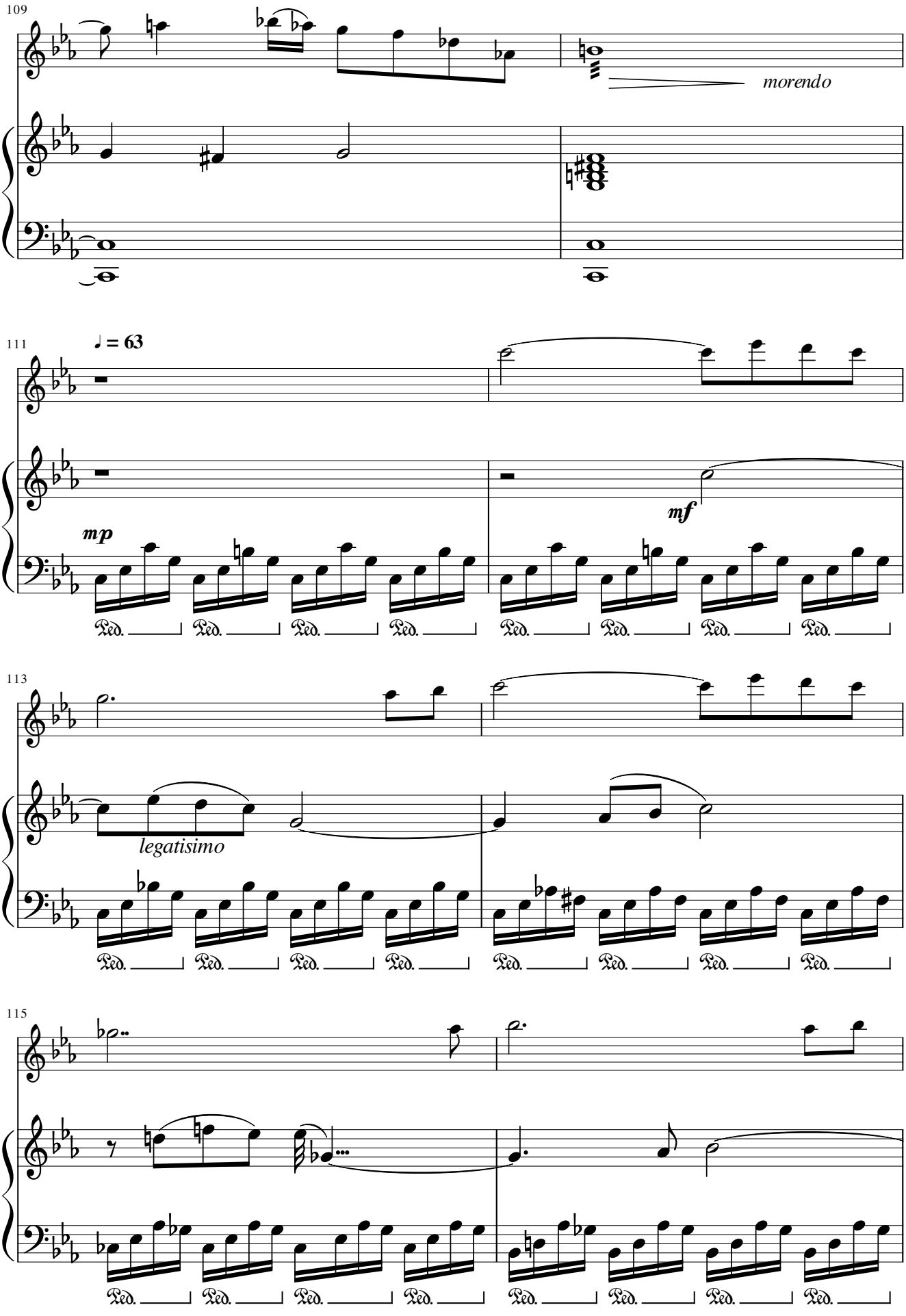

80
82
84
85
f
Ped.

