



## Becerril Jose

Mexico, Queretaro

### Una tarde en Saint Germain (Tlazo 40)

#### 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



<b>Title:</b>	Una tarde en Saint Germain [Tlazo 40]
<b>Composer:</b>	Jose, Becerril
<b>Arranger:</b>	Jose, Becerril
<b>Copyright:</b>	Copyright © Becerril Jose
<b>Publisher:</b>	Jose, Becerril
<b>Instrumentation:</b>	Bass clarinet
<b>Style:</b>	Waltz
<b>Comment:</b>	Waltz for Bass Clarinet or Bassoon and Strings

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



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# Una tarde en Saint Germain

(Bass Clarinet, Violin, Viola, Cello, Contrabass)

Jose Becerril Alatorre  
(January 2014)

Tempo di Valse

Bass Clarinet

Violin

Viola

Cello

Contrabass

*f* *mp* *f* *mf* *f* *mf*

B. Cl.

Vln.

Vla.

Vc.

Cb.

*mf* *mp*

B. Cl. <sup>12</sup>

Vln. <sup>12</sup> *mf* *mp*

Vla. *mf* *mp*

Vc.

Cb.

B. Cl. <sup>17</sup> *f* *mp*

Vln. <sup>17</sup> *f* *mp*

Vla. *f* *mp*

Vc. *f*

Cb. *f* *mp*



22

B. Cl.

Vln.

Vla.

Vc.

Cb.

*p*

*f* pizz.

27

B. Cl.

Vln.

Vla.

Vc.

Cb.

*mp*

*rit.*

arco *mp*

arco *mf* pizz.

*mf* pizz.



32 *a tempo*

B. Cl. *f* *mp*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* arco *mp* pizz.

Cb. *f* *mp* pizz.

38

B. Cl.

Vln. *mf*

Vla.

Vc.

Cb.



44

B. Cl.

*mp* *f*

Vln.

*f*

Vla.

*f*  
arco

Vc.

*f*  
arco

Cb.

*f*

49

B. Cl.

*mp* *p*

Vln.

*mp*

Vla.

*mp*

Vc.

*mp*

Cb.

*mp*



55

B. Cl.

*rit.* *a tempo*

Vln.

Vla.

Vc.

Cb.

*cresc.* *cresc.*

61

B. Cl.

*mp*

Vln.

Vla.

Vc.

Cb.

*f* *mp* *f*



67

B. Cl.

Vln.

Vla.

Vc.

Cb.

*mp*

*mf*  $\rightrightarrows$  *pp*

*mp*

*mp*

*mp*

73

B. Cl.

Vln.

Vla.

Vc.

Cb.

*mf*

*p*  $\rightrightarrows$  *mf*

*mf*

*mf*

*mf*





78

B. Cl.

Vln.

Vla.

Vc.

Cb.

*f*

83

B. Cl.

Vln.

Vla.

Vc.

Cb.

*mp*

*mf*



89

B. Cl.

Vln.

Vla.

Vc.

Cb.

*f*

95

B. Cl.

Vln.

Vla.

Vc.

Cb.

*f*

*mf*

*mp*

*mp*

*mp*



101

B. Cl.

Vln.

Vla.

Vc.

Cb.

*mf*

*mf*

106

B. Cl.

Vln.

Vla.

Vc.

Cb.

*mp*

*mp*



111

B. Cl. *f* *mp*

Vln. *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f*

Cb. *f* *mp*

116

B. Cl.

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*



122

B. Cl. *mp* *mp*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* pizz. *mp*

Cb. *mf* *mp*

127

B. Cl.

Vln. *mf*

Vla.

Vc.

Cb.



133

B. Cl. *f* *mp* *p*

Vln. *f* *mp*

Vla. *f* *arco* *mp*

Vc. *f* *arco* *mp*

Cb. *f* *mp*

138

B. Cl. *rit.* *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*



144 *a tempo*

B. Cl.

Vln.

Vla.

Vc.

Cb.

*f* *ff*

