Federico Miyara

Fantasía para flauta y piano

Mu Sinergia

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Sobre la obra

La *Fantasía para flauta y piano* fue terminada el 31/03/2007 y está dedicada a María Victoria Gómez y Alicia Correas, quienes la estrenaron ese mismo año. El lenguaje es predominantemente tonal, aunque en varias oportunidades aparece un recurso característico del autor: los arpegios por acumulación de cuartas justas y aumentadas. La obra comienza con una breve introducción que conduce a un *obstinato* en el piano que acompaña a un tetracordio muy lento y expresivo en el registro grave de la flauta, luego utilizado como material motívico con diversos grados de disminución. Un episodio con cambios de armonía iridiscentes conduce a un interludio del piano con los arpegios antes mencionados que lleva a una tercera idea en la cual un contrapunto de acordes es puntuado por arpegios aumentados. Un nuevo pasaje de arpegios de cuartas interrumpido por un breve interludio bucólico nos devuelve al tercer tema y luego al obstinato inicial, que esta vez se diluye en el interludio de arpegios para dar lugar a un pasaje lírico que precede a una breve recapitulación. Aunque por un momento parece que la obra va a concluir en un brillante sol mayor, se diluye en una oscura coda prácticamente atonal.

About the work

The *Fantasy for flute and piano* was finished on March 31, 2007, and is dedicated to María Victoria Gómez and Alicia Correas, who premiered it the same year. The language is predominantly tonal, but certain passages use arpeggios with several just and augmented fourths, a characteristic technique in other works by the author. The work begins with a brief introduction followed by a piano ostinato which acompanies a very slow tetrachord in the low register of the flute, which will be used later as a motivic resource by diminution to different degrees. An episode with iridescent harmonies leads to a piano interlude featuring the arpeggios mentioned earlier and then a third theme is presented in which a chord counterpoint is pucntuated by several augmented arpeggios on both instruments. A new series of arpeggios of fourths, interrupted by a brief bucolic interlude, takes us back to the third theme and finally to the initial ostinato, which this time fades into one last arpeggio interlude. Then a lyric passage leads to a brief recapitulation. Although for a moment it seems that the work will be ending with a luminous G major harmony, the discourse is dramatically interrupted by a dark atonal coda.

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Musinergia
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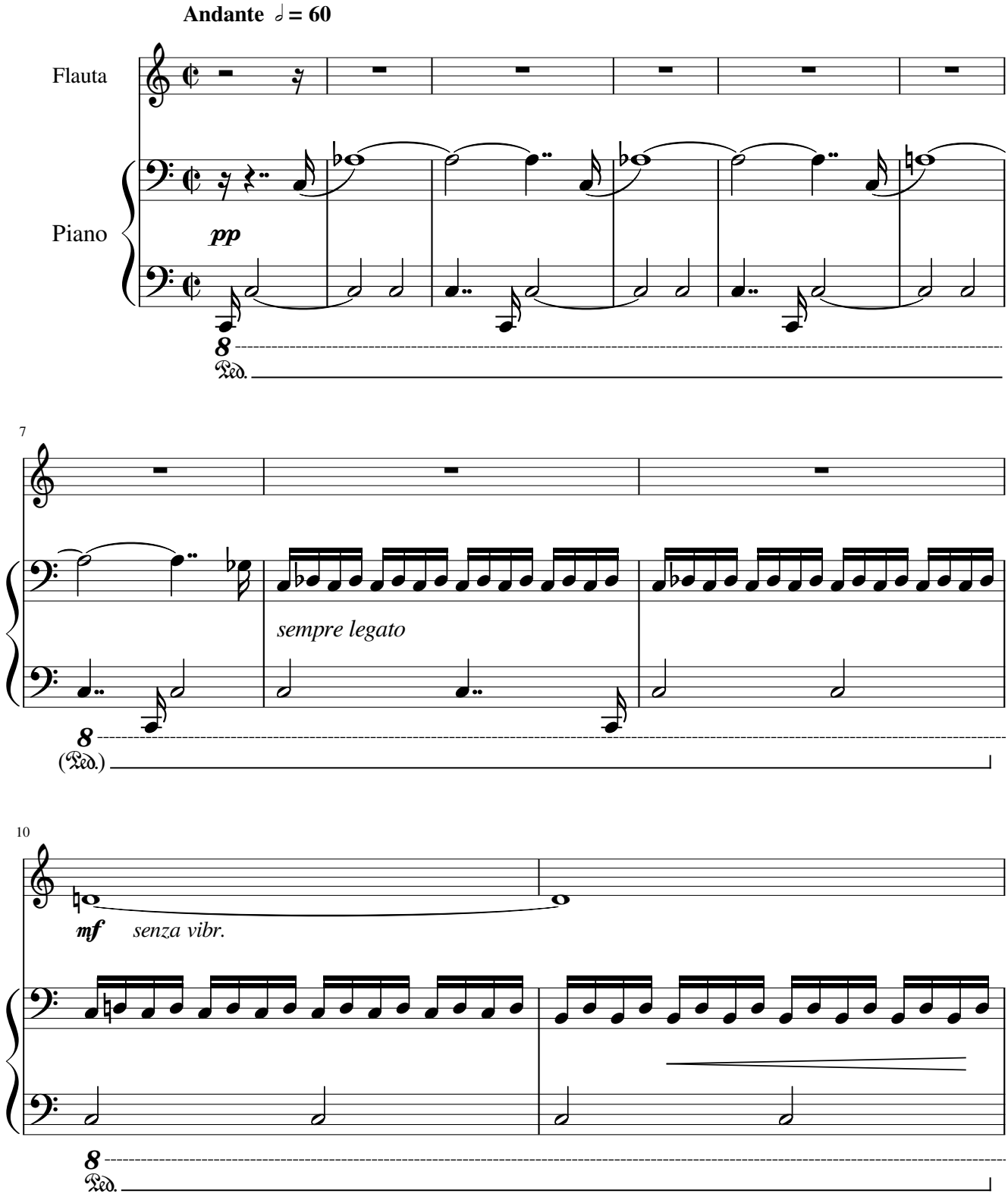
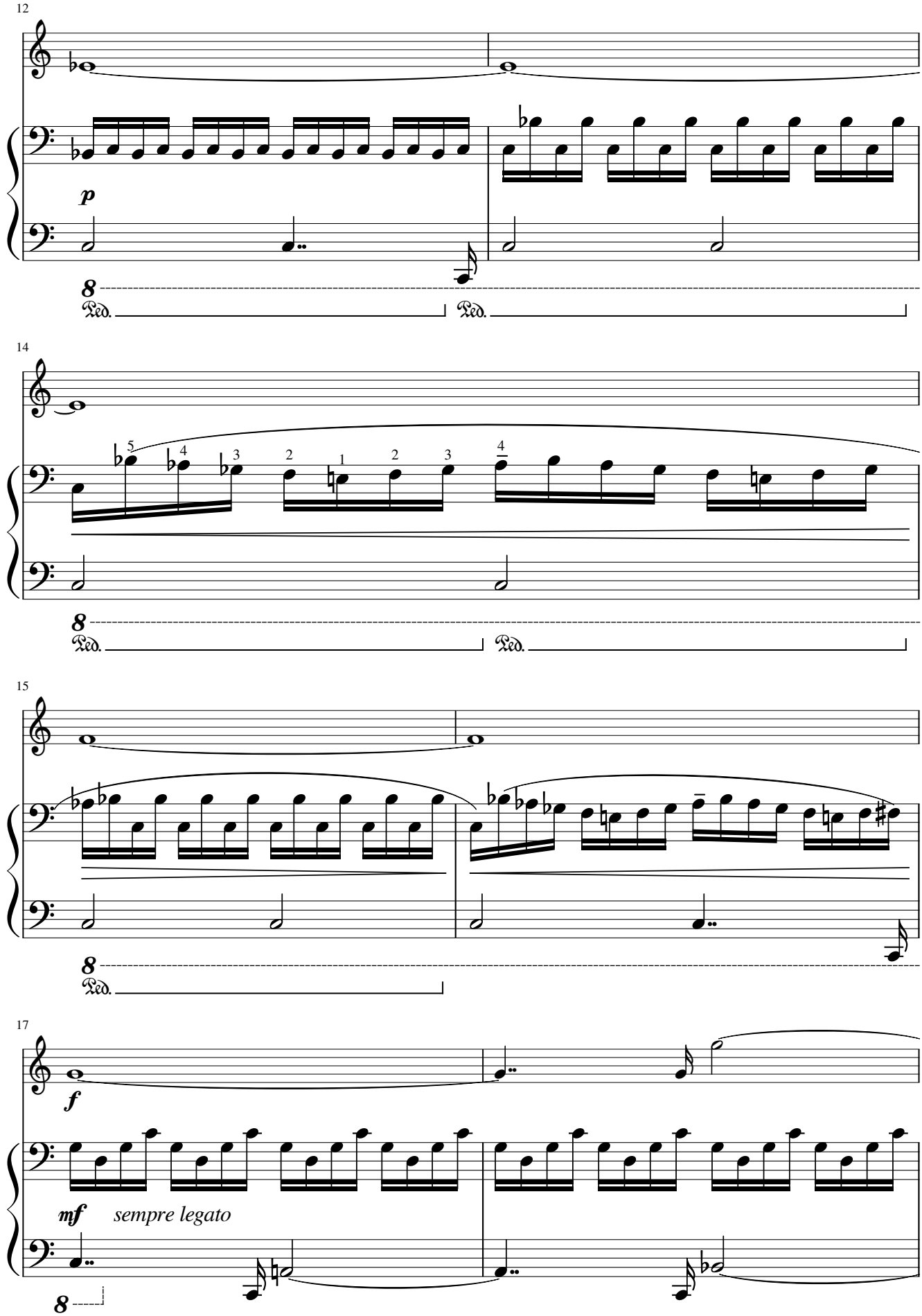
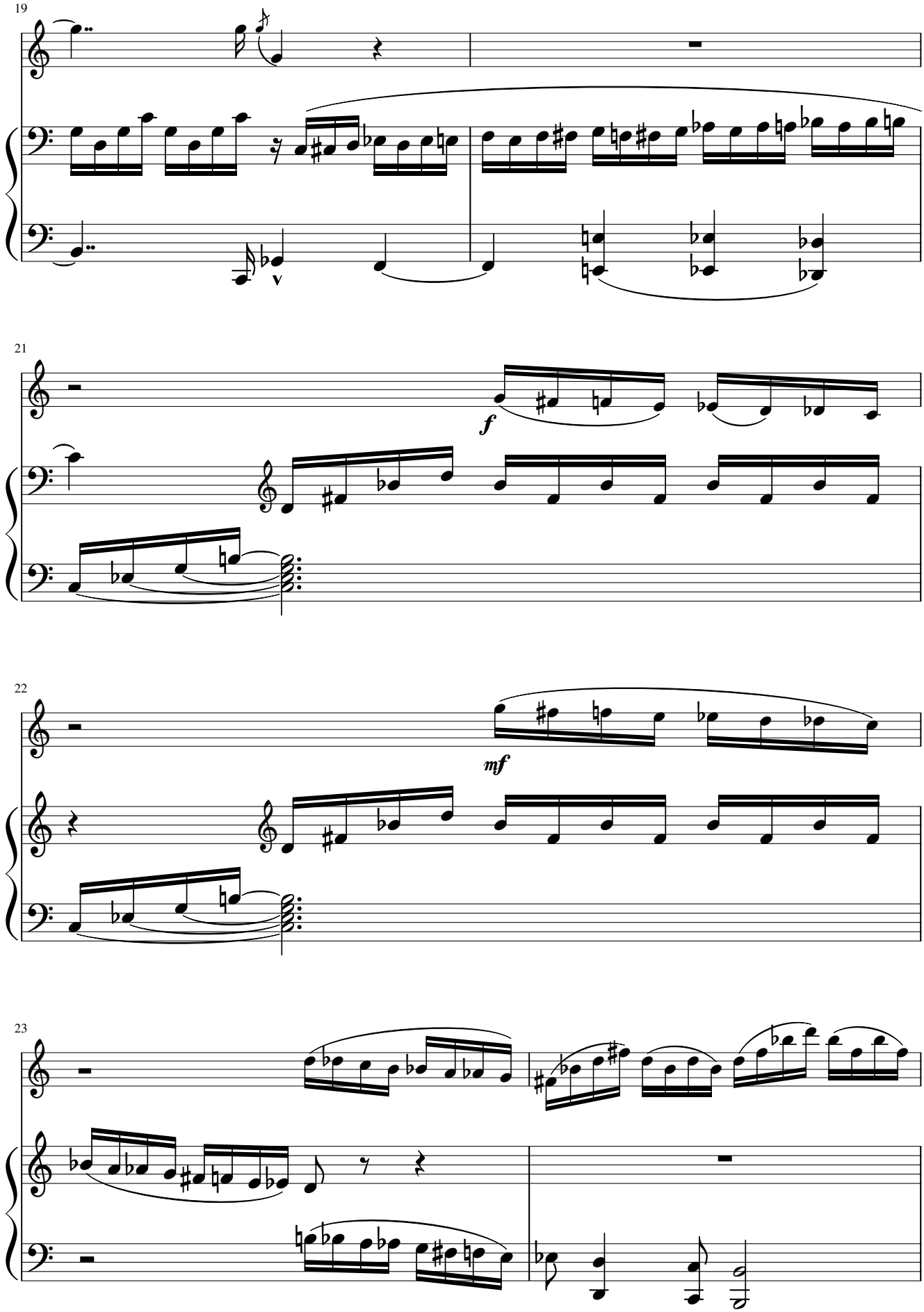
Fantasía para flauta y piano

