

II

$\text{♩} = 120 \text{ circa}$

sfz

8va-----

Musical score system 1, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The system includes dynamic markings *mf*, *ff*, and *p*. It contains several triplet markings (3) and a quintuplet (5). An *8va* marking is present above the treble staff. The music consists of complex chordal textures and melodic lines.

Musical score system 2, continuing the grand staff notation. It features a *ff* dynamic marking and triplet markings (3). The texture remains dense with overlapping chords and melodic fragments.

Musical score system 3, including an *8va* marking and a trill (*tr*) in the treble staff. It features multiple triplet markings (3) and a *sfz* dynamic marking. The bass line shows a prominent triplet pattern.

Musical score system 4, featuring a sextuplet (6) in the bass line and a trill (*tr*) in the treble staff. It includes *8va* and *8vb* markings, along with *sfz* and *(m.g.)* dynamic markings. The system concludes with a final chordal structure.

8va -

5

5

5

5

ff brusque

This system features a grand staff with a treble clef and a bass clef. The right hand has a long, sweeping melodic line with a fermata over the final notes, marked with an 8va. The left hand plays a complex, rhythmic accompaniment with frequent triplets and a '5' fingering. The piece concludes with a fermata and the instruction *ff brusque*.

sfz

3

3

3

3

3

3

tr

ff

This system continues the piece with a series of triplets in both hands. The right hand features a *sfz* (sforzando) dynamic marking. The left hand has a *ff* (fortissimo) dynamic marking. The system ends with a trill in the right hand.

8va -

8va -

8va -

8va -

6

6

tr

pp

sans pedale

This system features a series of sixteenth-note passages in the right hand, each marked with an 8va. The left hand has a '6' fingering. The system concludes with a trill in the right hand and the instruction *pp* (pianissimo) and *sans pedale*.

3

3

This system shows the final part of the piece, consisting of a wavy line in the right hand and a series of notes in the left hand, some grouped in triplets.

(più mosso)

8va

5

5

5

5

5

(8va)

8va

5

7

3

3

sfz

marcato e secco

mf

6

3

f

ff

8va

ppp

3

[10" c.]

[10" c.]

mf

3

-8-

un peu plus calmé

mp *fz* *mf pesante* *pp*

The first system of the musical score consists of two staves. The treble staff begins with a dynamic marking of *mp* and a hairpin crescendo leading to *fz*. The bass staff starts with *pp* and features a *mf pesante* section. The music includes slurs, accents, and a fermata at the end of the system.

fz *(b)* *3* *(b)*

The second system continues the piece. The treble staff features a *fz* dynamic and a half note with a fermata. The bass staff includes a triplet of eighth notes and a half note with a fermata. The key signature changes to one flat, indicated by a *(b)* marking.

6 *6* *5* *3* *8va* *tr* *p subito* *3*

The third system is more technically demanding, featuring sixteenth-note runs in both staves. The treble staff has a *6* (sixteenth-note) fingering and a trill (*tr*). The bass staff has a *5* (fingering) and a *3* (triplet). Dynamics include *p subito* and *8va* (octave) markings.

8va *sforz.* *6* *3* *pp subito* *p* *pp* *3*

The fourth system concludes the piece with dynamic contrasts. It features a *sforz.* (sforzando) marking, followed by *pp subito* (pianissimo subito), *p* (piano), and *pp* (pianissimo). The system includes several triplet markings (*3*) and a *6* (fingering) in the bass staff.

très retenu

p

8va

8vb

8va

8vb

mf

f

8vb

pp

[10" c.]

a tempo

mf

sfz

First system of a piano score. The right hand features a triplet of eighth notes, a trill marked with a wavy line and 'tr', and a slur over a series of eighth notes. The left hand has a triplet of eighth notes and a trill. The key signature has two sharps (F# and C#).

Second system of a piano score. The right hand has a section marked '8va' with a dashed line, followed by a section marked 'ff'. The left hand has a section marked '6' and another marked '5'. The key signature has two sharps. The system ends with the dynamic marking 'ff fou'.

