



Becerril Jose

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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 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.

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A propos de la pièce



Titre : Dolcissimo uscignolo II
[Tlazo 41]
Compositeur : Jose, Becerril
Arrangeur : Jose, Becerril
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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

pizz.

p

pizz.

p

pizz.

p

17

B

Ob. *mp*

Bsn. *mp*

Hn. *mp*

T.B.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp* *p*

Cb. *f* *mp* *p*

Detailed description of the musical score: The score is for measures 17 through 22. The instruments and their parts are: Bassoon (B), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trombone (T.B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 17 starts with a dynamic of *mp* for the Oboe. The Viola and Violoncello parts begin with a dynamic of *f*. In measure 18, the Oboe, Bassoon, Horn, Violin I, and Violin II all have a dynamic of *mp*. The Viola and Violoncello parts continue with *mp*. In measure 19, the Oboe, Bassoon, Horn, Violin I, and Violin II remain at *mp*. The Viola and Violoncello parts continue with *mp*. In measure 20, the Oboe, Bassoon, Horn, Violin I, and Violin II remain at *mp*. The Viola and Violoncello parts continue with *mp*. In measure 21, the Oboe, Bassoon, Horn, Violin I, and Violin II remain at *mp*. The Viola and Violoncello parts continue with *mp*. In measure 22, the Oboe, Bassoon, Horn, Violin I, and Violin II remain at *mp*. The Viola and Violoncello parts continue with *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



24 *mf* *p*

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

Ob.

Bsn.

Hn. *p*

T.B. *p*

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb. pizz.



30

B

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

Ob.

Bsn.

30

Hn.

30

T.B.

30

Vln. I

p

Vln. II

p

Vla.

Vc.

arco

Cb.

arco



35

B

Ob.

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

mp

mf

Detailed description of the musical score: The score is for page 6, measures 35-39. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The instruments and their parts are: Bassoon (B), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trombone (T.B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 35-36 show the Oboe and Bassoon playing a rhythmic pattern of eighth notes. Measure 37 features a dynamic change to *mf* for the Bassoon and *mp* for the Horn. Measure 38 has *mf* for the Horn and *mp* for the Viola and Violoncello. Measure 39 shows a *mf* dynamic for the Violin I and Violin II. The Viola and Violoncello parts are marked *mp*. The Contrabass part is marked *mf*. A blue bird icon is located at the bottom center of the page.

40

B

Ob.

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Ca - nta-ndo: Vie - ni

f

mf

mf

mf

mf

mf

mf



46 *p*

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

Ob.

Bsn.

Hn. *p*

T.B.

Vln. I pizz. *p*

Vln. II pizz. *p*

Vla. pizz. *p*

Vc. pizz. *p*

Cb. *p*



52

B

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

Ob.

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

mf

arco

mf arco

mf arco

mf arco

mf

mf

mf



58 *p*

B

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

58 *mf* *pp*

Ob.

58 *pp*

Bsn.

58 *pp*

Hn.

58 *pp*

T.B.

58 *pp*

Vln. I

58 *pp*

Vln. II

58 *pp*

Vla.

58 *pp*

Vc.

58 *pp*

Cb.



64

B

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

Ob.

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf



69

B

Ob.

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp *mf*

p *mf*

p *mf* *f*

mf *f*



76 *f* *mp*

B

u - sci - gno - lo.

Ob.

Bsn.

mp

Hn.

T.B.

mp

Vln. I

mp *p*

Vln. II

mp *p*

Vla.

mp *p*

Vc.

mp *p* *mf*

Cb.

mp *p*



83 *mf*

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

Ob.

Bsn.

83 *mp*

Hn.

83

T.B.

83

Vln. I

Vln. II

Vla.

Vc. *mp* pizz.

Cb. *mp* pizz.



91 *p*

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

Ob.

Bsn.

91 *p*

Hn.

91 *p*

T.B.

91

Vln. I

Vln. II

Vla.

Vc. arco *p*

Cb. arco *p*



97

B

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

Ob.

mf

Bsn.

Hn.

mf

T.B.

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.



103 *mf*

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

103 *mp* *rit.*

Ob.

Bsn.

103 *mf*

Hn.

103

T.B.

103

Vln. I *mp*

Vln. II

Vla. *mp*

Vc. *p*

Cb.

Detailed description: This is a page of a musical score, page 17, starting at measure 103. The vocal line (Bass) is the primary focus, with lyrics: "tu - ra, Se ti ne - gó sa - per, ti dié ven - tu - ra - Se ti ne -". The vocal line begins with a mezzo-forte (*mf*) dynamic and concludes with a mezzo-piano (*mp*) dynamic and a ritardando (*rit.*) marking. The orchestral accompaniment includes parts for Bassoon (Bsn.), Horns (Hn.), Trumpets (T.B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes, starting with a mezzo-piano (*mp*) dynamic. The woodwinds (Bsn., Hn., T.B.) provide harmonic support with chords and single notes. The Cello part has a dynamic marking of piano (*p*) in the final measure. The score is written in a key signature of two flats and a common time signature.



110

B

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

110

Ob.

pp

Bsn.

pp

110

Hn.

pp

110

T.B.

pp

110

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Cb.

pp

Detailed description of the musical score: The score is for page 18, measure 110. It features a vocal line for Bass (B) and an orchestral accompaniment for various instruments. The vocal line begins with the lyrics 'gó sa - per, ti dié ven - tu - ra -' and ends with a long note followed by a fermata. The dynamics are marked 'pp' (pianissimo). The orchestral parts include Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trombone (T.B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe, Bassoon, Horn, Trombone, and Contrabass parts have rests for the first three measures of the system, followed by a single note in the fourth measure. The Violin I, Viola, Violoncello, and Contrabass parts have rhythmic patterns consisting of eighth and sixteenth notes with slurs. The Viola part includes an accent (>) in the fourth measure. The Violoncello and Contrabass parts include articulation marks (>>) in the fourth measure. The dynamics 'pp' are indicated for the Oboe, Horn, Trombone, Violin I, Viola, Violoncello, and Contrabass parts.

