



## Becerril Jose

Mexique, Queretaro

### Cuarteto (Tlazo 32)

#### 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>	Cuarteto [Tlazo 32]
<b>Compositeur :</b>	Jose, Becerril
<b>Arrangeur :</b>	Jose, Becerril
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<b>Editeur :</b>	Jose, Becerril
<b>Instrumentation :</b>	Basson Quatuor
<b>Style :</b>	Contemporain
<b>Commentaire :</b>	Bassoon Quartet

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# Cuarteto

(Bassoon Quartet)

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**Allegro** (M.M. ♩ = c. 120)

The score is for a Bassoon Quartet in 3/4 time, key of D major. It consists of two systems of four staves each. The first system (measures 1-6) features Bassoon 1 with a melodic line starting on a half rest, followed by eighth notes and quarter notes, with dynamics *p* and *mp*. Bassoon 2 has a half rest followed by eighth notes and quarter notes, with dynamics *p* and *mp*. Bassoons 3 and 4 have half rests. The second system (measures 7-12) features Bassoon 1 with a half rest followed by quarter notes and eighth notes, with dynamics *mp* and *p*. Bassoon 2 has a melodic line starting on a half rest, followed by quarter notes and eighth notes, with dynamics *mp* and *p*. Bassoon 3 has a half rest followed by quarter notes and eighth notes, with dynamics *mp* and *p*. Bassoon 4 has a half rest followed by quarter notes and eighth notes, with dynamics *mp* and *p*. A double bar line is present at the end of measure 11.

Bassoon 1

Bassoon 2

Bassoon 3

Bassoon 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

2

14

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*f* *pp* *f* *pp*

*f*

22

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p* *p* *p*

29

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p* *p*



35

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

41

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p*

48

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*mf*



Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Musical score for measures 55-60. The score is for four bassoons (Bsn. 1-4). The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. Measures 55-60 show various melodic lines with dynamics including *p* (piano) and *mf* (mezzo-forte). There are slurs and accents throughout the passage.

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Musical score for measures 61-66. The score is for four bassoons. Measures 61-66 continue the melodic development with dynamics such as *mf*. There are long slurs across several measures, indicating sustained phrases.

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Musical score for measures 67-72. The score is for four bassoons. Measures 67-72 show a continuation of the musical material with dynamics like *mf*. There are some rests and slurs in this section.



74

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p*

*mf*

*p*

*mf*

81

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p*

*p*

*mf*

88

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4



Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p*

*p*

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

101

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

107

*mf*

*p*

*mf*



113 7

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p*

*p*

119

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p*

125

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*f*

*pp*

*f*

*f*





Bsn. 1 *f* *pp*

Bsn. 2

Bsn. 3 *p*

Bsn. 4 *p*

Bsn. 1 *f* *f*

Bsn. 2

Bsn. 3 *f* *p*

Bsn. 4 *f* *p*

*Grazioso* (arr. from "fantasias infantiles")

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Bsn. 3

Bsn. 4



150

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*mp*

*f*

*f*

*f*

157

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p*

*p*

*p*

*p*

166

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*f*

*f*

*f*



10  
173

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p*

*p*

*p*

*p*

*p*

181

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*mf*

*mf*

*p*

185

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*mf*

*mf*

*p*



189

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*p*

*p*

195

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*f*

*f*

202

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

*f*

*f*



sn. 1 *pp*

sn. 2 *pp*

sn. 3 *pp*

sn. 4

sn. 1 *pp*

sn. 2 *mf*

sn. 3 *mf*

sn. 4 *mf*

sn. 1 *f* *p* *p*

sn. 2 *f* *p*

sn. 3 *f* *p*

sn. 4 *f* *p*



232

sn. 1  
*f*  
*ff*

sn. 2  
*f*  
*ff*

sn. 3  
*f*  
*ff*

sn. 4  
*f*  
*ff*

The musical score consists of four staves, each representing a snare drum (sn. 1 to sn. 4). The time signature is 2/4. The first measure (measure 232) features a rhythmic pattern of eighth notes in all four parts, with a dynamic marking of *f*. The second measure (measure 233) shows a continuation of the pattern, with a dynamic marking of *f*. The third measure (measure 234) features a change in dynamics to *ff* (fortissimo) and includes a slur over the notes in all four parts. The score concludes with a double bar line.

