



Becerril Jose

Mexico, Queretaro

2. Suite Hungara, Una tarde en Gran San Nicolas o un paseo con Bartok (Tlazo 27)

About the artist

He studied piano in Mexico City at Escuela Nacional de Música, and later Electronic Engineering at Universidad La Salle. He was a pupil of Eva del Carmen Medina Amezcua and lessons with Carlos Vazquez, he has composed music for Chamber Orchestra, Choir, Arias, Piano, String Quartet, Trio, Duet. Zazanilia is a nahuatl word that means to tell nice stories, to tell fables, to enjoy the moment. There is no need to define a new Musical form for this movement, but yet, by using known styles let's make the content by different meanings, to describe a place, a puppet, a moment, an art work, anything that make us enjoy that special moment, despite, the nature of musical perception itself remains imperfectly understood.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-becerril-jose.htm>

About the piece



Title:	2. Suite Hungara, Una tarde en Gran San Nicolas o un paseo con Bartok [Tlazo 27]
Composer:	Jose, Becerril
Arranger:	Jose, Becerril
Copyright:	Copyright © Becerril Jose
Publisher:	Jose, Becerril
Instrumentation:	Recorder, Fagottino, Bassoon, Contrabassoon, Violin, Cello, Percussion
Style:	Contemporary
Comment:	Second movement of Suite Hungara, dedicated to Ormányos Falka Orchestra for Recorder or Flute, Fagottino/Tenoroon (C or F or G), Bassoon, Contrabassoon, Violin, Cello, Timpani, Triangle, Cymbals, Slide Drum

Becerril Jose on [free-scores.com](https://www.free-scores.com)



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Suite Húngara

2. Una tarde en Gran San Nicolas o un paseo con Bartók

José Becerril Alatorre
(January 2011)

Allegro

Tenor Recorder

Fagottino
C or F or G
(see scores)

Bassoon 1

Bassoon 2

Contrabassoon

Violin I

Violin II

Cello

Timpani

Cymbals

Snare Drum

Triangle

9

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

Timp.

Cym.

S.Dr.

Trgl.

solo

mp

pizz.

p

arco

mp

Div. V



17

T. Rec. *tutti*
p

Fno. *tutti*
f *p*

Bsn. 1 *f tutti*
p

Bsn. 2 *f*
p

C. Bn. *f*
p

Vln. I *f tutti*
arco

Vln. II *f*
arco

Vc. *f*

17

Timp. *mf*

17

Cym.

17

S.Dr.

17

Trgl.



25

T. Rec. *f*

Fno. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn.

Vln. I *f*

Vln. II *f*

Vc. *f*

25

Timp.

25

Cym.

25

S.Dr. *f*

25

Trgl. *f*



31

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

31

Timp.

31

Cym.

31

S.Dr.

31

Trgl.

Detailed description of the musical score: The score is for page 5, starting at measure 31. It features a woodwind section with Trumpet (T. Rec.), Flute (Fno.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Clarinet in Bass (C. Bn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The percussion section includes Timpani (Timp.), Cymbal (Cym.), Snare Drum (S.Dr.), and Triangle (Trgl.). The key signature is two sharps (F# and C#). The woodwinds and strings play melodic lines, while the percussion instruments play rhythmic patterns. The score is divided into four measures, with measure numbers 31, 32, 33, and 34 indicated at the beginning of each measure.



35

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

35

Timp.

35

Cym.

35

S.Dr.

35

Trgl.

pizz.

pizz.

pizz.

f



40

T. Rec. *p*

Fno. *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

Vln. I *p* arco

Vln. II *p* arco

Vc. *p* arco

40

Timp.

40

Cym.

40

S.Dr. *p*

40

Trgl. *f*



47

T. Rec. *cresc.* *f*

Fno. *cresc.* *f*

Bsn. 1 *cresc.* *f*

Bsn. 2 *cresc.* *f*

C. Bn. *cresc.* *f*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vc.

47

Timp.

47

Cym. *f*

47

S.Dr.

47

Trgl.



56

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

56

Timp.

56

Cym.

