



Becerril Jose

Mexique, Queretaro

Chaconne (Tlazo 12)

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



Titre :	Chaconne [Tlazo 12]
Compositeur :	Jose, Becerril
Arrangeur :	Jose, Becerril
Droit d'auteur :	Copyright c Becerril Jose
Editeur :	Jose, Becerril
Instrumentation :	Ensemble à Cordes
Style :	Classique moderne
Commentaire :	Chaconne for strings

Becerril Jose sur [free-scores.com](https://www.free-scores.com)



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Chacona

Jose Becerril Alatorre
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I Moderato

Violin 1 *f*

Violin 2 *f*

Violin 3 *f*

Viola 1 *f*

Viola 2 *f*

Violoncello 1 *f*

Violoncello 2 *f*

Contrabass 1 *f*

Contrabass 2 *f*

Contrabass 3 *f*



9 II

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. 1 *mp*

Cb. 2 *mp*

Cb. 3 *mp*

mp



17 III

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. 1 *p*

Cb. 2 *p*

Cb. 3 *p*



V

33

Vln. 1

f

Vln. 2

f

Vln. 3

f

Vla. 1

f

Vla. 2

f

Vc. 1

f

Vc. 2

f

Cb. 1

f

Cb. 2

f

Cb. 3

f



VI
41

Vln. 1
ff dim. *mp*

Vln. 2
ff dim. *mp*

Vln. 3
ff dim. *mp*

Vla. 1
ff dim. *mp*

Vla. 2
ff dim. *mp*

Vc. 1
ff dim. *mp*

Vc. 2
ff dim. *mp*

Cb. 1
ff dim. *mp*

Cb. 2
ff dim. *mp*

Cb. 3
ff dim. *mp*



VII

49

Score for strings and woodwinds, measures 49-56. The score includes parts for Violins 1, 2, and 3; Violas 1 and 2; Cellos 1, 2, and 3; and Double Basses 1 and 2. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a dynamic marking of *p* (piano) and a *rit.* (ritardando) instruction. The first violin part features a melodic line with slurs and ties. The other instruments provide harmonic support with sustained notes and rhythmic patterns.



VIII
57 Adagio

Vln. 1
mp

Vln. 2
Adagio
mp

Vln. 3
Adagio
mp

Vla. 1
Adagio
mp

Vla. 2
Adagio
mp

Vc. 1
Adagio
mp

Vc. 2
Adagio
mp

Cb. 1
Adagio
mp

Cb. 2
Adagio
mp

Cb. 3
Adagio
mp



IX

65

Vln. 1

p

Vln. 2

p

Vln. 3

p

Vla. 1

p

Vla. 2

p

Vc. 1

p

Vc. 2

p

Cb. 1

p

Cb. 2

p

Cb. 3

p



X

73

Vln. 1
accel. crec.

Vln. 2
accel. crec.

Vln. 3
accel. crec.

Vla. 1
accel. crec.

Vla. 2

Vc. 1
accel. crec.

Vc. 2
accel. crec.

Cb. 1
accel. crec.

Cb. 2
accel. crec.

Cb. 3
accel. crec.



XI
81 Moderato (Tempo I)

Vln. 1 *f* Moderato (Tempo I)

Vln. 2 *f* Moderato (Tempo I)

Vln. 3 *f* Moderato (Tempo I)

Vla. 1 *f* Moderato (Tempo I)

Vla. 2 *f* Moderato (Tempo I)

Vc. 1 *f* Moderato (Tempo I)

Vc. 2 *f* Moderato (Tempo I)

Cb. 1 *f* Moderato (Tempo I)

Cb. 2 *f* Moderato (Tempo I)

Cb. 3 *f* Moderato (Tempo I)

f



XII

89

3

Score for Violins 1, 2, and 3; Violas 1, 2; Violas 1, 2; Cellos 1, 2, and 3. The score is in G major and 3/4 time. It features a complex rhythmic pattern with many triplets and sixteenth notes. The first violin part is the most active, with frequent triplets. The second and third violin parts also play triplets. The viola and cello parts provide a steady accompaniment with eighth and sixteenth notes. The score is divided into measures by vertical bar lines.



XIII

97

Musical score for XIII, measures 97-104. The score includes staves for Violins 1, 2, and 3; Violas 1 and 2; Violas 1 and 2; Cellos 1, 2, and 3; and Contrabass 1, 2, and 3. Dynamics range from piano (*p*) to fortissimo (*ff*). The key signature is one sharp (F#).

Violins 1, 2, and 3: *p* (measures 97-104), *f* (measures 105-108).

Violas 1 and 2: *p* (measures 97-104), *ff* (measures 105-108). Includes triplets and slurs.

Violas 1 and 2: *p* (measures 97-104), *ff* (measures 105-108). Includes triplets and slurs.

Cellos 1, 2, and 3: *p* (measures 97-104), *ff* (measures 105-108). Includes triplets and slurs.

Contrabass 1, 2, and 3: *p* (measures 97-104), *f* (measures 105-108).



XIV

105

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. 1 *f*

Cb. 2 *f*

Cb. 3 *f*



XV
113

The musical score consists of ten staves, grouped into three sections: Violins (Vln. 1, 2, 3), Violas (Vla. 1, 2), and Cellos/Double Basses (Cb. 1, 2, 3). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 113, marked with a rehearsal sign. The first staff (Vln. 1) starts with a treble clef and a key signature of one sharp. The second and third staves (Vln. 2 and Vln. 3) also use treble clefs. The fourth and fifth staves (Vla. 1 and Vla. 2) use alto clefs. The sixth, seventh, eighth, and ninth staves (Cb. 1, Cb. 2, and Cb. 3) use bass clefs. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics are indicated by 'rit.' (ritardando), 'dim.' (diminuendo), and 'p' (piano). The score concludes at measure 120.

rit. *dim.* *p*

rit. *dim.* *p*

rit. *dim.* *p*

rit. *dim.* *p*

rit. *dim.* *p*

rit. *dim.* *p*

rit. *dim.* *p*

rit. *dim.* *p*

rit. *dim.* *p*

rit. *dim.* *p*