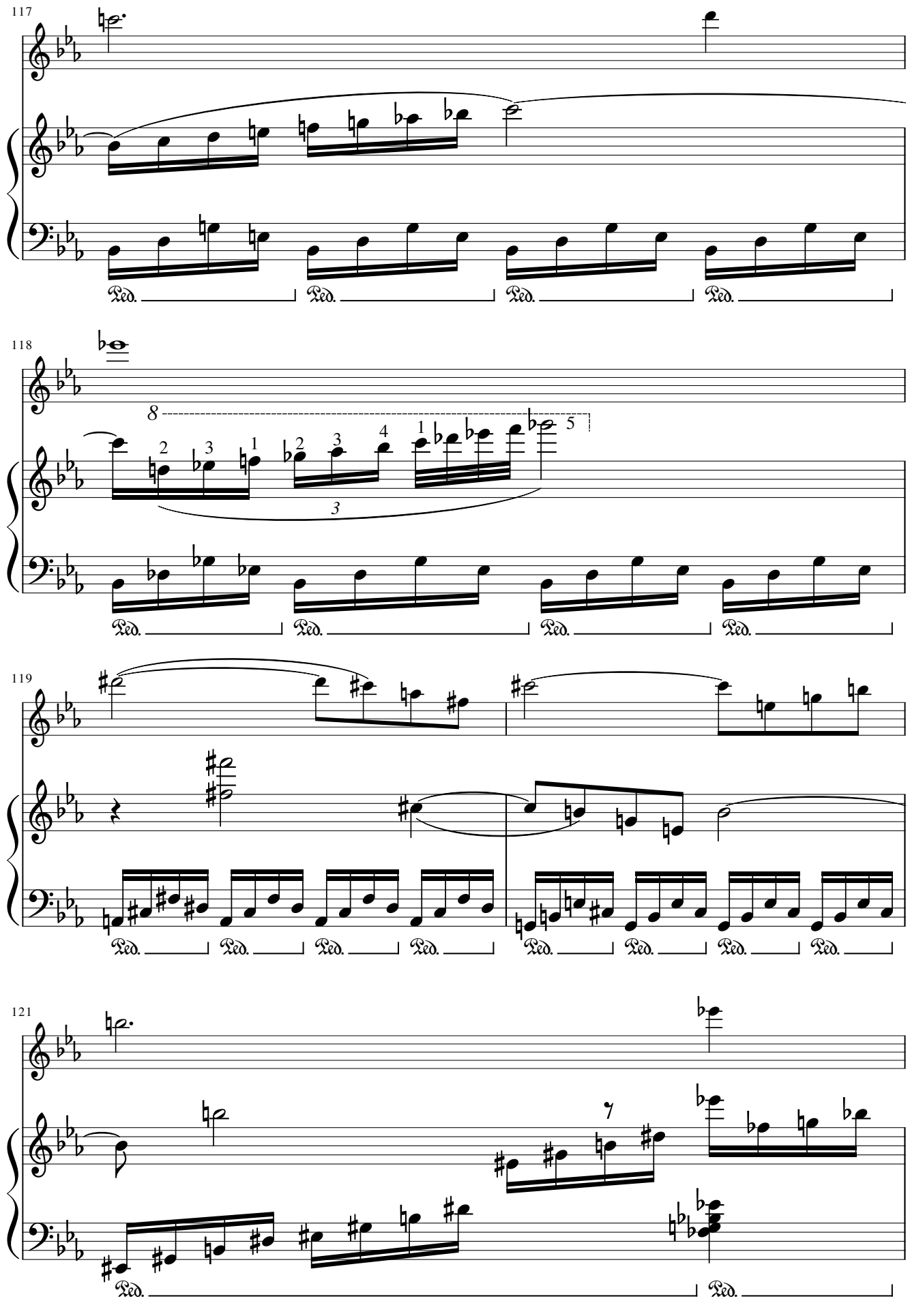

86
quasi gliss.
Ped.
Ped.
87
sf
Ped.
Ped.
88
mf
pp
Ped.
Ped.
Ped.
Ped.
90
Ped.