A Alicia Correas y María Victoria Gómez

Federico Miyara




12
p
8
Ped.
Ped.
14
8
Ped.
Ped.
15
8
Ped.
17
f
mf
sempre legato
8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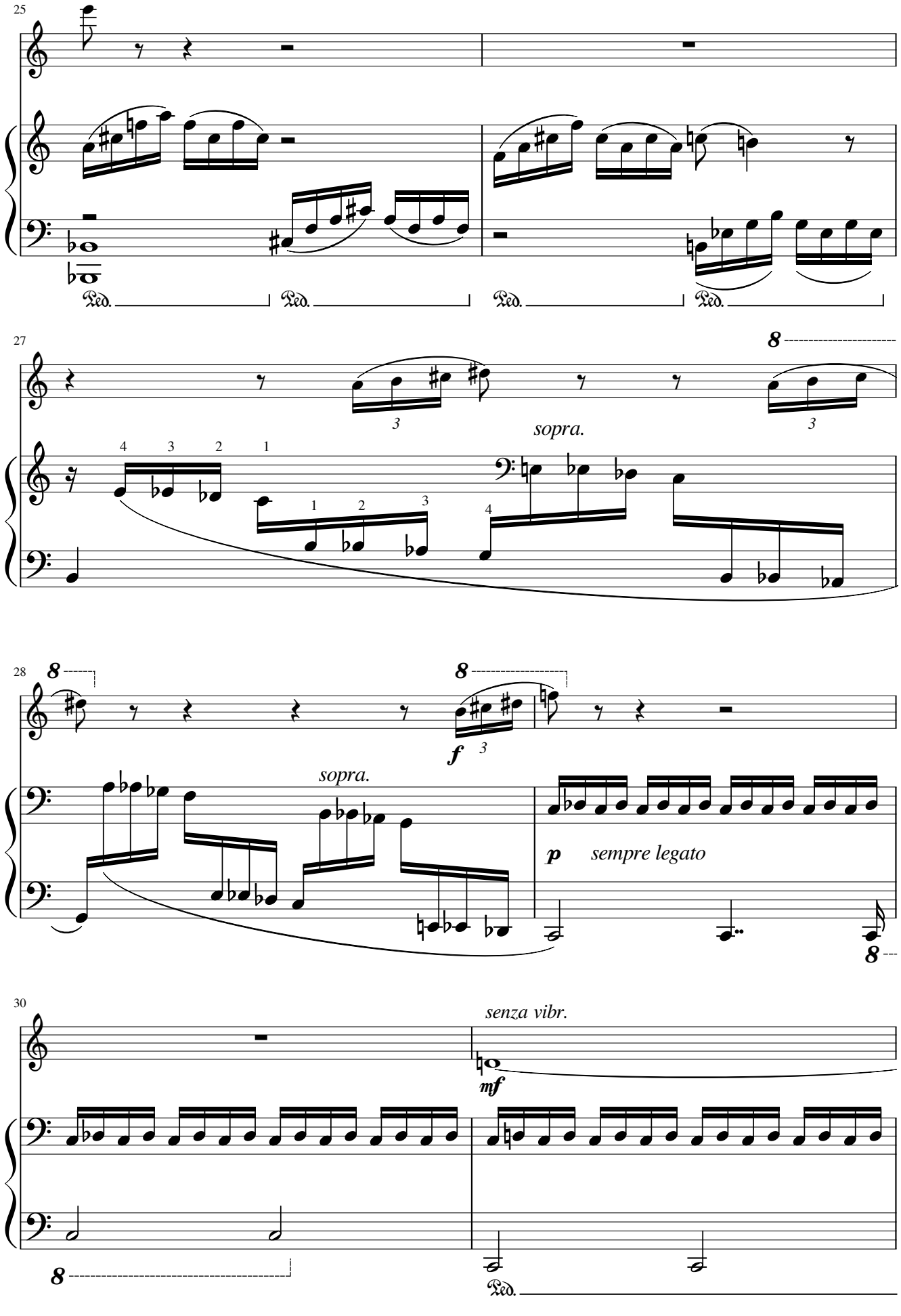