56

S.Dr.

56

Trgl.



64

T. Rec. *f*

Fno. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

Vln. I *f*

Vln. II *f* pizz.

Vc. *f*

64

Timp. *mf*

64

Cym.

64

S.Dr.

64

Trgl.



72 *rit.* *a tempo*

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

Timp.

Cym.

S.Dr.

Trgl.

mp *mp* *mp* *mp* *mp* *mp* *mp*

arco

pizz.

Div. arco



80

T. Rec.

80

Fno.

Bsn. 1

mp

Bsn. 2

C. Bn.

80

Vln. I

Vln. II

Vc.

80

Timp.

mf

80

Cym.

80

S.Dr.

80

Trgl.



88

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

Timp.

Cym.

S.Dr.

Trgl.

p

p

pizz.

p

arco

pizz.

arco
mp



96

T. Rec.

96

Fno. *solo* *mp* *tutti* *f*

Bsn. 1 *f tutti*

Bsn. 2 *f*

C. Bn.

96

Vln. I *f arco*

Vln. II *f arco*

Vc. *Div.* *f*

96

Timp. *mf*

96

Cym.

96

S.Dr.

96

Trgl.



104

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

104

Timp.

104

Cym.

104

S.Dr.

104

Trgl.

p

p

p

p

f



Musical score for page 16, measures 112-115. The score includes parts for T. Rec., Fno., Bsn. 1, Bsn. 2, C. Bn., Vln. I, Vln. II, Vc., Timp., Cym., S.Dr., and Trgl. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *f* is used throughout.

Measures 112-115:

- T. Rec. & Fno.:** Play a melodic line starting with a quarter rest, followed by a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a dotted half note (G4).
- Bsn. 1 & Bsn. 2:** Play a melodic line starting with a quarter rest, followed by a half note (G2), a quarter note (A2), a quarter note (B2), a quarter note (C3), a quarter note (B2), a quarter note (A2), and a dotted half note (G2).
- C. Bn.:** Play a rhythmic pattern of quarter notes: G2, A2, B2, C3, B2, A2, G2.
- Vln. I & Vln. II:** Play a melodic line starting with a quarter rest, followed by a half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a dotted half note (G4).
- Vc.:** Play a rhythmic pattern of quarter notes: G2, A2, B2, C3, B2, A2, G2.
- Timp., Cym., Trgl.:** Remain silent (indicated by a dash).
- S.Dr.:** Play a rhythmic pattern of eighth notes: G2, A2, B2, C3, B2, A2, G2.



116

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

116

Timp.

116

Cym.

116

S.Dr.

116

Trgl.

116



120

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

Timp.

Cym.

S.Dr.

Trgl.

pizz.

p

arco

f



128

T. Rec. *p* *mp* *f* *rit.*

Fno. *p* *mp* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

C. Bn. *mf* *f*

Vln. I *mf* *mp* *f*

Vln. II *f* *mp* *f*

Vc. *mf* *f*

128

Timp. *mf*

128

Cym.

128

S.Dr. *p*

128

Trgl. *mp*



135 *a tempo*

T. Rec.

Fno.

Bsn. 1

Bsn. 2

C. Bn.

Vln. I

Vln. II

Vc.

135 *ff*

Timp.

p *f*

135

Cym.

135

S.Dr.

f *p* *f*

135

Trgl.

f

The image shows a page of a musical score for measures 135 to 140. The score is arranged in a system with multiple staves. The instruments listed on the left are Tuba (T. Rec.), Flute (Fno.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Clarinet Bassoon (C. Bn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), Timpani (Timp.), Cymbal (Cym.), Snare Drum (S.Dr.), and Triangle (Trgl.). The key signature is two sharps (F# and C#). The tempo is marked 'a tempo'. The Timp. part has a dynamic marking of 'ff' with a wavy line above it, and a crescendo from 'p' to 'f'. The S.Dr. part has dynamic markings of 'f', 'p', and 'f' with a crescendo line. The Trgl. part starts with a dynamic marking of 'f'. The score ends with a double bar line at measure 140.

