



Federico Miyara

# Sonata para clarinete



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## Sobre la obra

La *Sonata para clarinete* fue escrita entre el 25/08/2005 y el 05/09/2005. Tiene dos movimientos. El primero es una fantasía elaborada a partir de un motivo melódico formado por una segunda menor descendente y una segunda mayor ascendente que aparece como una suerte de obstinato en diferentes variantes rítmicas. Este motivo es interrumpido por frecuentes digresiones con creciente elaboración que surgen de un intervalo de quinta disminuida.

El segundo movimiento es una forma sonata en la cual el primer tema busca, tanto en su exposición como en su desarrollo, crear una ilusión de polifonía, jugando para ello con el uso de intervalos melódicos zigzagueantes y apelando a los contrastes entre los registros del instrumento. El desarrollo presenta dos secciones, cada una anunciada por un episodio en el que la polifonía virtual adquiere rasgos contrapuntísticos a tres voces, confrontando el obstinato inicial del primer movimiento con otros dos elementos distintivos, uno de ellos tomado del segundo tema. La recapitulación es breve y está planteada como una variación de cada tema que conduce a una coda que se va diluyendo hasta el retorno a un último fogonazo de energía en el registro bajo.

## About the work

The *Clarinet sonata* was composed from August 25 to September 5, 2005 and comprises two movements. The first one is a fantasy built on a melodic motif with a descending minor second and an ascending major second that is presented as a sort of ostinato in many different rhythmic variants. It is disturbed by frequent digressive episodes that arise from the elaboration of a diminished fifth interval.

The second movement has a sonata-form structure whose first theme is meant, both during the exposition and the development, to create a polyphonic illusion. To this aim there is a systematic use of zigzag melodies as well as a resort to timbral contrasts between the different registers of the instrument. The development presents two sections, each one preceded by an episode in which the virtual polyphony becomes contrapuntal as the ostinato motif of the first movement is revisited and opposed to two ideas, one of them taken from the second theme. The reexposition is brief and comprises a variation of each main theme. The coda exhibits a fading but not relaxed character until the last measure, where a final energy blast grows in the bass.

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Hecho el depósito que prevé la ley 11.723

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*Score engraved with MuseScore*

*Cover image: Fractal art created with Apophysis 7x*

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E-mail: [fmiyara@fceia.unr.edu.ar](mailto:fmiyara@fceia.unr.edu.ar)

# Sonata para clarinete

A María Victoria Gómez

Federico Miyara

$\text{♩} = 60$

Cl Sib

*p* *mf* *p* *mp*

5 *tr* *tr*

8 3 3 3 5

11 *f* *mf*

15

17 3 3 3

19 *tr* *tr*

21

Musical staff 21: Treble clef, starting with a rest. The melody consists of eighth and sixteenth notes with various accidentals (sharps, flats). There are slurs and accents (^) over several phrases. A double bar line is present at the end of the staff.

23

Musical staff 23: Treble clef, starting with a rest. The melody continues with eighth and sixteenth notes. A slur and accent (^) are present over the final phrase, which ends with a forte (*f*) dynamic marking.

24

Musical staff 24: Treble clef, starting with a mezzo-forte (*mf*) dynamic marking. The melody features eighth and sixteenth notes with slurs and accents (^). A double bar line is at the end.

25

Musical staff 25: Treble clef, continuing the melody with eighth and sixteenth notes, slurs, and accents (^). A double bar line is at the end.

26

Musical staff 26: Treble clef, continuing the melody with eighth and sixteenth notes, slurs, and accents (^). A double bar line is at the end.

28

Musical staff 28: Treble clef, starting with a mezzo-forte (*mf*) dynamic marking. The melody features eighth and sixteenth notes with slurs and accents (^). A double bar line is at the end.

