



Federico Miyara

# Rapsodia para violín (o flauta) y piano



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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 reexpresión 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.

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*Score engraved with MuseScore from a digital version by Ezequiel Diz*  
*Cover image: Fractal art created with Apophysis 7x*

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**Andante ♩ = 54**

Flauta      Piano

**♩ = 63**

Flauta      Piano

**5**

Flauta      Piano

7

9

11

13

15

16

17

18

19

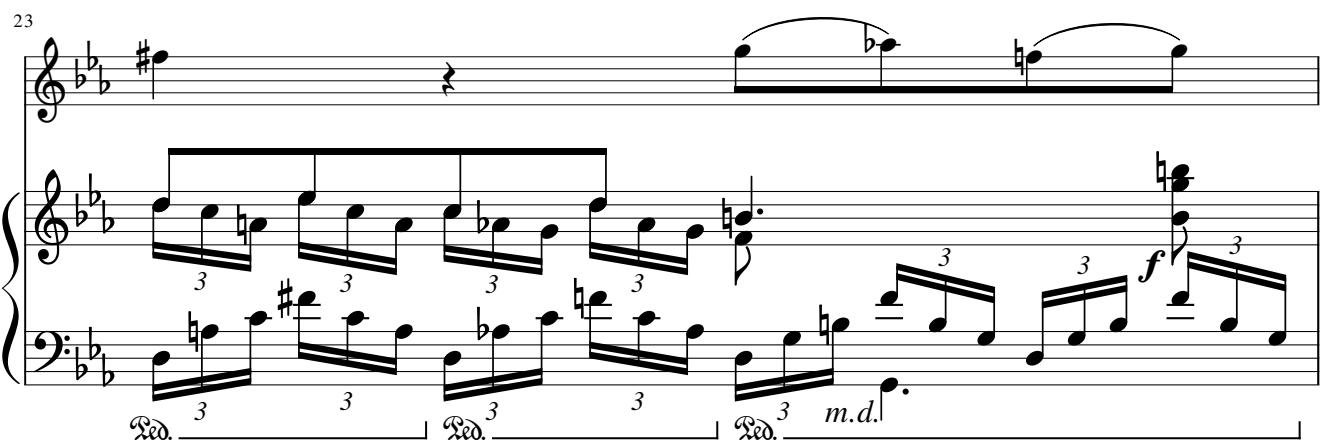
20

21

*morendo*

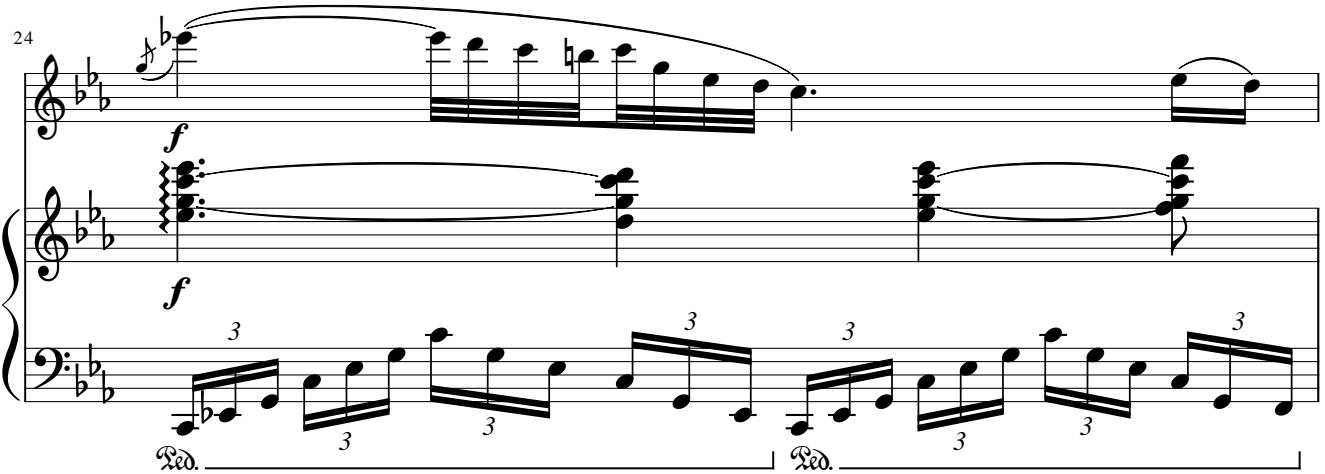
22

23



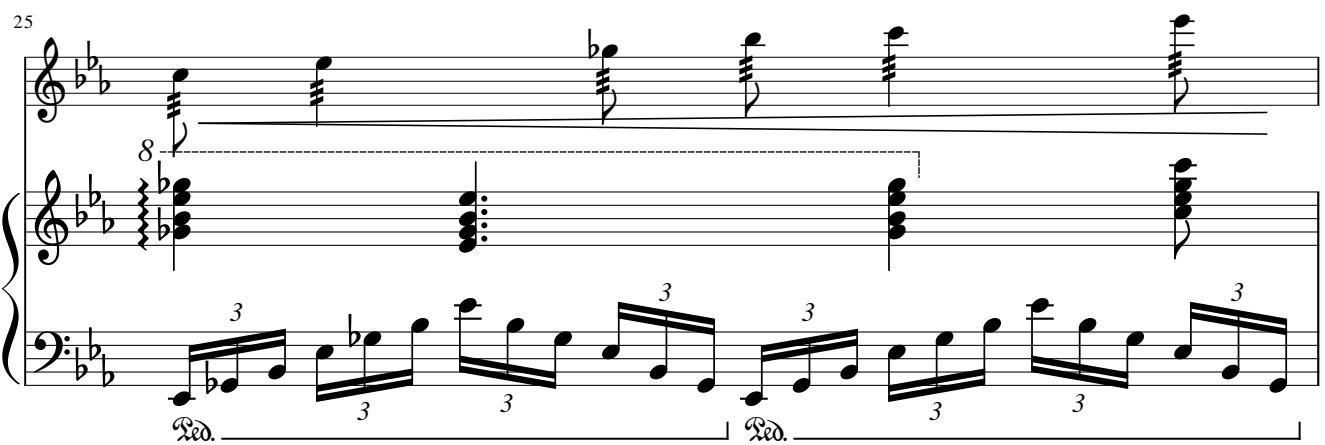
Musical score page 23. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp (F#), and a common time. It contains two measures of music. The middle staff has a treble clef, a key signature of one flat (B-flat), and a common time. It contains four measures of music, each marked with a '3' below it, indicating triplets. The bottom staff has a bass clef, a key signature of one flat (B-flat), and a common time. It contains four measures of music, each marked with a '3' below it, indicating triplets. The first measure of the middle staff has a dynamic marking 'Ped.' below it. The third measure of the middle staff has a dynamic marking 'm.d.' below it. The fourth measure of the middle staff has a dynamic marking 'f' above it.

