



## Becerril Jose

Mexique, Queretaro

### Aria di Giovannini Bach, Johann Sebastian

#### 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



<b>Titre :</b>	Aria di Giovannini
<b>Compositeur :</b>	Bach, Johann Sebastian
<b>Arrangeur :</b>	Jose, Becerril
<b>Droit d'auteur :</b>	Public domain
<b>Editeur :</b>	Jose, Becerril
<b>Instrumentation :</b>	2 Bassons (duo)
<b>Style :</b>	Baroque
<b>Commentaire :</b>	Arrangement and variation for two bassoons

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# Aria di Giovannini

## Arrangement and variation for bassoon

Johann Sebastian Bach  
Arr. Jose Becerril Alatorre  
(August 2011)

### Moderato

The musical score is arranged in four systems, each with two staves labeled Bassoon 1 and Bassoon 2. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'.

**System 1 (Measures 1-5):** Bassoon 1 starts with a rest, then plays a series of eighth and sixteenth notes. Bassoon 2 plays a continuous eighth-note line. Dynamics include *mf* and crescendo/decrescendo markings.

**System 2 (Measures 6-10):** Measure 6 is marked with a '6'. Bassoon 1 has a melodic line with slurs and ties. Bassoon 2 continues with eighth notes. Dynamics include *rit.* and *a tempo*.

**System 3 (Measures 11-15):** Measure 11 is marked with an '11'. Both parts feature triplet markings (3) and slurs. Dynamics include *mf* and crescendo/decrescendo markings.

**System 4 (Measures 16-20):** Measure 16 is marked with a '16'. Bassoon 1 has a melodic line with slurs and ties. Bassoon 2 continues with eighth notes. Dynamics include *rit.*, *p*, and *mf*. The system ends with a double bar line and the tempo marking *a tempo*.



21

Bsn. 1

Bsn. 2

25

Bsn. 1

Bsn. 2

29

Bsn. 1

Bsn. 2

33

Bsn. 1

Bsn. 2

37

Bsn. 1

Bsn. 2

*mf*

*a tempo*

*rit.*

*a tempo*

*rit.*

*p*



42

Bsn. 1

Bsn. 2

*rit.*

*a tempo*

47

Bsn. 1

Bsn. 2

*rit.*

*a tempo*

51

Bsn. 1

Bsn. 2

*rit.*

55

*a tempo*

*mf*

Bsn. 1

Bsn. 2

*3*

*3*

60

Bsn. 1

Bsn. 2

*rit.*

*a tempo*



## Aria di Giovannini

65

Bsn. 1

Bsn. 2

70

Bsn. 1

Bsn. 2

*rit.* *p*

The musical score is for two bassoons, Bsn. 1 and Bsn. 2. It is written in bass clef and 3/4 time. The first system (measures 65-69) shows Bsn. 1 playing eighth-note triplets and Bsn. 2 playing a triplet and a half note. The second system (measures 70-73) shows Bsn. 1 playing a half note and a quarter note, and Bsn. 2 playing a half note and a quarter note. The score includes dynamic markings 'rit.' and 'p'.

