



Becerril Jose

Mexique, Queretaro

4. Suite Hungara, el estudiante (Tlazo 27)

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 :	4. Suite Hungara, el estudiante [Tlazo 27]
Compositeur :	Jose, Becerril
Arrangeur :	Jose, Becerril
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Editeur :	Jose, Becerril
Instrumentation :	Flûte à bec, Basson
Style :	Contemporain
Commentaire :	4th movement of Suite Hungara, recorder or flute, fagottino, bassoon, contrabassoon, violin, cello

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Suite Húngara

4. El estudiante

José Becerril Alatorre
(January 2011)

Allegretto

Soprano Recorder

Fagottino C

Bassoon 1

Bassoon 2

Contrabassoon

Violin

Violoncello

The first system of the score is in 4/4 time. The Soprano Recorder part begins with a melody in the second measure, marked *p*. The Fagottino C part begins with a melody in the first measure, marked *mf*. The other instruments (Bassoon 1, Bassoon 2, Contrabassoon, Violin, and Violoncello) are silent in this system.

S. Rec.

Ftno. C

Bsn. 1

Bsn. 2

C. Bn.

Vln.

Vc.

The second system of the score continues from the first. The Soprano Recorder part has a measure rest in the first three measures, then enters in the fourth measure with a melody. The Fagottino C part continues its melody from the first system. The Violin and Violoncello parts enter in the fourth measure with a melody, marked *f*. The other instruments (Bassoon 1, Bassoon 2, and Contrabassoon) remain silent. A fermata is placed over the end of the system.

13

S. Rec.

Ftno. C

Bsn. 1

Bsn. 2

C. Bn.

Vln.

Vc.

f

f

f

18

S. Rec.

Ftno. C

Bsn. 1

Bsn. 2

C. Bn.

Vln.

Vc.

f



24

S. Rec. *p* *pp*

Ftno. C *p* *pp*

Bsn. 1 *p*

Bsn. 2

C. Bn. *p*

Vln. *p*

Vc.

31

S. Rec. *mp* *f*

Ftno. C *mp* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

C. Bn. *mp* *f*

Vln. *mp*

Vc. *mp*



39

S. Rec.

Ftno. C

Bsn. 1

Bsn. 2

C. Bn.

Vln.

Vc.

mf

f

46

S. Rec.

Ftno. C

Bsn. 1

Bsn. 2

C. Bn.

Vln.

Vc.

p

f



52

S. Rec.

Ftno. C

Bsn. 1

Bsn. 2

C. Bn.

Vln.

Vc.

Detailed description: This block contains the musical score for measures 52 through 55. The instruments listed are S. Rec., Ftno. C, Bsn. 1, Bsn. 2, C. Bn., Vln., and Vc. In measure 52, the S. Rec. and Ftno. C parts are silent. The Bsn. 1 and Bsn. 2 parts enter with a melody marked *f*. The Vln. and Vc. parts also enter with a melody. In measure 53, the Bsn. 1 and Bsn. 2 parts continue their melody. In measure 54, the Bsn. 1 and Bsn. 2 parts continue their melody. In measure 55, the Bsn. 1 and Bsn. 2 parts continue their melody. The Vln. and Vc. parts continue their melody.

56

S. Rec.

Ftno. C

Bsn. 1

Bsn. 2

C. Bn.

Vln.

Vc.

rit.

p

mp

f

Detailed description: This block contains the musical score for measures 56 through 60. The instruments listed are S. Rec., Ftno. C, Bsn. 1, Bsn. 2, C. Bn., Vln., and Vc. In measure 56, the S. Rec. and Ftno. C parts are silent. The Bsn. 1 and Bsn. 2 parts enter with a melody marked *f*. The Vln. and Vc. parts also enter with a melody. In measure 57, the Bsn. 1 and Bsn. 2 parts continue their melody. In measure 58, the Bsn. 1 and Bsn. 2 parts continue their melody. In measure 59, the Bsn. 1 and Bsn. 2 parts continue their melody. In measure 60, the Bsn. 1 and Bsn. 2 parts continue their melody. The Vln. and Vc. parts continue their melody. The S. Rec. part enters in measure 60 with a melody marked *p*. The Ftno. C part enters in measure 60 with a melody marked *mp*. The tempo marking *rit.* is present above the S. Rec. part in measure 60.