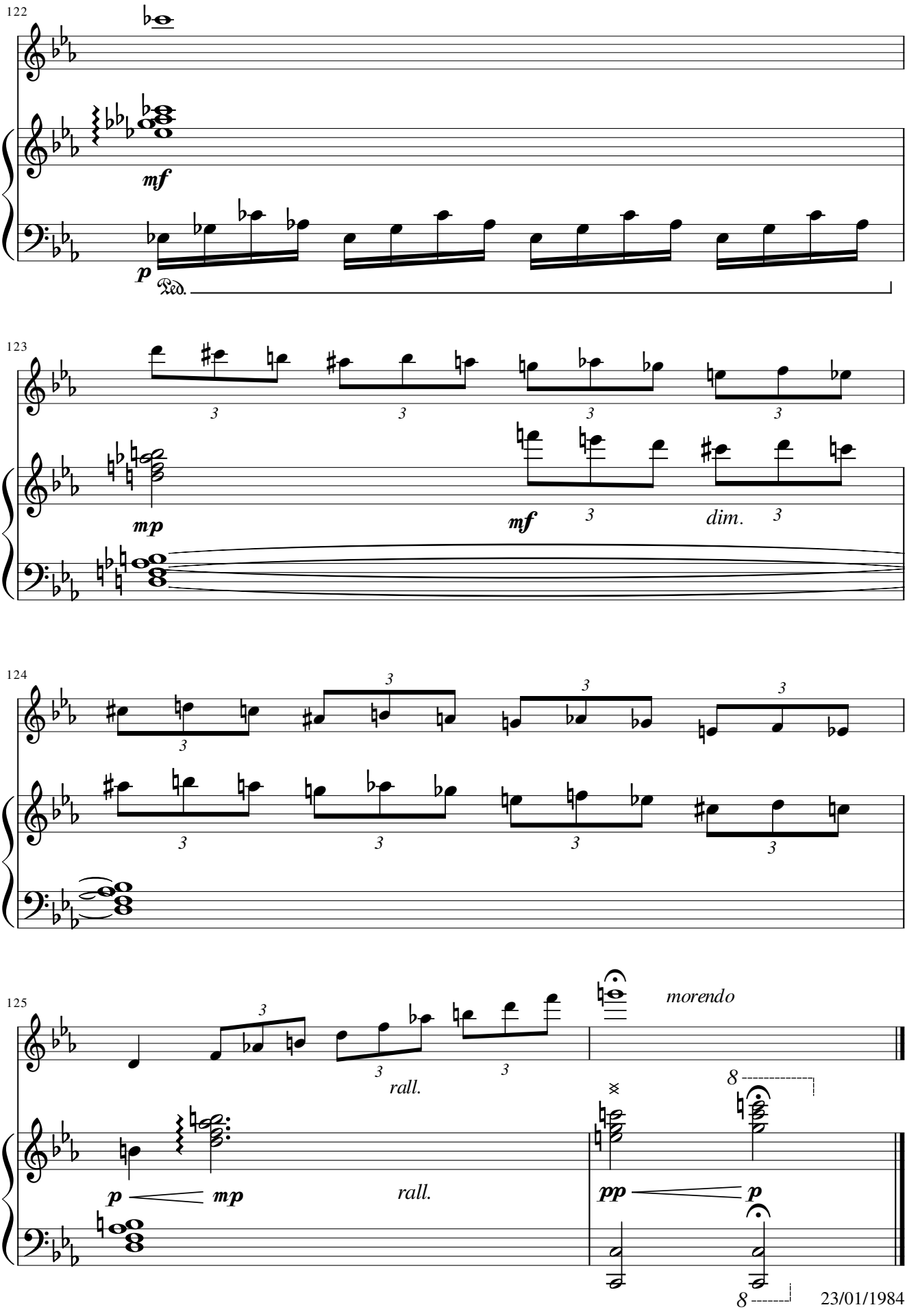


(*) En este compás se puede, ad libitum, subir una octava


100
3
3
Ped.
102
3
8
ten.
Ped.
104
8
mf
segue ten.
(Ped.)
107
♩ = 58 a tempo
più lento
8
8
Ped.
Ped.


109
morendo
111
♩ = 63
mp
mf
Ped.
113
legatisimo
115


117
118
119
121
Ped.