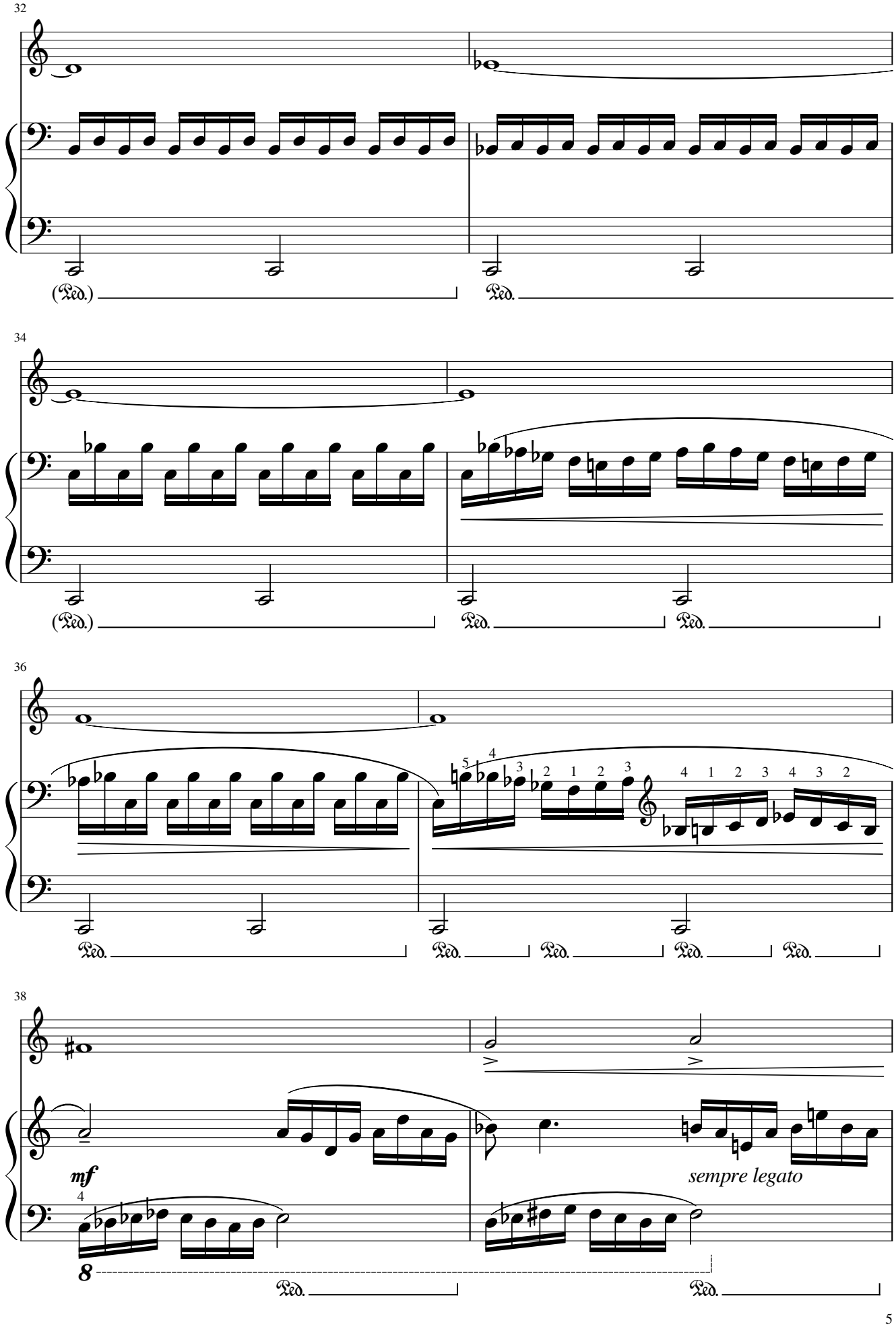
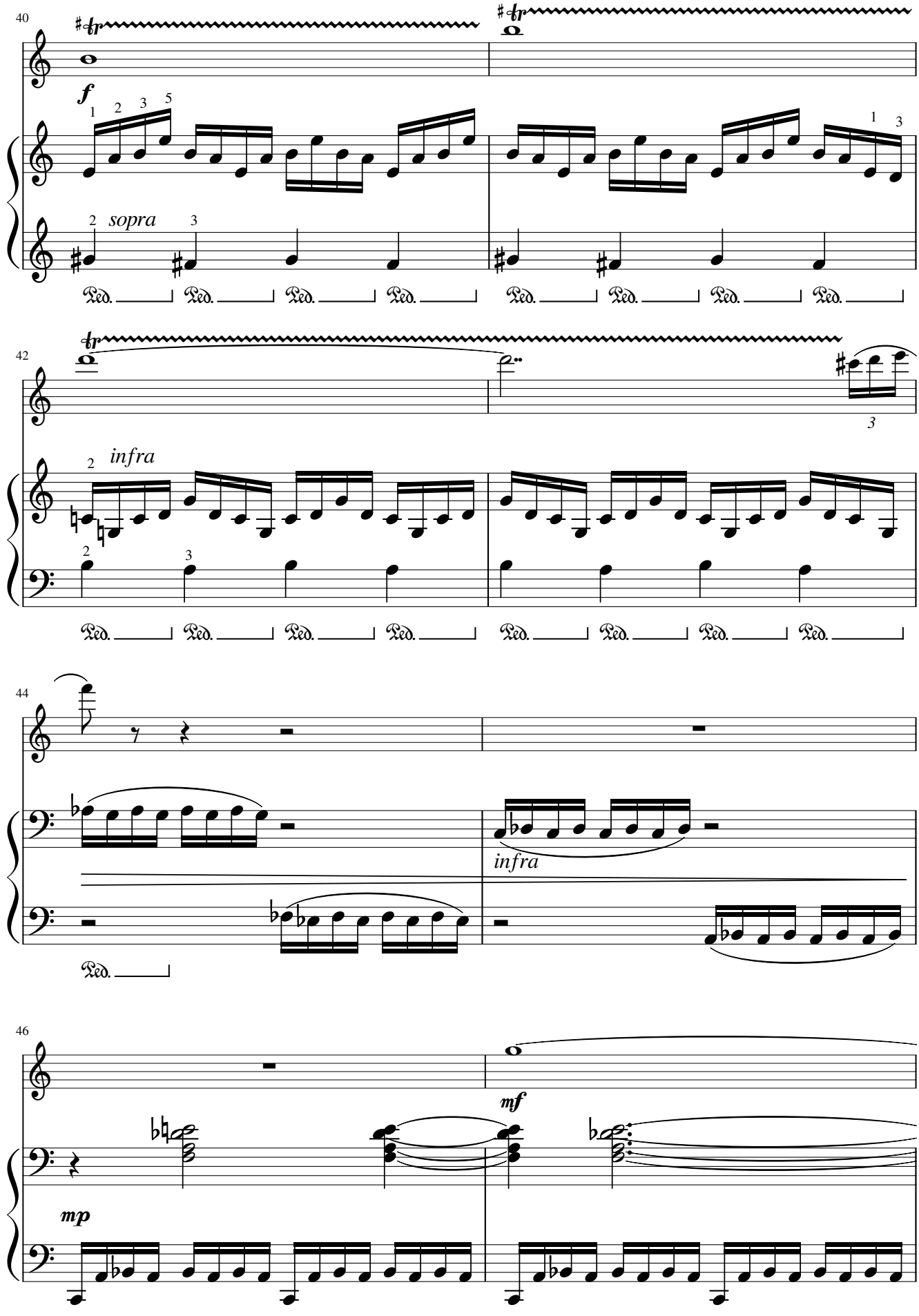
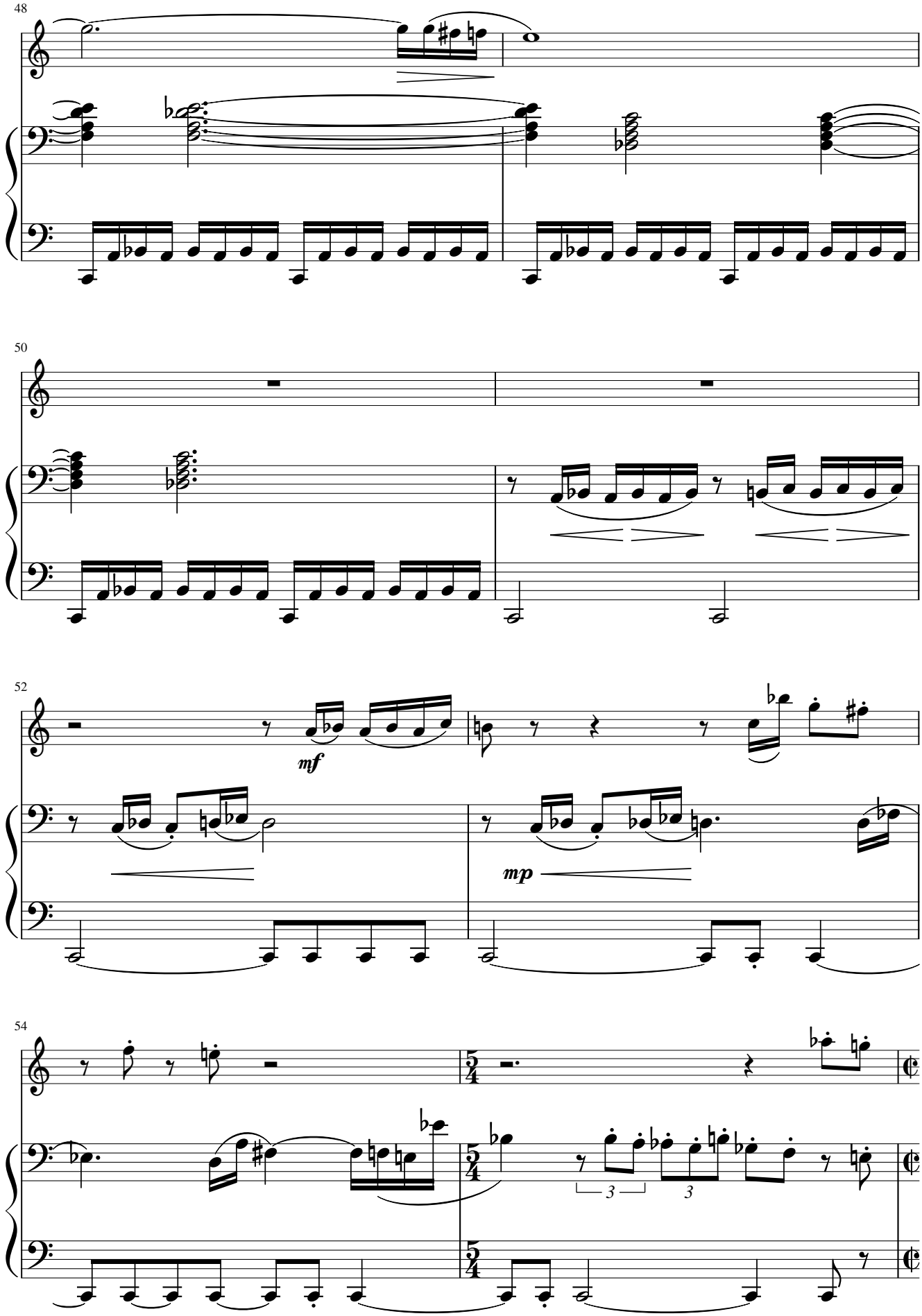
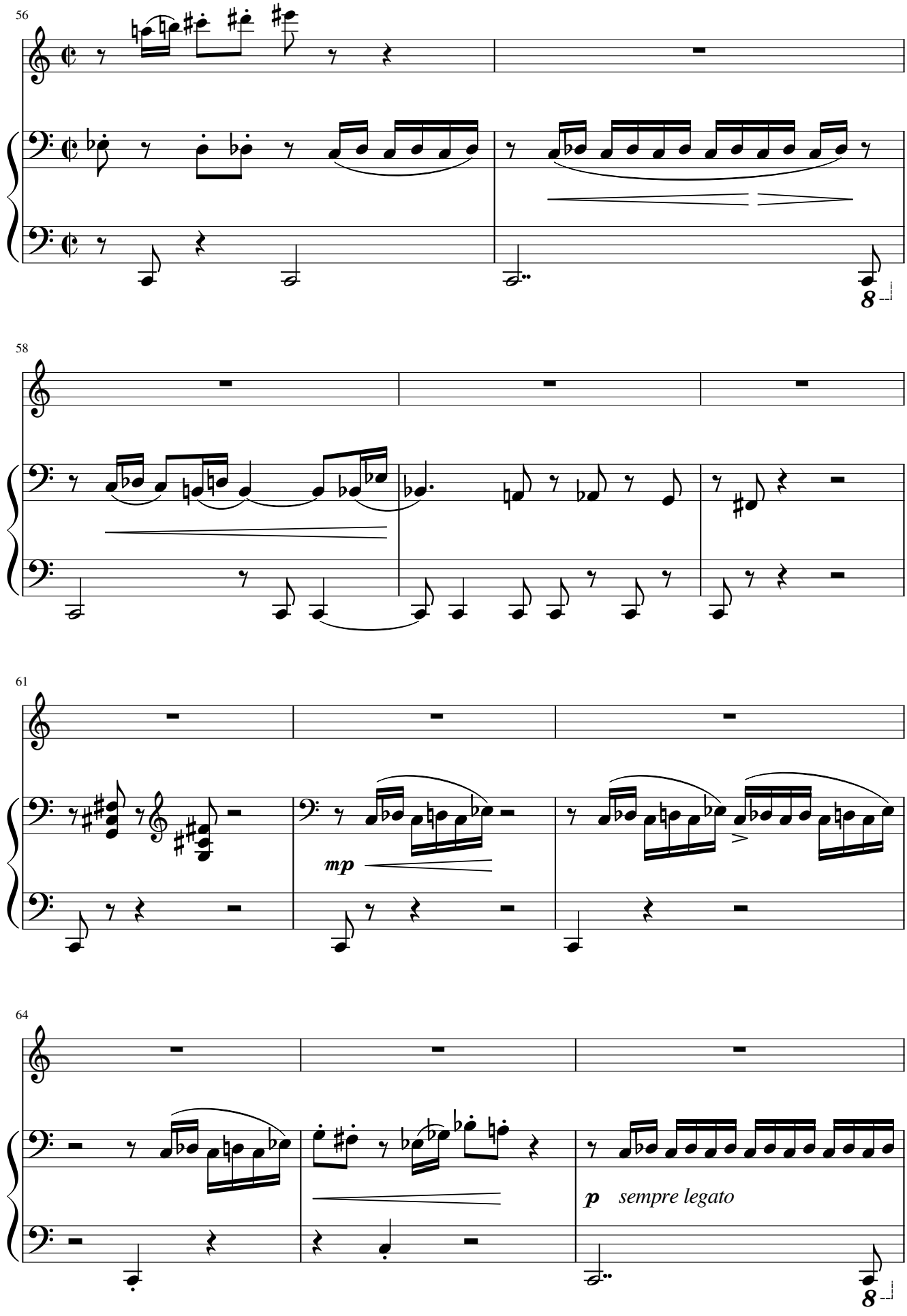
21
f
22
mf
23

