



Becerril Jose

Mexique, Queretaro

Après-midi à Saint Germain (Tlazo 40)

A propos de l'artiste

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.

Page artiste : https://www.free-scores.com/partitions_gratuites_becerril-jose.htm

A propos de la pièce



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|--------------------------|--|
| Titre : | Après-midi à Saint Germain [Tlazo 40] |
| Compositeur : | Jose, Becerril |
| Arrangeur : | Jose, Becerril |
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| Editeur : | Jose, Becerril |
| Instrumentation : | Clarinette basse |
| Style : | Valse |
| Commentaire : | Waltz for Bass Clarinet or Bassoon and Strings |

Becerril Jose sur [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. ¹²

Vln. ¹² *mf* *mp*

Vla. *mf* *mp*

Vc.

Cb.

B. Cl. ¹⁷ *f* *mp*

Vln. ¹⁷ *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 *mp* pizz.

mf pizz.

mf



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



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* *f* *ff* *f* *ff* *f* *ff*

