

Zapateado

Bass Trombone & Piano

Arr.: Michal Worek

Pablo de Sarasate

EMR 97098

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Zapateado

Pablo de Sarasate (Arr.: Michal Worek)

English:

Zapateado by Pablo de Sarasate is a sparkling and energetic work inspired by Spanish dance traditions. Its title refers to the rhythmic footwork of flamenco dancing, clearly reflected in the music's driving pulse.

From the opening bars, the piece captivates with its vitality and rhythmic intensity.

Sharp accents and lively gestures create a fiery and vibrant atmosphere.

Sarasate combines dazzling virtuosity with strong expressive character.

The music shifts between playful lightness and moments of heightened tension.

Graceful yet incisive melodies contribute to its unmistakable charm.

Spanish colours and dance-like rhythms shape the work's distinctive style.

Zapateado exemplifies Sarasate's mastery of brilliance and musical flair.

Its infectious energy makes it instantly engaging for audiences.

The piece offers a vivid musical portrait of Spanish passion and spirit.

Français:

Zapateado de Pablo de Sarasate est une œuvre éclatante, inspirée des danses traditionnelles espagnoles, et plus particulièrement du rythme vif et percussif du flamenco.

Le titre fait référence au jeu de pieds frappés des danseurs, dont l'énergie et la précision se retrouvent dans l'écriture musicale.

Dès les premières mesures, l'œuvre séduit par son caractère flamboyant et son dynamisme irrésistible.

Les contrastes de nuances et les accents rythmiques évoquent l'ardeur et la passion du folklore espagnol.

Sarasate y déploie une virtuosité brillante, toujours au service de l'expressivité.

La musique alterne entre légèreté espiègle et tension rythmique intense.

Les mélodies, à la fois chantantes et incisives, traduisent une joie communicative.

Zapateado illustre parfaitement l'art du compositeur à unir élégance et fougue populaire.

L'œuvre captive par son tempérament ensoleillé et son énergie festive.

Elle offre au public une immersion vivante dans l'âme musicale de l'Espagne.

Deutsch:

Zapateado von Pablo de Sarasate ist ein brillantes und temperamentvolles Werk, das von der spanischen Tanztradition inspiriert ist.

Der Titel verweist auf das rhythmische Fußstampfen des Flamenco, dessen Energie sich unmittelbar in der Musik widerspiegelt.

Von Beginn an besticht das Stück durch seine mitreißende Lebendigkeit und seinen markanten Rhythmus.

Kräftige Akzente und rasche Bewegungen verleihen der Musik einen feurigen Charakter.

Sarasate verbindet technische Brillanz mit großer Ausdruckskraft.

Zwischen spielerischer Leichtigkeit und spannungsgeladener Dynamik entfaltet sich ein farbenreiches Klangbild.

Die Melodien wirken zugleich elegant und voller Temperament.

Typisch spanische Farben prägen den unverwechselbaren Charakter des Werkes.

Zapateado zeigt Sarasates Meisterschaft im Umgang mit Rhythmus und Virtuosität.

Das Stück begeistert durch seine Energie und seinen tänzerischen Schwung.

Es vermittelt eindrucksvoll die Leidenschaft und Lebensfreude der spanischen Musik.



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BASS
TROMBONE

Zapateado

Pablo de Sarasate

Arr.: Michal Worek

Allegro $\text{♩} = 132$

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13 *mp*

18 rit. **A** a tempo *mp* 3

26 *mp*

31 **B** 1 *f*

37

42

47 **C** **D** 9 2

62 *mp*

69 **E** 3 *mp*

77

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Pablo de Sarasate

Arr.: Michal Worek

Allegro $\text{♩} = 132$

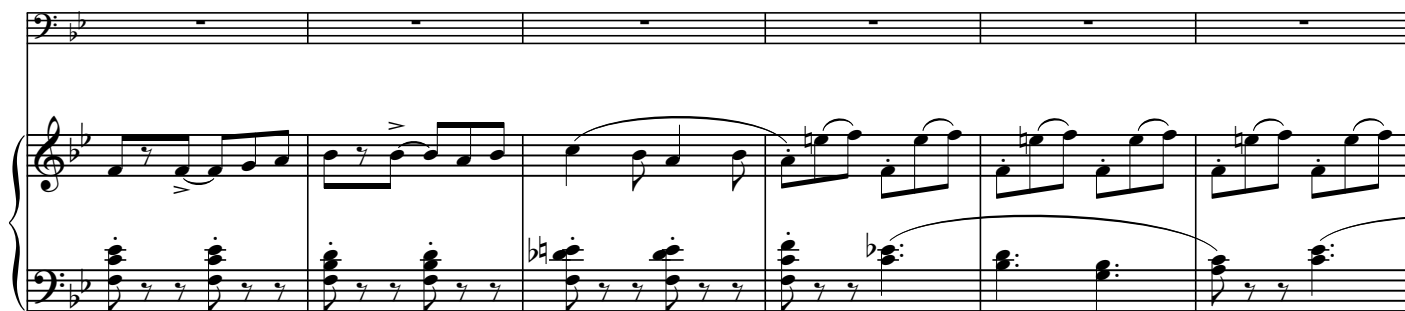
Bass Trombone

Piano



Measures 1-6 of the score. The Bass Trombone part is in the upper staff, and the Piano part is in the lower staff. The Piano part begins with a forte (f) dynamic and features a complex rhythmic pattern with many accents.

