

José Zárate

Il bosco di Giarianno

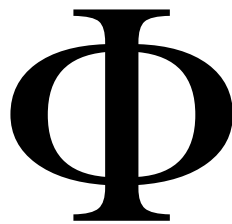
Fifth book for piano

SPECIAL EDITION

11th International Piano Competition "Spanish Composers"
Edition dedicated to José Zárate (Madrid, 1972)

"Joaquín Rodrigo" Concert Hall in Las Rozas de Madrid

November 2010



Madrid

Compuesta 1998 Composed

Il bosco di Giarianno

Fifth book for piano solo

Duration: 8 min.

First performance:

Toledo, Sinagoga del Tránsito
Festival Internacional de Música de Toledo
18 de mayo de 2000 (18/V/2000)
Pno.: José Zárate

Dedicated to Emilio Calandín, Jesús Rueda and Salvador Salort

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Il bosco di Giarianno

Fifth book for piano solo

José Zárate
(b. 1972)
Italia, spring 1998
[rev. 2010]

I

Musical score for the beginning of the piece. It features a grand staff with treble and bass clefs. A dynamic marking of *f* is present. A vertical bar labeled '1)' indicates a specific action. A horizontal line spans the middle of the staff, labeled '6"-8"', with a shorter line below it labeled '4"-6"'. The score is otherwise empty.

1) Dejar caer desde media altura un lapicero sobre las cuerdas centrales del piano.

Musical score for the first section. It features a grand staff with treble and bass clefs. The tempo is marked *P* *lento* with a metronome marking of ♩ = 60-64. The dynamics range from *p* to *mf*. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and a fermata. A marking '8va' with a dashed line indicates an octave shift.

Musical score for the second section. It features a grand staff with treble and bass clefs. The dynamics range from *p* to *f* to *p*. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and a fermata. A marking 'secco' is present. A marking 'rit.....' indicates a ritardando.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in 2/4 time. The first measure has a dynamic of *mf*. The second measure has a dynamic of *pp*. The third measure has a dynamic of *p* and includes a trill (*tr*) in the treble clef. The fourth measure has a dynamic of *sfz*.

Musical score system 2, featuring a grand staff with treble and bass clefs. The music is in 7/8 time. The first measure has a dynamic of *ppp*. The second measure has a dynamic of *p*. The third measure has a dynamic of *Red.* (Reduction).

Musical score system 3, featuring a grand staff with treble and bass clefs. The music is in 6/8 time. The first measure has a dynamic of *p* and includes a bracketed section labeled "x 2" and "6''-8''". Below the staff, the text "Punteando las cuerdas en la caja" is written. The second measure has a dynamic of *mf*. The third measure has a dynamic of *mf* and includes a bracketed section labeled "3''". The fourth measure has a dynamic of *mf* and includes a bracketed section labeled "3''".