24



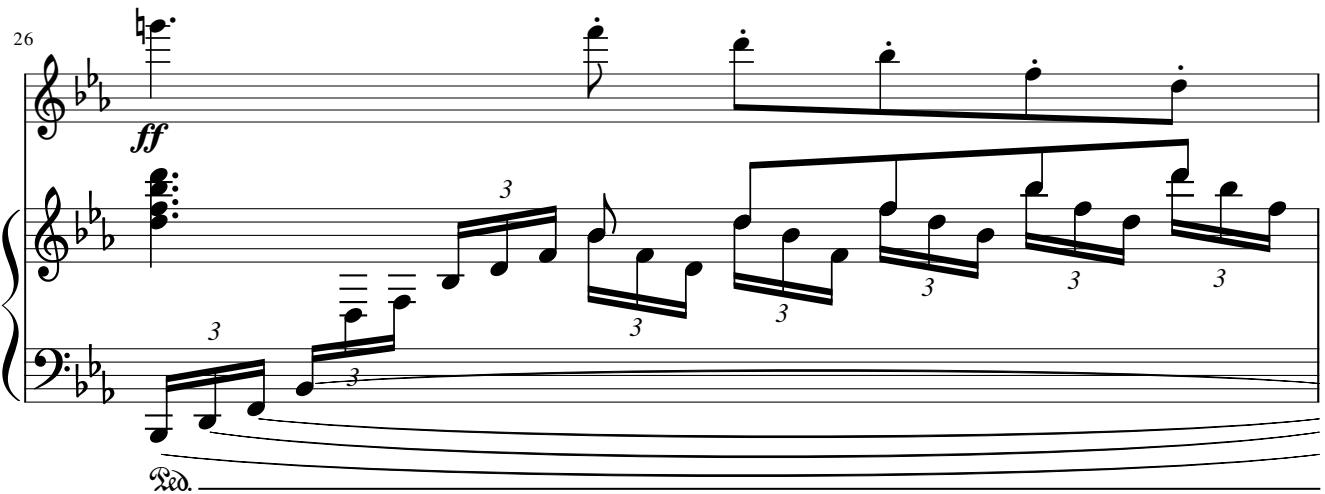
Musical score page 24. The score consists of three staves. The top staff has a treble clef, a key signature of one flat (B-flat), and a common time. It contains two measures of music. The middle staff has a treble clef, a key signature of one flat (B-flat), and a common time. It contains two measures of music, each marked with a '3' below it, indicating triplets. The bottom staff has a bass clef, a key signature of one flat (B-flat), and a common time. It contains six measures of music, each marked with a '3' below it, indicating triplets. The first measure of the middle staff has a dynamic marking 'f' above it. The second measure of the middle staff has a dynamic marking 'f' above it. The first measure of the bottom staff has a dynamic marking 'Ped.' below it. The second measure of the bottom staff has a dynamic marking 'Ped.' below it.

25



Musical score page 25. The score consists of three staves. The top staff has a treble clef, a key signature of one flat (B-flat), and a common time. It contains two measures of music. The middle staff has a treble clef, a key signature of one flat (B-flat), and a common time. It contains two measures of music, each marked with a '3' below it, indicating triplets. The bottom staff has a bass clef, a key signature of one flat (B-flat), and a common time. It contains six measures of music, each marked with a '3' below it, indicating triplets. The first measure of the middle staff has a dynamic marking '8' above it. The first measure of the bottom staff has a dynamic marking 'Ped.' below it. The second measure of the bottom staff has a dynamic marking 'Ped.' below it.

26



Musical score page 26. The score consists of three staves. The top staff has a treble clef, a key signature of one flat (B-flat), and a common time. It contains two measures of music. The middle staff has a treble clef, a key signature of one flat (B-flat), and a common time. It contains six measures of music, each marked with a '3' below it, indicating triplets. The bottom staff has a bass clef, a key signature of one flat (B-flat), and a common time. It contains six measures of music, each marked with a '3' below it, indicating triplets. The first measure of the middle staff has a dynamic marking 'ff' above it. The first measure of the bottom staff has a dynamic marking 'Ped.' below it.

27

v

3

(Rwd.)

28

*mp*

(pizz)

3

(Rwd.)

29

v

3

(Rwd.)

30

*arco*

(arco)

3

(Rwd.)

31

*gliss.*

32

*marcato*

33

*cresc. molto*

*ff*

34

$\text{♩} = 54$

*f*

$8$

36  $\text{♩} = 63$

37

38

39

40

41

42

43

*molto vibrato*

45

Treble Clef, 2 flats  
B-flat major

Bass Clef, 2 flats  
B-flat major

Treble Clef, 2 flats  
B-flat major

Ped.

Ped.

Ped.

Ped.

46

Treble Clef, 2 flats  
B-flat major

Bass Clef, 2 flats  
B-flat major

Bass Clef, 2 flats  
B-flat major

Ped.

Ped.

Ped.

Ped.

47

Treble Clef, 2 flats  
B-flat major

Bass Clef, 2 flats  
B-flat major

Bass Clef, 2 flats  
B-flat major

poco vibrato

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

49

Treble Clef, 2 flats  
B-flat major

Bass Clef, 2 flats  
B-flat major

Bass Clef, 2 flats  
B-flat major

tr.

mf

Ped.