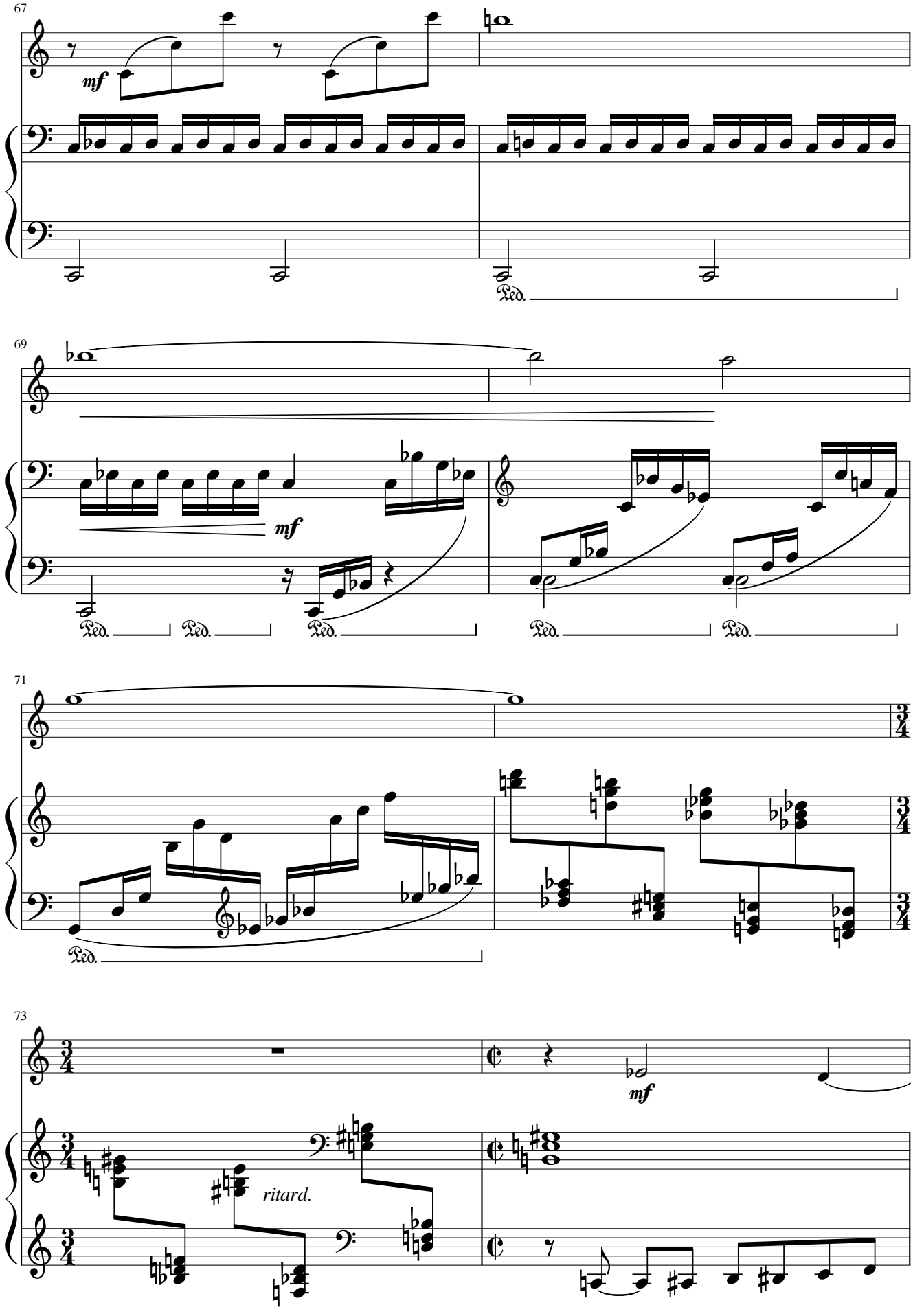

25
Ped.
Ped.
Ped.
Ped.
27
8
3
sopra.
3
4 3 2 1
1 2 3
4
28
8
8
f
3
sopra.
p
sempre legato
8
30
senza vibr.
mf
8
Ped.

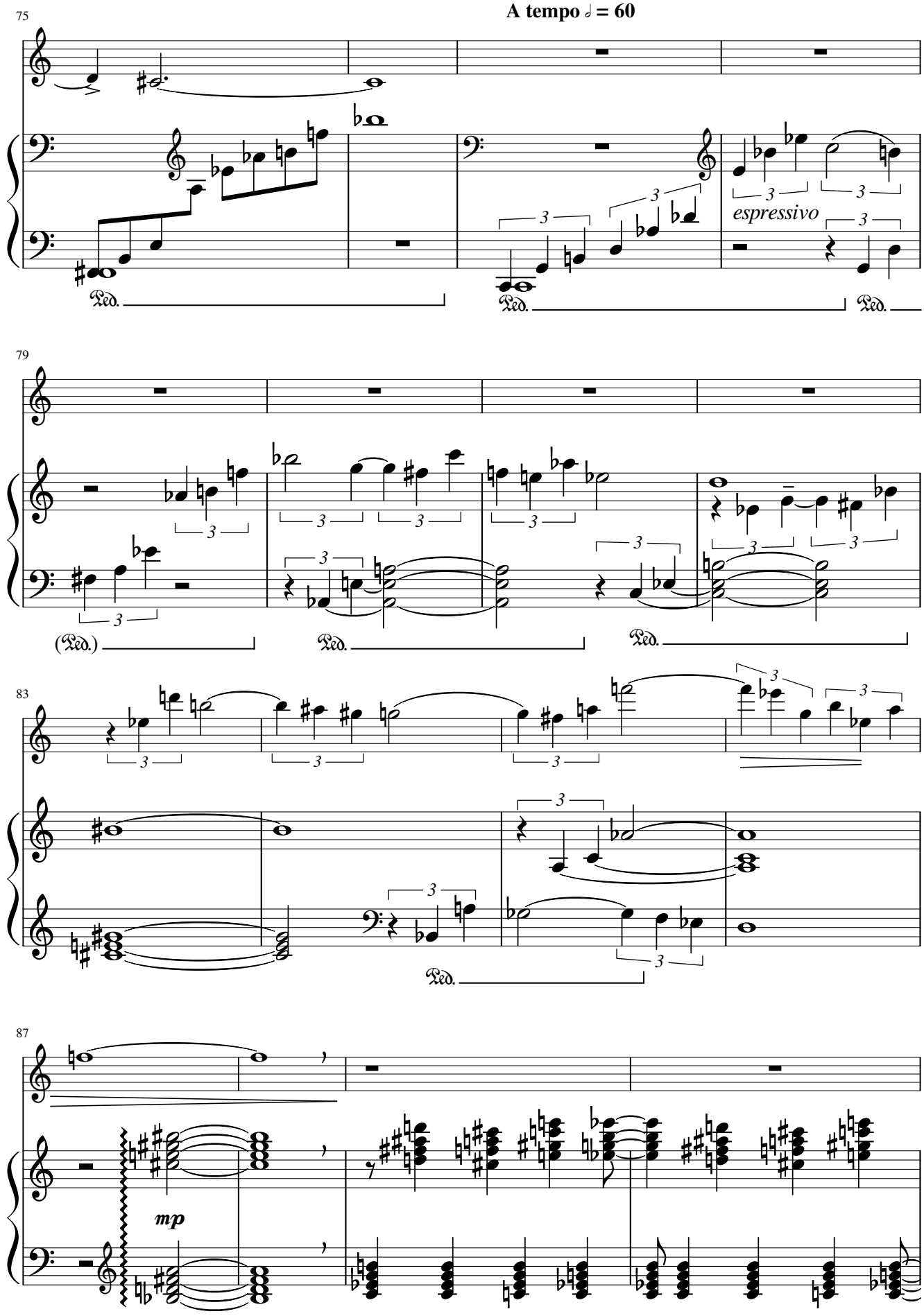

32
(Ped.)
Ped.
34
(Ped.)
Ped.
Ped.
36
Ped.
Ped.
Ped.
Ped.
Ped.
38
mf
sempre legato
8
Ped.
Ped.

