



Becerril Jose

Mexique, Queretaro

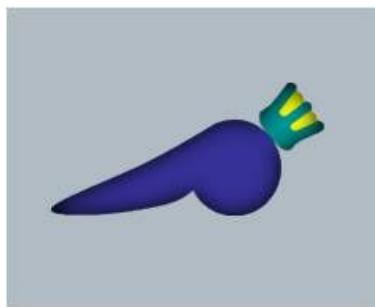
Dolcissimo uscignolo II (Tlazo 41)

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 Amezcuia 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 pupet, a moment, an art work, anything that make us enjoy that special moment, despite, the nature of musical perception itself remains imperfectly understood.

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A propos de la pièce



Titre :	Dolcissimo uscignolo II [Tlazo 41]
Compositeur :	Jose, Becerril
Arrangeur :	Jose, Becerril
Droit d'auteur :	Copyright © Becerril Jose
Editeur :	Jose, Becerril
Instrumentation :	Voix et Orchestre
Style :	Contemporain
Commentaire :	Aria for Baritone

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Dolcissimo uscignolo

(Baritone Aria, text by Giovanni Batista Guarini)

Jose Becerril Alatorre
(December 2003)

Lento (tempo 50)

Baritone

Oboe

Bassoon

Horn in F

Tubular Bells

Violin I

Violin II

Viola

Cello

Contrabass

10

B. - - - - -

10 Ob. - - - - -

Bsn. - - - - -

Hn. - - - - -

T.B. - - - - -

Vln. I - - - - -

Vln. II - - - - -

Vla. arco - - - - -

Vc. arco - - - - -

Cb. arco - - - - -



17

B.

17

Ob. *mp*

Bsn. *mp*

Hn. *mp*

T.B.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *f* *mp*

Cb. *f* *mp* *p*

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24

B. *mf*

Dol - ci - ssi mo u - sci gno - lo, Tu

Ob.

Bsn.

Hn. *p*

T.B.

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb. pizz.

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30

B chia - mi la tua Ca - ra com - pa - gni - a

Ob. *mf*

Bsn.

Hn.

T.B.

Vln. I *p*

Vln. II *p*

Vla.

Vc. arco

Cb. arco





40

B.

Ob.

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ca - nta - ndo: Vie - ni

f

f

mf

mf

mf

mf

mf



46

B
Ca - nta - ndo: Vie - ni, A - ni - ma mi - a

46

Ob.

Bsn.

Hn.

T.B.

46

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

Cb. p



B 52 
 A ni - ma mi - , a. Ca - nta - ndo: Vie - ni,
 Ob.
 Bsn.
 Hn.
 T.B.
 Vln. I
 Vln. II
 Vla.
 Cv.
 Cb.

f

mf

f

mf

mf arco

mf arco

mf arco

mf arco

mf



58

B
A - ni - ma -, mi - a. A - me, ca - nta no - nva - le.

Ob.
mf

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

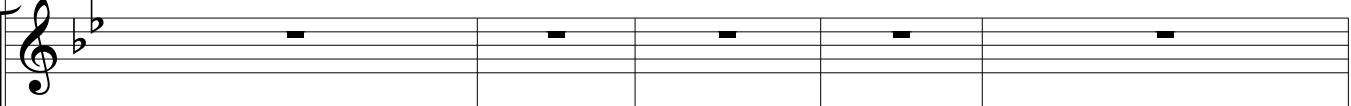


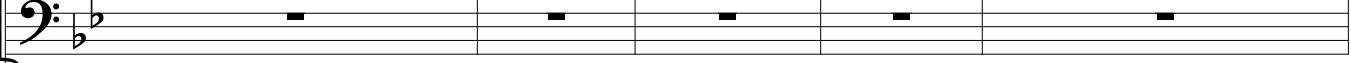
64

B: 

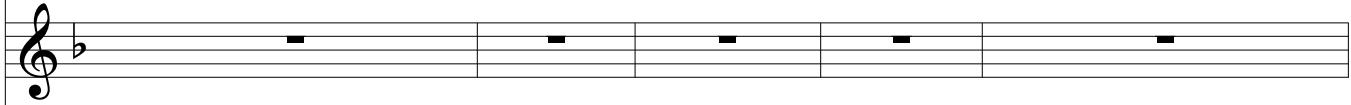
A - - - me, ca - not non va - le

64

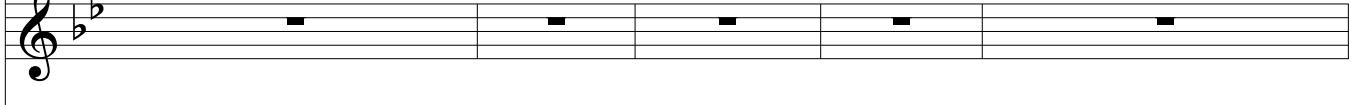
Ob.: 