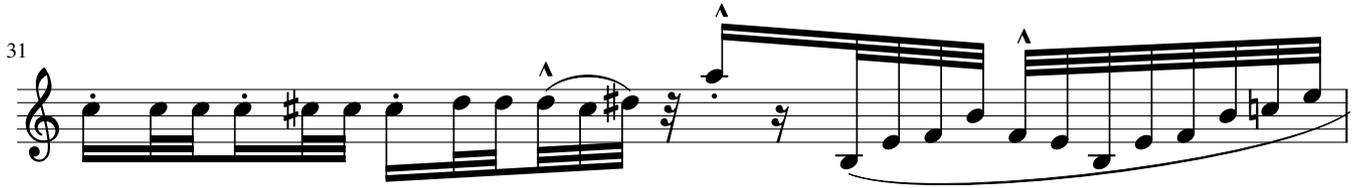
29

Musical staff 29: Treble clef, continuing the melody with eighth and sixteenth notes, slurs, and accents (^). A double bar line is at the end.

30

Musical staff 30: Treble clef, continuing the melody with eighth and sixteenth notes, slurs, and accents (^). It concludes with two triplet markings (3) over the final notes.

31



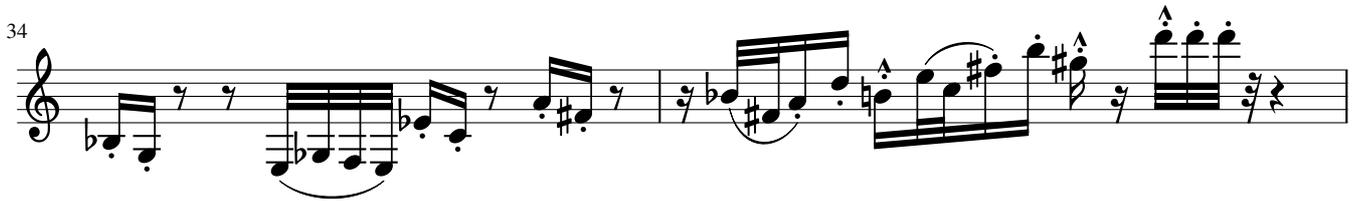
Musical notation for measure 31, featuring a treble clef, a key signature of one flat, and a series of eighth notes with accents.

32



Musical notation for measure 32, featuring a treble clef, a key signature of one flat, and a series of eighth notes with accents.

34



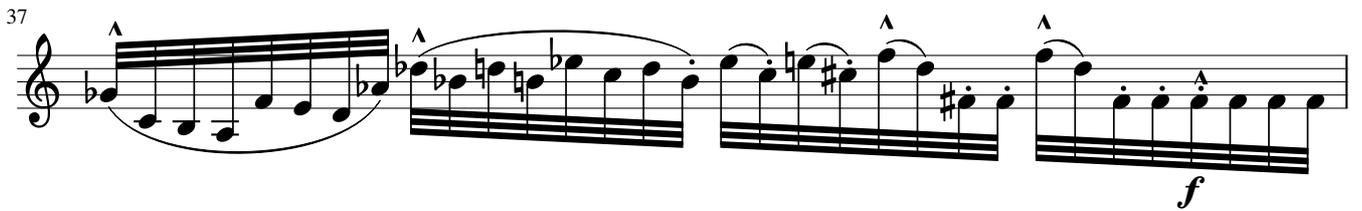
Musical notation for measure 34, featuring a treble clef, a key signature of one flat, and a series of eighth notes with accents.

36



Musical notation for measure 36, featuring a treble clef, a key signature of one flat, and a series of eighth notes with accents. The dynamic marking *cresc.* is present at the end of the measure.

37



Musical notation for measure 37, featuring a treble clef, a key signature of one flat, and a series of eighth notes with accents. The dynamic marking *f* is present at the end of the measure.

38



Musical notation for measure 38, featuring a treble clef, a key signature of one flat, and a series of eighth notes with accents. The dynamic marking *mf* is present at the beginning, and *mp* is present at the end of the measure.

27/08/05

II

Federico Miyara

$\text{♩} = 106$

Cl Sib *mf*

5

10 *mf*

15 *mp*

21

25 *mp mf mp mf*

29

33 *mf*

36

39

43

46 *f* *mf*

50

53 *mf*



86

*f* *mf*

90

*mf*

94

*f* *mf*

98

*f* *mf*

102

*sf* *mf* *mf*

107

*mf* *mf*

111

*mp* *mp*

114

*mf*

118

122

127

132

*mp* *f* *ff*

05/09/05

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