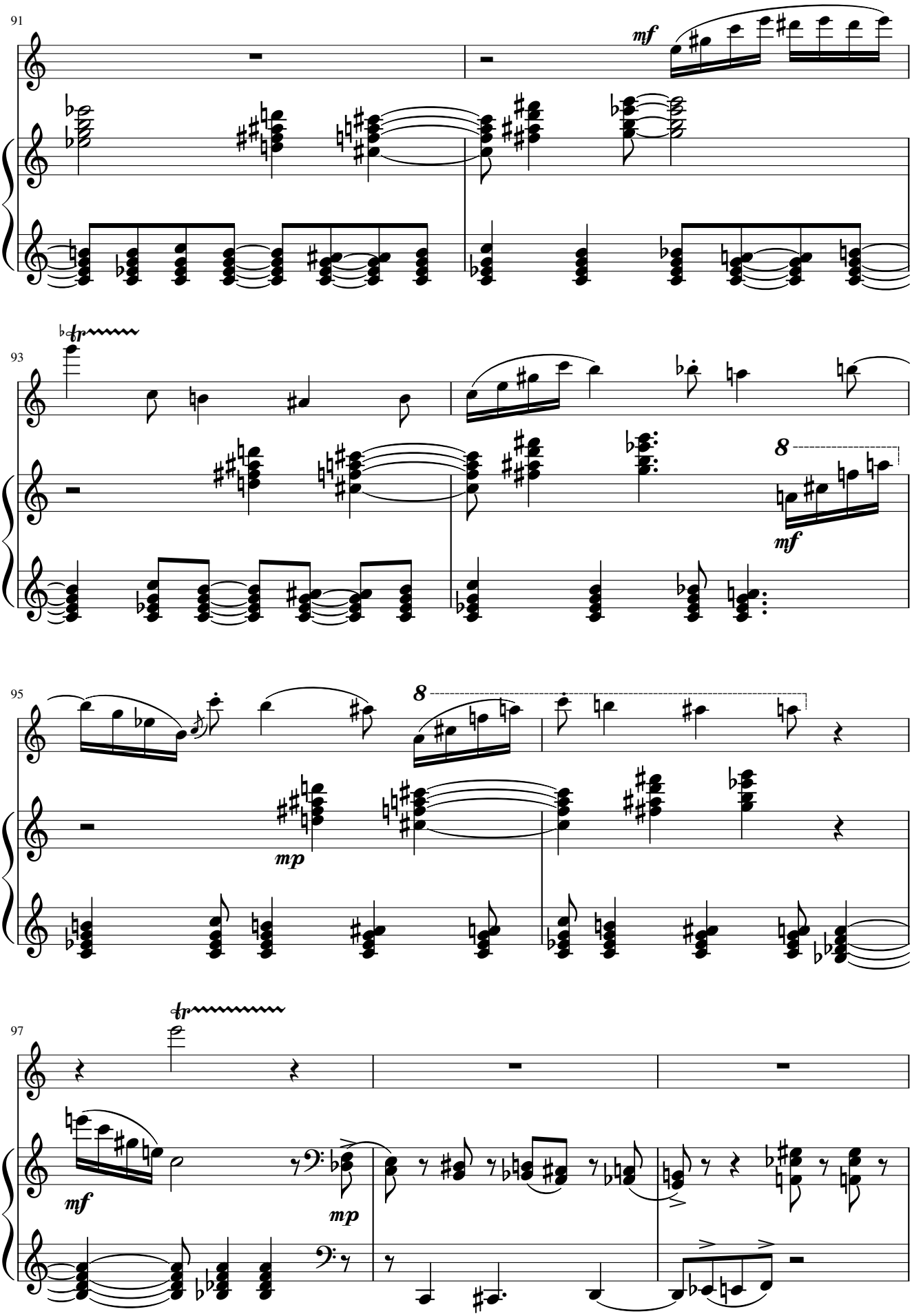

40
f
sopra
Ped.
42
infra
3
44
infra
Ped.
46
mf
mp

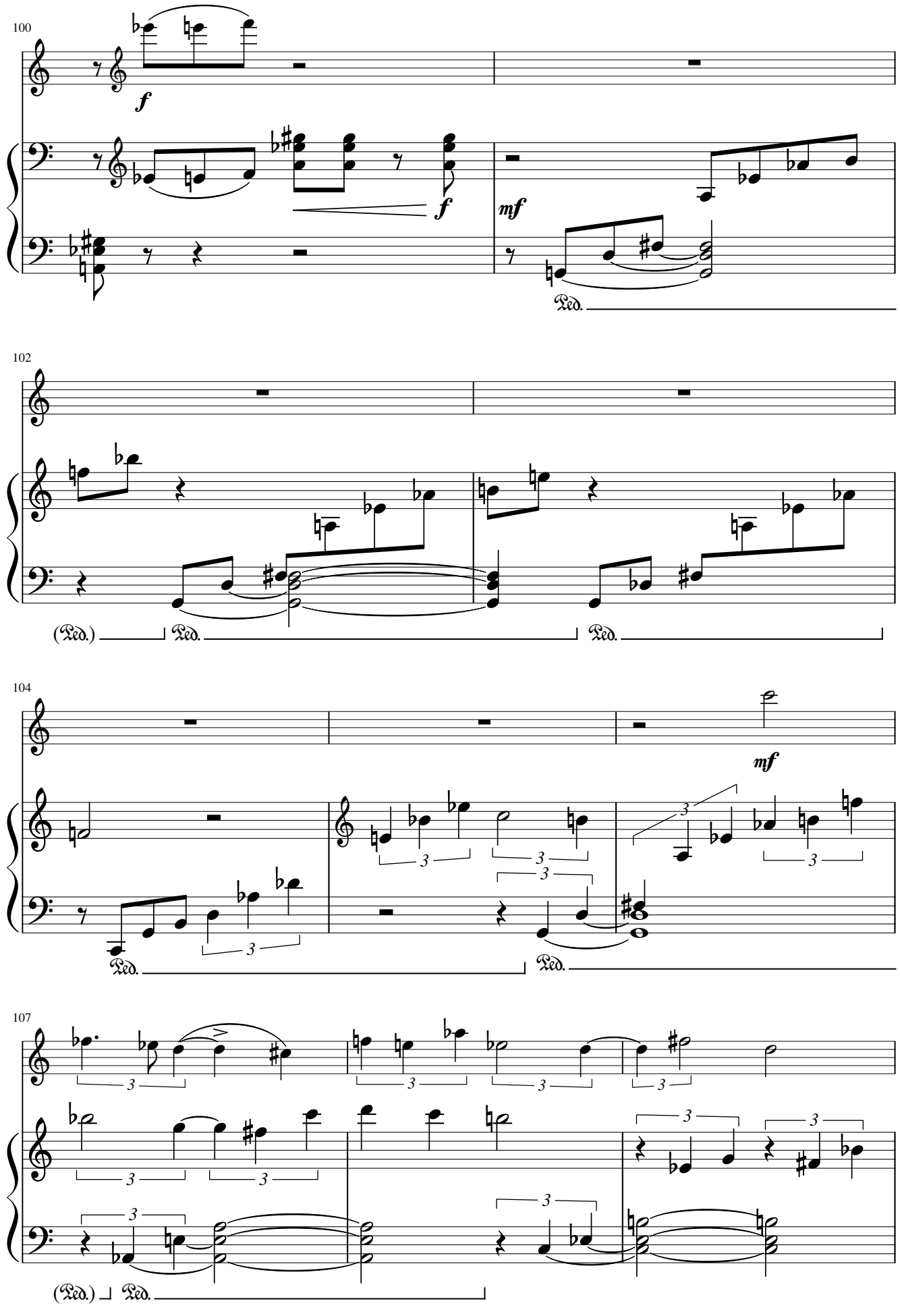

48
50
52
mf
mp
54
3
3

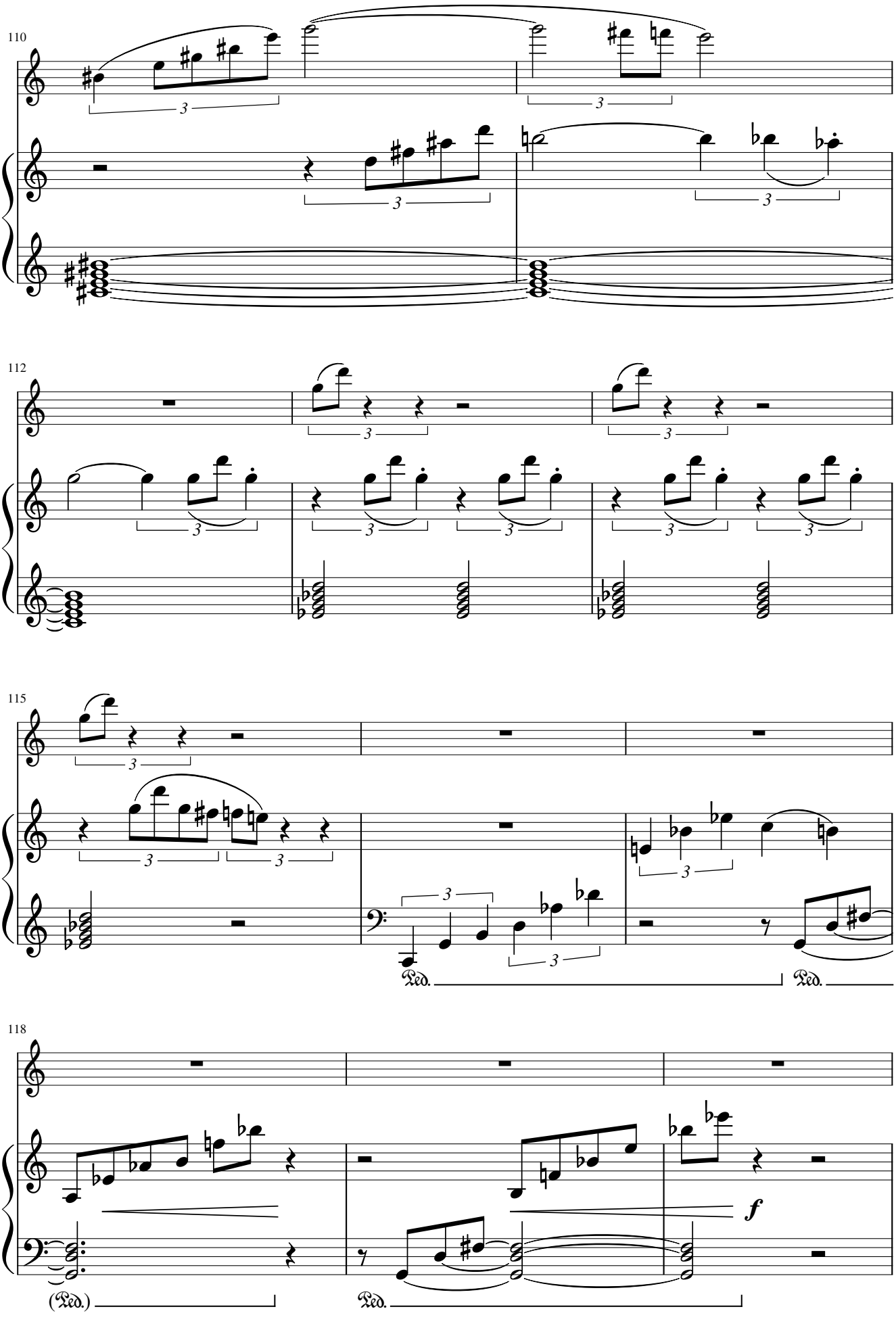

56
58
61
mp
64
p sempre legato

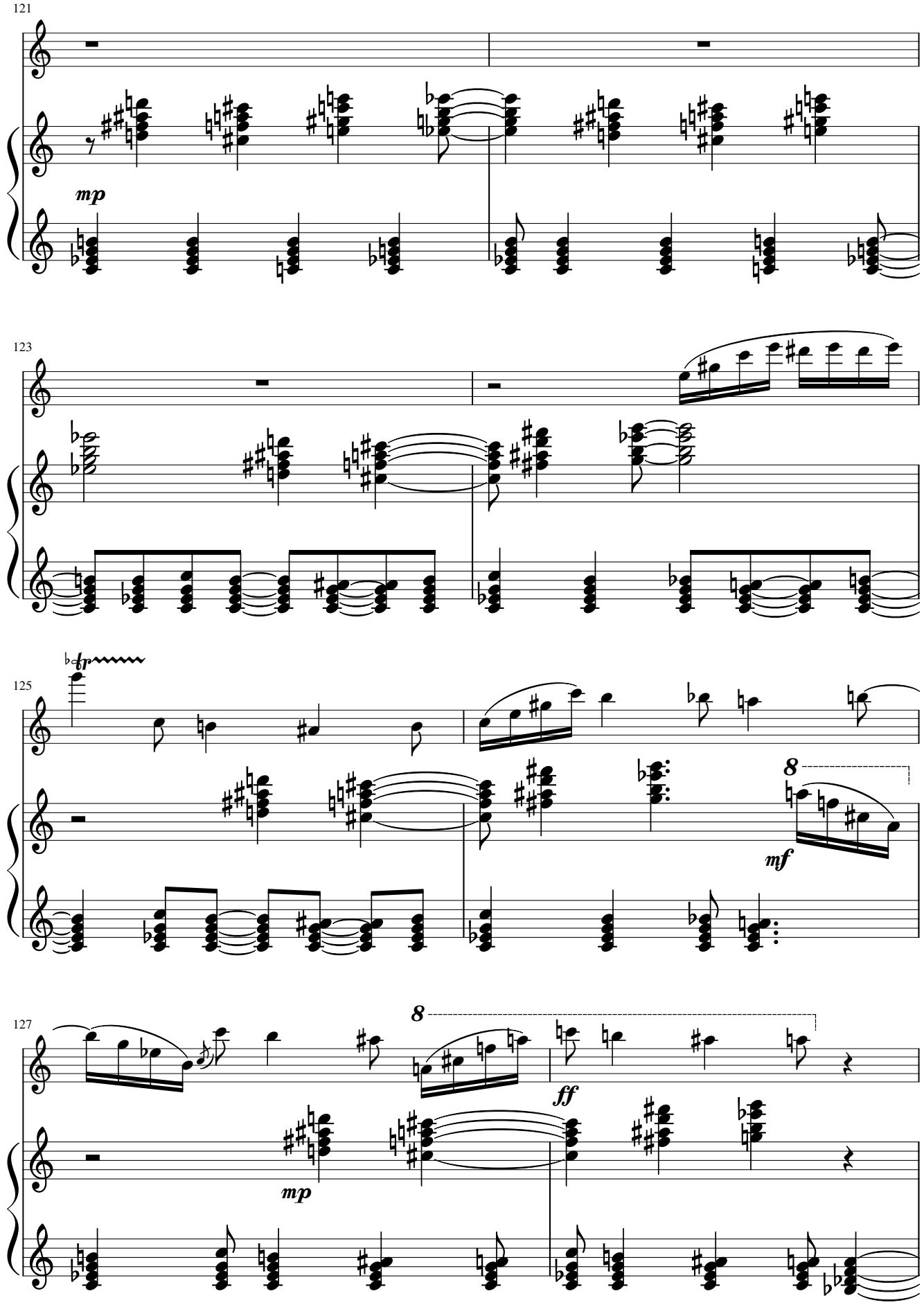

67
mf
Ped.
69
mf
Ped.
Ped.
Ped.
Ped.
Ped.
71
Ped.
73
mf
ritard.