50

*marcato*

5

51

52

53

54

*Rédo.*

*Rédo.*

*Rédo.*

*Rédo.*

*Rédo.*

*Rédo.*

55

*Rédo.*

*Rédo.*

*Rédo.*

*Rédo.*

*Rédo.*

*Rédo.*

56

*Rédo.*

*Rédo.*

*Rédo.*

57

*Rédo.*

*Rédo.*

58

*Rit.*

*Rit.*

59

**1<sup>o</sup> tempo ♩ = 126**

*riten.*

*riten.*

*Rit.*

61

*quasi glisando*

63

*rubato*

*Rit.*

*Rit.*

65

8

*quasi glissando*

9 10 11 12

67

vibrato

3

3

3

A musical score for piano, page 68. The top staff is in treble clef, has a key signature of three flats, and a tempo of 68. The bottom staff is in bass clef, has a key signature of three flats, and a tempo of 68. The music consists of eighth-note patterns with various dynamics and slurs.

Musical score for piano, page 10, measures 70-71. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *quasi glissando*. The bottom staff uses a bass clef. Measure 70 begins with a eighth-note followed by a sixteenth-note grace note. Measure 71 begins with a sixteenth-note grace note followed by a eighth-note.

72

74

76

78

80

8

8

8

8

82

8

*Rédo.*

*Rédo.*

*Rédo.*

84

*f*

8

*Rédo.*

*Rédo.*

85

8

*Rédo.*

86

*quasi gliss.*

*sf*

*ff*

*ff*

87

*sf*

*ff*

*ff*

*ff*

88

*mf*

*pp*

*ff*

*ff*

90

*ff*

*ff*

*ff*

8

*riten. poco*

*p*

(Ped.) Ped. Ped. Ped. Ped.

(\*)

*mp*

3

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*vibrato*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*vibrato*

3

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

100

101

102

103

104

(105)

107

*più lento*

$\text{♩} = 58$  *a tempo*

109

*morendo*

111  $\text{♩} = 63$

113

115

117

Treble staff:  $\text{F} \text{ A}_\flat \text{ C} \text{ E}_\flat \text{ G} \text{ B}_\flat \text{ D}$

Bass staff:  $\text{C} \text{ E}_\flat \text{ G} \text{ B}_\flat \text{ D}$

Lower Bass staff:  $\text{G} \text{ B}_\flat \text{ D} \text{ F} \text{ A}_\flat \text{ C} \text{ E}_\flat \text{ G}$

*Ped.* *Ped.* *Ped.* *Ped.*

118

Treble staff:  $\text{F} \text{ A}_\flat \text{ C} \text{ E}_\flat \text{ G} \text{ B}_\flat \text{ D}$

Bass staff:  $\text{C} \text{ E}_\flat \text{ G} \text{ B}_\flat \text{ D}$

Lower Bass staff:  $\text{G} \text{ B}_\flat \text{ D} \text{ F} \text{ A}_\flat \text{ C} \text{ E}_\flat \text{ G}$

*Ped.* *Ped.* *Ped.* *Ped.*

119

Treble staff:  $\text{F} \text{ A}_\flat \text{ C} \text{ E}_\flat \text{ G} \text{ B}_\flat \text{ D}$

Bass staff:  $\text{C} \text{ E}_\flat \text{ G} \text{ B}_\flat \text{ D}$

Lower Bass staff:  $\text{G} \text{ B}_\flat \text{ D} \text{ F} \text{ A}_\flat \text{ C} \text{ E}_\flat \text{ G}$

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

121

Treble staff:  $\text{F} \text{ A}_\flat \text{ C} \text{ E}_\flat \text{ G} \text{ B}_\flat \text{ D}$

Bass staff:  $\text{C} \text{ E}_\flat \text{ G} \text{ B}_\flat \text{ D}$

Lower Bass staff:  $\text{G} \text{ B}_\flat \text{ D} \text{ F} \text{ A}_\flat \text{ C} \text{ E}_\flat \text{ G}$

*Ped.* *Ped.*

122

*bassoon*

123

*mp*

*mf*      *dim.*

124

*pianissimo*

125

*rall.*

*morendo*

*p*      *mp*

*rall.*

*pp*      *p*

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