Third system of a piano score. The right hand has a section marked '5' and a section marked 'ffz'. The left hand has a section marked '5'. The system ends with a key signature change to one sharp (F#) and the marking '[5^a c.]'. Below the system, there is a small musical fragment with a slur and a key signature change to one flat (Bb).

Fourth system of a piano score. The right hand has a section marked 'librement' and a section marked 'pp'. The left hand has a section marked 'pp'. The system ends with a key signature change to one sharp (F#).

ppp

3

(b)

This system shows the beginning of a piece. The treble clef has a melodic line starting with a quarter note, followed by eighth notes, and a triplet of eighth notes. The bass clef has a whole note chord. The dynamic marking is *ppp*. There is a fermata over the first measure of the bass line.

léger

6

8va

8va

This system features a long, sweeping melodic line in the treble clef, marked *léger*. The bass clef has a complex accompaniment with sixteenth notes and a sixteenth-note triplet. There are two *8va* markings above the treble staff. The dynamic marking is *ppp*.

librement

sempre pp

(b)

This system continues the melodic line in the treble clef, marked *librement*. The bass clef has a simple accompaniment with quarter notes. The dynamic marking is *sempre pp*. There is a fermata over the first measure of the bass line.

8va

[10" c.]

3

This system concludes the piece. The treble clef has a melodic line with a fermata over the final measure. The bass clef has a simple accompaniment with a triplet of eighth notes. There is a *8va* marking above the treble staff and a dynamic marking of *ppp*. The piece ends with a double bar line and a repeat sign.

José Zárate

Composer, pianist and European Doctor in Musicology by the Oviedo University, José Zárate (Madrid, 1972) is considered by critics, musicologists and musicians like one of the most significant younger composers of the Spanish music.

He has won different national and international awards of composition: "Frederic Mompou" of Barcelona, Spanish Authors Society SGAE 1996 and 1998, "Tomás Luis de Victoria" of Seville, "Symphony orchestra" of Murcia in 1997 and 1999, "Valentino Bucchi" of Rome, "Luis de Narváez" of Granada, "Chœur et Maîtrises de Cathédrales" of Amiens (France), "Camillo Togni" of Brescia (Italy). In November of 1996 was named "Young Composer of the Year" for the Jeunesses Musicales (Spain), and in 1997 Spain awarded him the Rome Award.

Works for symphony orchestra (Madreliana, Alonso de Quijada or the opera Trinocería), string orchestra (Sanchesca or Cinco piezas breves), chamber music (La casa roja, Cuarteto de cuerda, Cahier d'Amiens or Kamarazene I, II, III & IV), choir a capella (Ego flos campi, Lamentatio quarta & Zacharias), and for several instruments (Trois bagatelles de nuit, Piccolo pezzo nero for guitar, Cançó de Bressol for vibraphone, Tres piezas for recorder), and his important piano music (6 Cantos negros, Castilla, Nocturnos de Barataria and the seven books of Il bosco di Giarianno), have been performed in International Festival of Music in Europe (Spain, France, Great Britain (Edinburgh Festival), Suisse, Italy, Germany, etc.), in America (USA, Mexico, Canada, Chile, etc.), in Asia (Jordanía, China, Japan, Russia, etc.) and in Africa (Marroco, Egipto, etc.).

As pianist has played in several places of Spain, France and Italy. He has recorded all his piano works for RNE (National Spanish Radio). In 2010, the 11th edition of the International Piano Competition "Spanish Composers" of Madrid, will be dedicated to José Zárate, offering the opportunity to hear all his piano works.

His music has been played by National Orchestra of Spain, Orchestra RTVE, Philharmonic Orchestra of Tomsk (Siberia), and others symphony orchestras of Spain (Murcia, Extremadura, Gran Canaria, Madrid, etc.), as well as Young Symphony Orchestra of Madrid, Young Symphony Orchestra of Andalucía, Dédalo Ensemble, Greenwish String Quarter, choirs of France, England, Slovenian, etc.