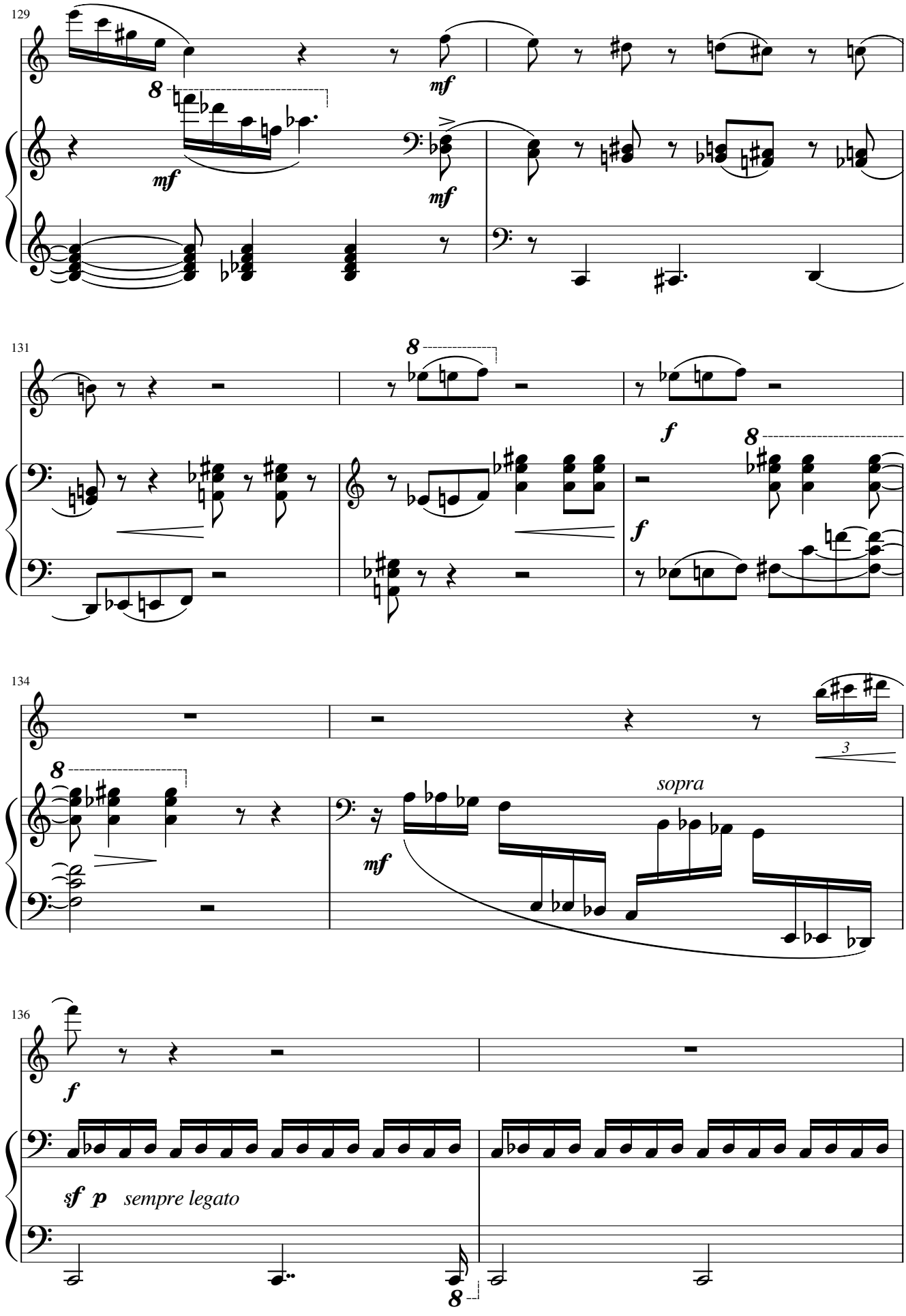

A tempo ♩ = 60
75
espressivo
79
83
87
mp

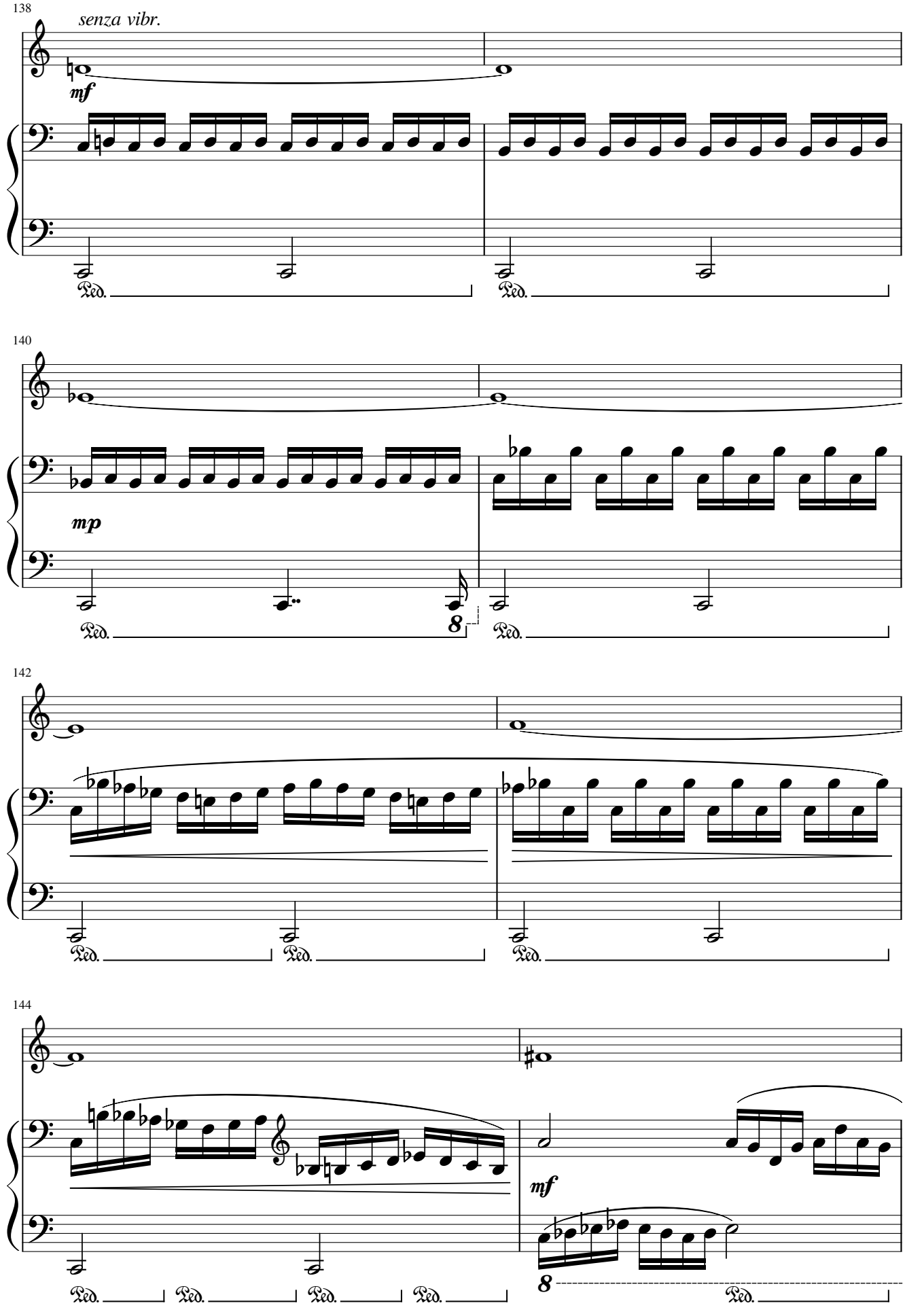

91
mf
93
tr
8
mf
95
8
mp
97
tr
mf
mp


100
f
f
mf
Ped.
102
(Ped.)
Ped.
Ped.
104
mf
3
Ped.
Ped.
107
3
(Ped.)
Ped.