7



Measures 7-12 of the score. The Bass Trombone part continues with a simple rhythmic pattern. The Piano part continues with its complex rhythmic pattern, featuring many accents and a melodic line in the right hand.

13

rit.



Measures 13-19 of the score. The Bass Trombone part features a melodic line with a mezzo-piano (mp) dynamic. The Piano part continues with its complex rhythmic pattern, featuring many accents and a melodic line in the right hand.

20

A a tempo



Measures 20-25 of the score. The Bass Trombone part features a melodic line with a mezzo-piano (mp) dynamic. The Piano part continues with its complex rhythmic pattern, featuring many accents and a melodic line in the right hand. The section ends with a piano (p) dynamic.

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Musical score for measures 27-32. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The bass staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The grand staff provides harmonic support with chords and moving lines. Dynamic markings include *mp* (measures 29-30) and *f* (measures 31-32). There are also accents over some notes in measures 31 and 32.

33

B

Musical score for measures 33-38, marked with a section label **B**. The bass staff features a melodic line starting with a *f* dynamic. The grand staff continues with harmonic accompaniment. Measure 34 has a *f* dynamic marking in the treble staff. The system concludes with a double bar line.

39

Musical score for measures 39-45. The bass staff continues the melodic development. The grand staff provides accompaniment with various chordal textures. The system ends with a double bar line.

46

C

Musical score for measures 46-52, marked with a section label **C**. The bass staff has a melodic line. The grand staff accompaniment includes a *mf* dynamic in measure 46 and a *f* dynamic in measure 50. The system concludes with a double bar line.

53

Musical score for measures 53-58. The bass staff is mostly empty, indicating a rest for the bass line. The grand staff features a melodic line in the treble staff, with dynamics of *p* (measures 53-55) and *f* (measures 56-57). The system ends with a double bar line.

60 | **D**

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major, 3/4 time. The vocal line (soprano) starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand. The second system continues the vocal melody with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment remains consistent. The third system shows the vocal line ending with a half note F#5 and a quarter note G5. The piano accompaniment continues with the same rhythmic pattern. The score is written for a soprano voice and piano accompaniment.

67

A musical score for the song 'The Rose Tree'. The score is written for three parts: a vocal line (soprano) and two piano accompaniment lines (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase in the first measure, followed by a rest in the second measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The score includes a dynamic marking of *f* (forte) in the third measure of the piano part. The overall style is a simple, folk-like melody.

73

E

73

E

mp

p

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a bass line starting with a whole rest, followed by a series of eighth and sixteenth notes, with a *mp* dynamic marking. The middle staff is a treble line featuring a melodic phrase in the first measure, followed by a series of chords, with a *p* dynamic marking. The bottom staff is a bass line providing harmonic support with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

80

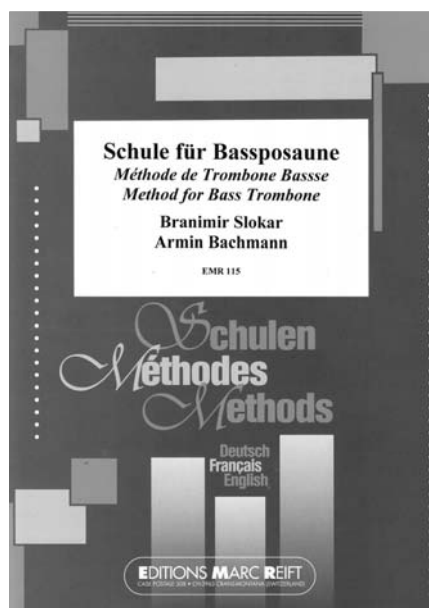
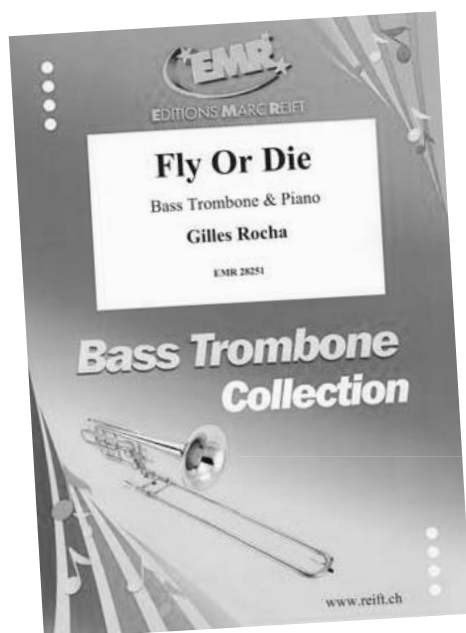
The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The melody continues with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The third system consists of two staves, both with a treble clef, a key signature of one flat, and a common time signature. The upper staff continues the melody with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The lower staff provides a harmonic accompaniment, starting with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The score concludes with a double bar line.

86 **F**

2

mf f mf f mf

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