Bsn.: 

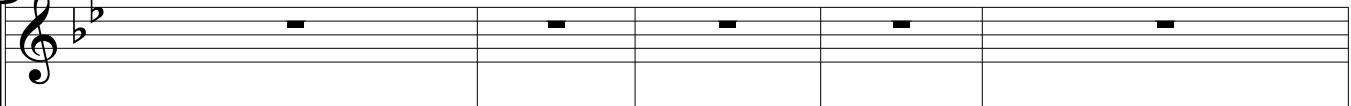
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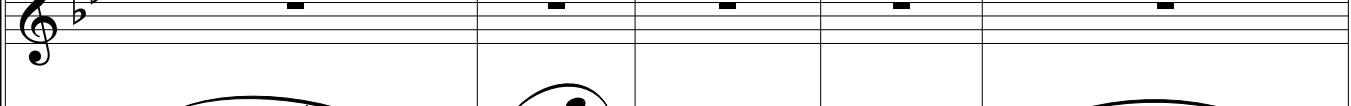
Hn.: 

64

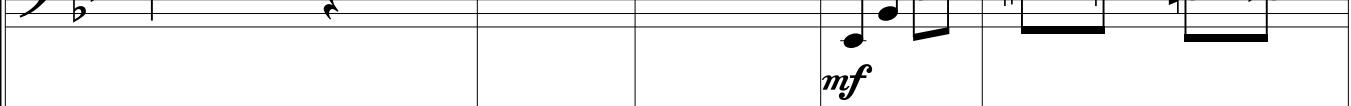
T.B.: 

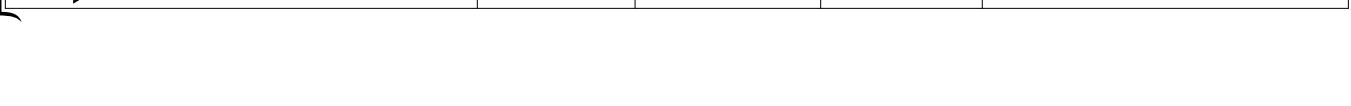
64

Vln. I: 

Vln. II: 

Vla.: 

Vc.: 

Cb.: 



69

B. 

Ob. 

Bsn. 

Hn. 

T.B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Musical score for orchestra, page 12, measure 69. The score includes parts for Bassoon (B), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trombone (T.B.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Cello (Cb.). The key signature is B-flat major. Measure 69 consists of eight measures. The first four measures are mostly rests. In the fifth measure, the Bassoon (B) and Horn (Hn.) play eighth-note patterns. In the sixth measure, the Trombone (T.B.) and Violin I (Vln. I) play eighth-note patterns. In the seventh measure, the Violin II (Vln. II) and Double Bass (Vla.) play eighth-note patterns. In the eighth measure, the Double Bass (Vc.) and Cello (Cb.) play eighth-note patterns. Dynamics include *p*, *mp*, *mf*, and *f*. Articulations include slurs and grace notes.



76

B. *f* *mp*

76 u - sci - gno - lo.

Ob.

Bsn. *mp*

Hn.

T.B. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



83

B. *mp* u - sci - gno - - - - lo E

83

Ob.

Bsn.

83

Hn. *mp*

83

T.B.

83

Vln. I

Vln. II

Vla.

Vc. pizz. *mp* pizz.

Cb. *mp*

mf



91

B. non ho, co - me tu, da vo - lar a - le. O fe - li - ce au -

Ob.

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc. arco

Cb. arco

p

p

p



97

B. *ge - le - tto, Ti ri-com - pen - sa ben l'al-ma na-*

97 Ob. *mf*

Bsn.

Hn. *mf*

T.B. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

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103

B. *mf* tu - ra, Se ti ne - gó sa - per, ti dié ven-tu - ra - Se ti ne-

Ob.

Bsn.

Hn. *mf*

T.B.

Vln. I *mp*

Vln. II

Vla. *mp*

Vc.

Cb. *p*



110

B. *gó sa - per, ti dié ven - tu - ra - pp*

Ob. *pp <>*

Bsn. *pp <>*

Hn. *pp <>*

T.B. *p <>*

Vln. I *pp <>*

Vln. II *pp <>*

Vla. *pp <>*

Vc. *pp <>*

Cb. *pp <>*

111

112

113

114