110
112
115
118
Ped.
Ped.
(Ped.)
Ped.
f


121
mp
123
tr
125
8
mf
127
8
ff
mp


129
8
mf
mf
mf
131
8
f
8
f
134
8
3
sopra
mf
136
f
sf p sempre legato
8


138
senza vibr.
mf
Ped.
Ped.
140
mp
8
Ped.
Ped.
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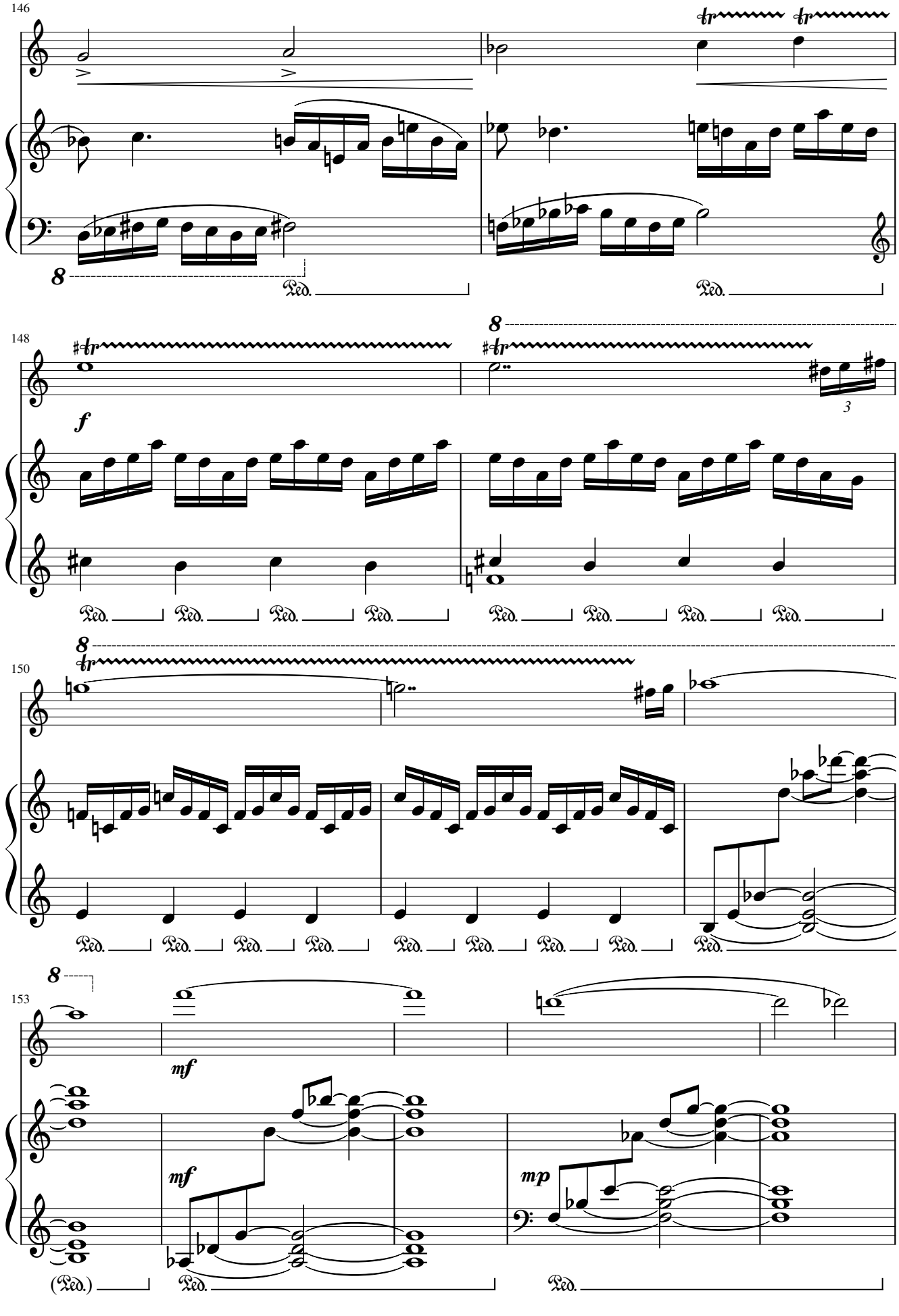
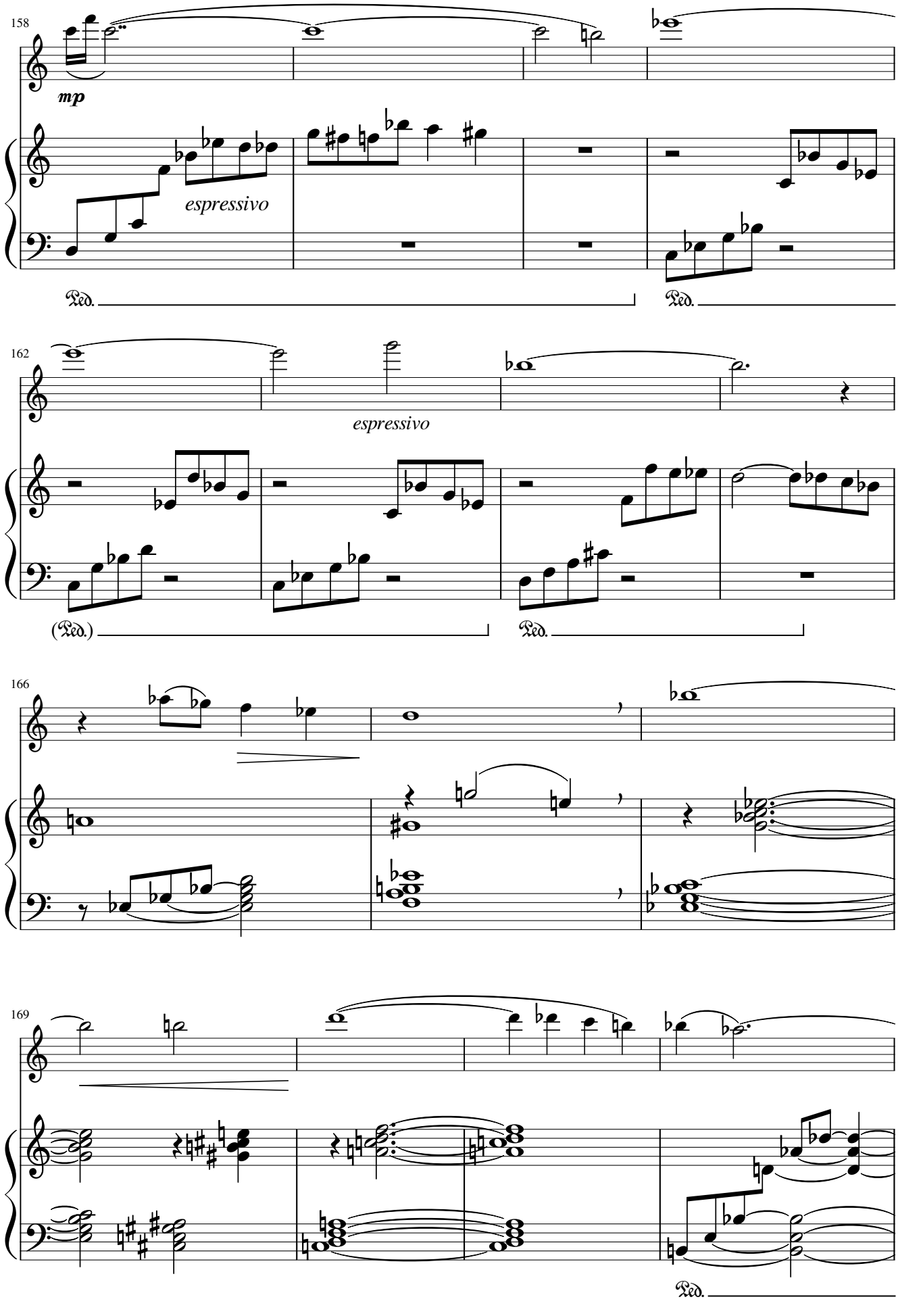
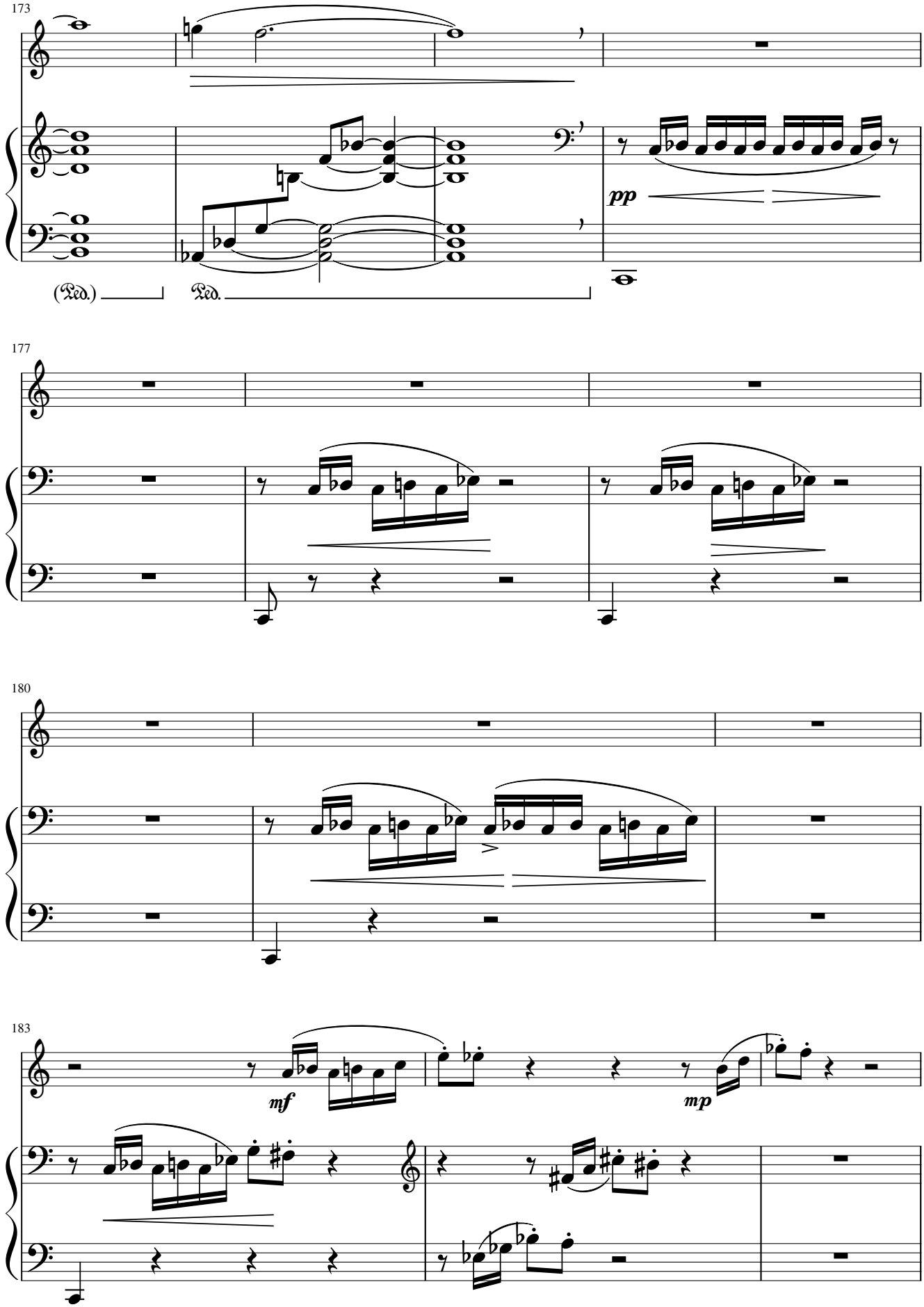
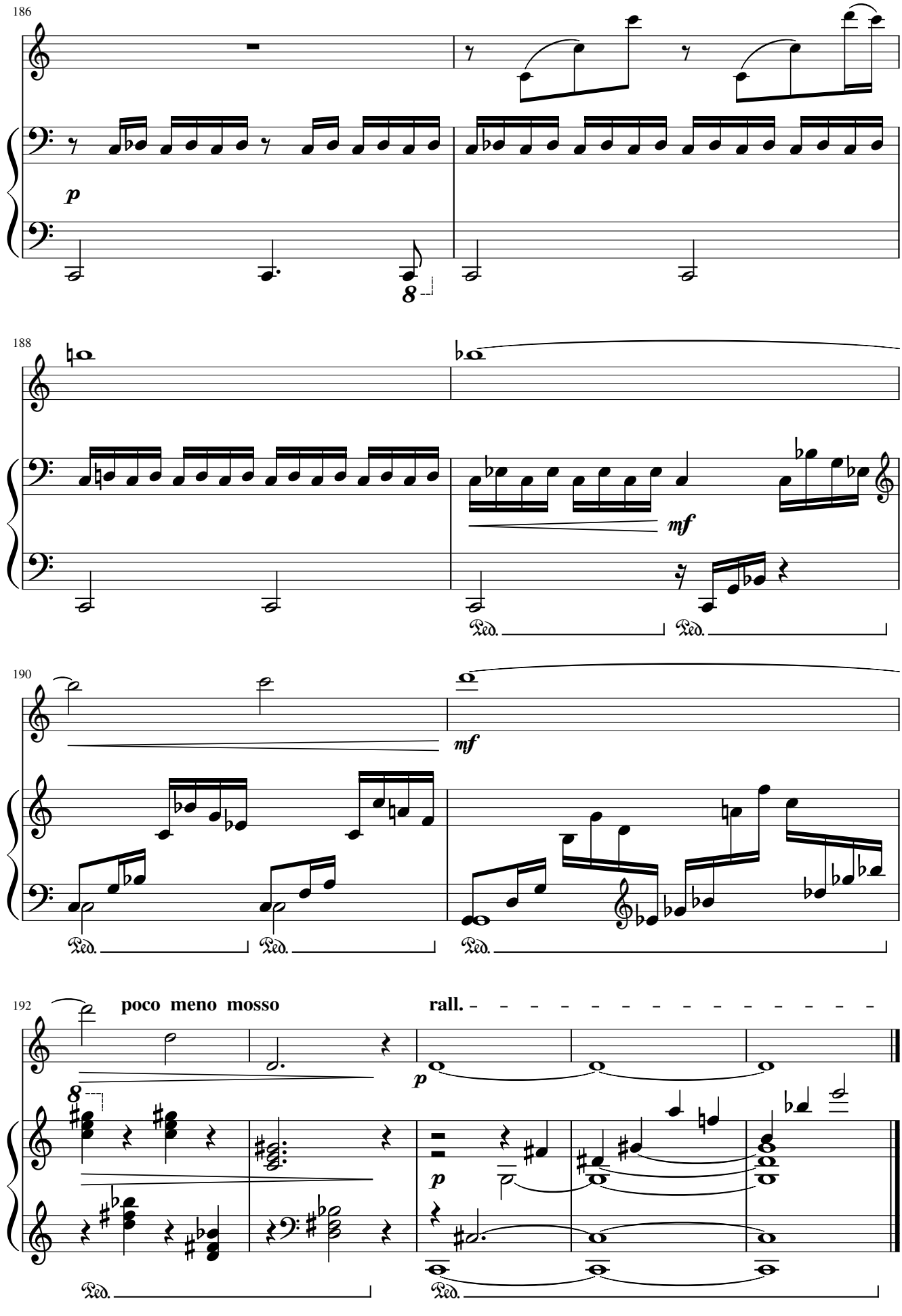
Ped.
Ped.
Ped.
144
mf
8
Ped.
Ped.
Ped.
Ped.
Ped.


146
tr
tr
8
Ped.
Ped.
148
8
tr
tr
f
3
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
8
tr
150
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
8
153
mf
mf
mp
(Ped.)
Ped.
Ped.


158
mp
espressivo
Ped.
Ped.
162
espressivo
(Ped.)
Ped.
166
169
Ped.


173
(Ped.)
Ped.
pp
177
180
183
mf
mp


186
p
188
mf
Ped.
Ped.
190
mf
Ped.
Ped.
Ped.
192
poco meno mosso
rall.
p
p
Ped.
Ped.

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