The works have been played by important performers as Ituarte, Corazziari, Cardi, Perianes, Morales, Pérez-Espejo, and conducted by Laszlo Heltay, Pedro Halffter, Christoph König, Adrian Leaper, Christopher Wilkins, Thomas Rösner, Michael Thomas, Vittorio Parisi, César Álvarez, among others. (www.josezarate.es)

Piano works

- Cantos** (1989-1996) [11.00]
1st piece [01:00]; 2nd piece [00:33]; 3rd piece [02:39]; 4th piece [03:52]; 5th piece [00:18]; 6th piece [01:05]; 7th piece [01:36]
- Sonatina** (1993) [03.00]
- Escenas de Mora** (1995) [10.00]
1st piece, Peñas negras; 2nd piece, Campana; 3rd piece, Madrugada; 4th piece, Antigua; 5th piece, Moscas; 6th piece, Canto; 7th piece, Jota
- Nocturno** (1996) [03.00]
- Segunda Sonata** (1996) [12.00]
1st movement [03:05]; 2nd movement [05:09]; 3rd movement [04:06]
- Castilla First book** (1996) [10.00]
1st piece, Baile [04:17]; 2nd piece, Nana [02:35]; 3rd piece, Bodas [03:04]
- Castilla Second book** (1997) [11.30]
1st piece, Campos; 2nd piece, Habanera; 3rd piece, Rodríguez de Gaspar
- Pequeños nocturnos** (1997) [08.30]
1st nocturne [02:03]; 2nd nocturne [01:23]; 3rd nocturne [01:56]; 4th nocturne [03:21]
- Il bosco di Giarianno** (1997-2000), First book (1998) [14.30]
1st piece, La porta dei Bambini di Capena [01:52]; 2nd piece, Clemenza per Giarianno perche non sa leggere [00:26]; 3rd piece, Fra Sisebuto bocca grande [01:38]; 4th piece, Il piccolo prato del mare [01:40]; 5th piece, Il capriccio di Pagola [00:54]; 6th piece, Giarianno c'è un pesce [00:39]; 7th piece, Le lacrime di Giarianno [01:19]; 8th piece, La Dama del Aceite [01:04]; 9th piece, La maschera della bella Lulu [01:28]; 10th piece, Canzone della terra del fuoco [01:02]; 11th piece, Lui vuole vivere nel mondo della Luna [02:19]
- Il bosco di Giarianno** (1997-2000), Second book (1998) [07.00]
- Il bosco di Giarianno** (1997-2000), Third book for children (1998) [16.00]
1st piece [01:08]; 2nd piece [01:40]; 3rd piece [00:49]; 4th piece [01:01]; 5th piece [00:56]; 6th piece [00:37]; 7th piece [01:38]; 8th piece [01:01]; 9th piece [01:34]; 10th piece [00:47]; 11th piece [01:33]; 12th piece [00:28]; 13th piece [01:00]; 14th piece [01:22]
- Il bosco di Giarianno** (1997-2000), Fourth book (2000) [08.00]
1st piece [05:10]; 2nd piece [02:56]
- Il bosco di Giarianno** (1997-2000), Fifth book (1998) [06.42]
1st piece [02:27]; 2nd piece [03:01]; 3rd piece [01:08]
- Il bosco di Giarianno** (1997-2000), Sixth book (1998) [07.00]
1st piece, Veduta [01:00]; 2nd piece, Soirée [01:00]; 3rd piece, Olivares [05:00]
- Il bosco di Giarianno** (1997-2000), Seventh book (1998) [10.00]
- Nocturnos de Barataria** (2002) [08.45]
1st nocturne; 2nd nocturne; 3rd nocturne; 4th nocturne; 5th nocturne
- Pieza de Fantasía** (2003) [08.00]
- Cuatro nocturnos** (2006) [10.30]
1st nocturne [01:41]; 2nd nocturne [02:19]; 3rd nocturne [03:51]; 4th nocturne [02:41]
- Cantos negros n°1** (2006) [06.00]
- Cantos negros n°2** (2010) [05.00]
- Cantos negros n°3** (2010) [06.00]
- Cantos negros n°4** (2008) [05.00]
- Cantos negros n°5** (2008) [05.00]
- Cantos negros n°6** (2007) [06.00]
- Dos nocturnos de Acilu** (2009) [08.00]
1st nocturne; 2nd nocturne
- Trois berceuses pour une chambre étoilée** (2010) [06.00]
1st berceuse; 2nd berceuse; 3rd berceuse