Musical score system 4, featuring a grand staff with treble and bass clefs. The music is in 6/8 time. The first measure has a dynamic of *mp*. The second measure has a dynamic of *f*. The third measure has a dynamic of *ff*. The fourth measure has a dynamic of *p*. The fifth measure has a dynamic of *ppp*. The sixth measure has a dynamic of *f*. The seventh measure has a dynamic of *f*. The eighth measure has a dynamic of *f*. The ninth measure has a dynamic of *f*. The tenth measure has a dynamic of *f*. The eleventh measure has a dynamic of *f*. The twelfth measure has a dynamic of *f*. The thirteenth measure has a dynamic of *f*. The fourteenth measure has a dynamic of *f*. The fifteenth measure has a dynamic of *f*. The sixteenth measure has a dynamic of *f*. The seventeenth measure has a dynamic of *f*. The eighteenth measure has a dynamic of *f*. The nineteenth measure has a dynamic of *f*. The twentieth measure has a dynamic of *f*. The twenty-first measure has a dynamic of *f*. The twenty-second measure has a dynamic of *f*. The twenty-third measure has a dynamic of *f*. The twenty-fourth measure has a dynamic of *f*. The twenty-fifth measure has a dynamic of *f*. The twenty-sixth measure has a dynamic of *f*. The twenty-seventh measure has a dynamic of *f*. The twenty-eighth measure has a dynamic of *f*. The twenty-ninth measure has a dynamic of *f*. The thirtieth measure has a dynamic of *f*. The thirty-first measure has a dynamic of *f*. The thirty-second measure has a dynamic of *f*. The thirty-third measure has a dynamic of *f*. The thirty-fourth measure has a dynamic of *f*. The thirty-fifth measure has a dynamic of *f*. The thirty-sixth measure has a dynamic of *f*. The thirty-seventh measure has a dynamic of *f*. The thirty-eighth measure has a dynamic of *f*. The thirty-ninth measure has a dynamic of *f*. The fortieth measure has a dynamic of *f*. The forty-first measure has a dynamic of *f*. The forty-second measure has a dynamic of *f*. The forty-third measure has a dynamic of *f*. The forty-fourth measure has a dynamic of *f*. The forty-fifth measure has a dynamic of *f*. The forty-sixth measure has a dynamic of *f*. The forty-seventh measure has a dynamic of *f*. The forty-eighth measure has a dynamic of *f*. The forty-ninth measure has a dynamic of *f*. The fiftieth measure has a dynamic of *f*.

II

$\text{♩} = 80-84$

mf *sfz* *8va* *sfz* *8va*

p *pp* 8"-10"

sfz subito 1) 3 2) 6 4"-6" *più f* *secco*

p rubato *mf*

- 1) Clüster con la palma de la mano.
- 2) Pulsar las teclas sin producir sonido.

8va
 (h)
 sfz
 3
 3

pp
 (h)
 6
 3

rit.....
 3
 sfz
 8va
 3

4"-6"
 pp
 4"-6"
 mp
 8"-10"

staccato

Musical score system 1, featuring two staves. The upper staff contains a melodic line with a dynamic marking of *sfz* and an octave marking of *8va*. The lower staff contains a bass line with a dynamic marking of *p* and a performance instruction of *8"-10"*. The system concludes with a fermata over a whole note.

Musical score system 2, featuring two staves. The upper staff contains a melodic line with a dynamic marking of *mp* and an octave marking of *8va*. The lower staff contains a bass line with a dynamic marking of *mp* and a performance instruction of *8va*. The system concludes with a fermata over a whole note.

Musical score system 3, featuring two staves. The upper staff contains a melodic line with a dynamic marking of *mp* and an octave marking of *8va*. The lower staff contains a bass line with a dynamic marking of *mp* and a performance instruction of *8va*. The system concludes with a fermata over a whole note.

Musical score system 4, featuring two staves. The upper staff contains a melodic line with a dynamic marking of *pp* and an octave marking of *8va*. The lower staff contains a bass line with a dynamic marking of *pp* and a performance instruction of *8va*. The system concludes with a fermata over a whole note.

III

♩ = 60-64

ppp subito

ff secco

This system contains the first system of music. It features a piano accompaniment on the left and a vocal line on the right. The piano part begins with a *ff secco* dynamic marking. The vocal line starts with a *ppp subito* dynamic marking. The music is in a key with two sharps (D major) and a 3/4 time signature.

canta

p

ppp

10"-12"

pp

This system contains the second system of music. It includes a vocal line labeled *canta* and a piano accompaniment. The piano part starts with a *p* dynamic marking and features a *ppp* dynamic marking later in the system. A bracket above the piano part indicates a duration of 10"-12". The system concludes with a *pp* dynamic marking.

8va

mp

ppp

This system contains the third system of music. It features a piano accompaniment with triplets in both the treble and bass staves. The treble part has an *mp* dynamic marking, while the bass part has a *ppp* dynamic marking. An *8va* marking is present above the first measure of the treble staff.

p *piu f* *ff* (m.d.)

fff *sffz* Sua *sffz* 2''-3'' *sffz*

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, Cancó 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 (Jordania, China, Japan, Russia, etc.) and in Africa (Marrocco, 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 boccagrande [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