

Las alteraciones afectan  
a las notas que acompañan  
y a todas aquellas notas que estén  
a la misma altura  
dentro del mismo compás

# VII

## — Jota —

*Maestoso*

*Allegretto tranquillo*

First system of a musical score. The treble clef staff contains a melodic line with a triplet of eighth notes in the third measure. The bass clef staff contains a harmonic accompaniment with chords and a triplet of eighth notes in the third measure.

Second system of a musical score. The treble clef staff continues the melodic line with a triplet of eighth notes in the third measure. The bass clef staff features a dynamic marking of *sfz* (sforzando) in the fourth measure.

Third system of a musical score. The treble clef staff continues the melodic line with a triplet of eighth notes in the third measure. The bass clef staff features a dynamic marking of *sfz* (sforzando) in the fourth measure.

Fourth system of a musical score. The treble clef staff continues the melodic line with a triplet of eighth notes in the third measure. The bass clef staff features a dynamic marking of *sfz* (sforzando) in the fourth measure.

Fifth system of a musical score. The treble clef staff continues the melodic line with a triplet of eighth notes in the third measure. The bass clef staff features a dynamic marking of *sfz* (sforzando) in the fourth measure.

8va - - ,

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This system contains two staves of music. The upper staff features a melodic line with various ornaments and a triplet of eighth notes at the end. The lower staff provides harmonic accompaniment with chords and moving lines.

*sfz*

*largo*

This system continues the musical piece. The upper staff has a melodic line with a *largo* marking. The lower staff features a *sfz* (sforzando) dynamic marking.

*Vivo con gracia*

*mf*

This system is the beginning of the *Vivo con gracia* section. It consists of two staves with a *mf* (mezzo-forte) dynamic marking.

*più f*

This system continues the *Vivo con gracia* section. The lower staff has a *più f* (più forte) dynamic marking.

*canta espressivo*

*simile*

This system is the beginning of the *canta espressivo* section. The lower staff has a *simile* marking.

First system of a piano score. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

*poco a poco rit. e dim.*

Second system of the piano score, continuing the melodic and harmonic material from the first system.

*más lento*

Third system of the piano score. The right hand has a long rest followed by a few notes. The left hand continues with chords. A dynamic marking *p grave* is present.

Fourth system of the piano score. It features a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. The system concludes with a melodic flourish in the right hand.

Fifth system of the piano score. It includes dynamic markings *pp* and *mf*. The right hand has a melodic line with a triplet of eighth notes, and the left hand has a triplet of sixteenth notes.

First system of a musical score. The right hand (treble clef) features a melodic line with slurs and a triplet of eighth notes at the end. The left hand (bass clef) plays a rhythmic accompaniment. Dynamics include *sfz* at the beginning, *ff* in the middle, and *pp subito* in the latter part.

Second system of the musical score. The right hand continues the melodic line with a long slur. The left hand provides harmonic support. Dynamics include *sfz* and *f*.

Third system of the musical score. The right hand has a triplet of eighth notes. The left hand has a section marked *Sva.* (Sustained). Dynamics include *molto cresc.*

Fourth system of the musical score, continuing the harmonic and melodic development from the previous system.

Fifth system of the musical score. The right hand has a long slur over a melodic phrase. The left hand has a section marked *pp*. Dynamics include *rit.*, *pp*, *ff*, and *sfz secco*.

## 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 Alvarez, among others. ([www.josezarate.es](http://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