122
mf
p
Ped.
123
mp
mf
dim.
124
125
rall.
morendo
rall.
pp
p
23/01/1984

Esta primera edición de 30 ejemplares se terminó
de imprimir el 8 de agosto de 2018 en los talleres
gráficos de la Imprenta Editorial Magenta,
Av. Pellegrini 358, Rosario, Argentina

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ISMN 979-0-9016797-5-7
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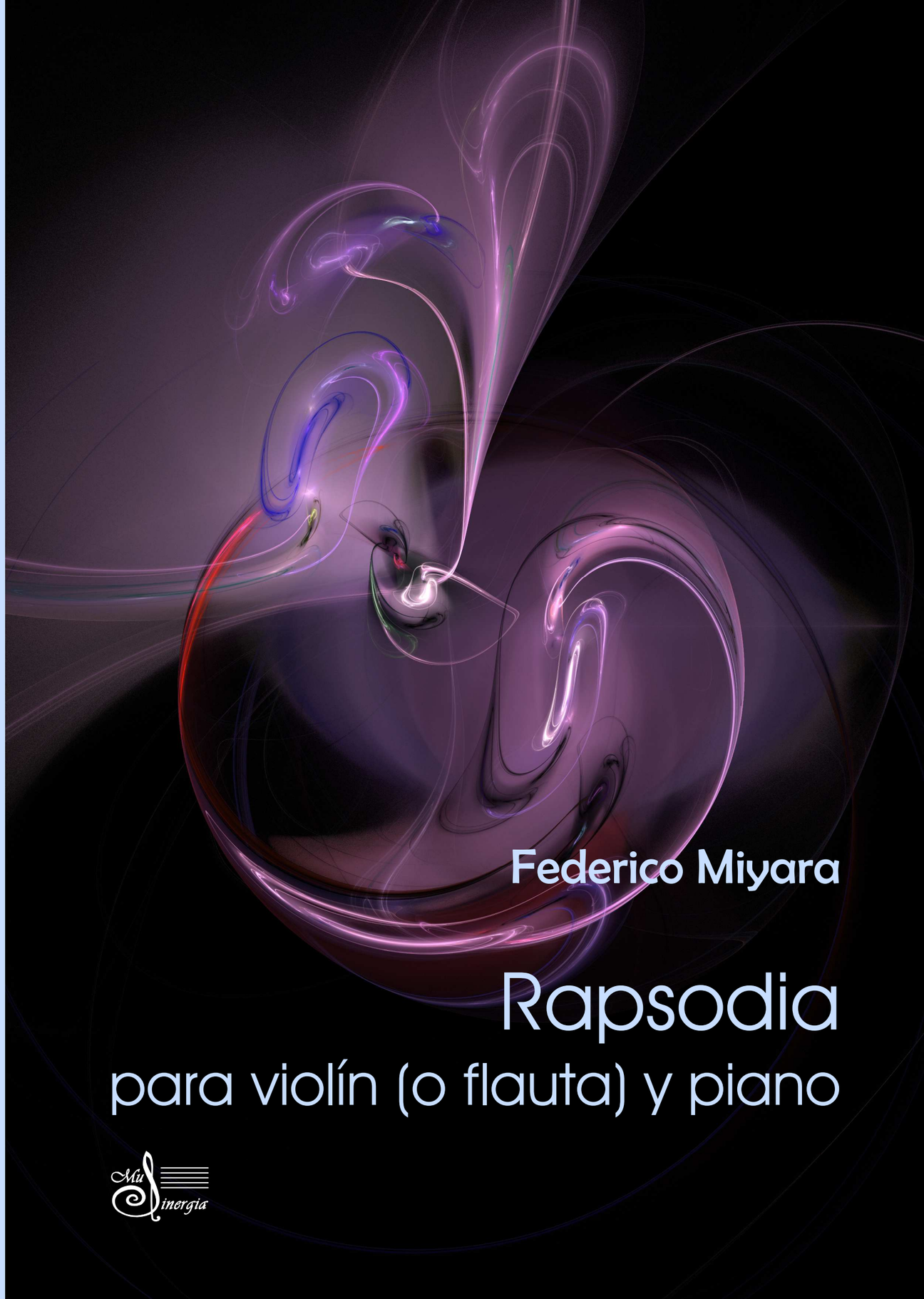

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