



Becerril Jose

Mexique, Queretaro

Largo, second movement from "Sonata y trilogia para cuerdas" (Tlazo 25)

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 :	Largo, second movement from "Sonata y trilogia para cuerdas" [Tlazo 25]
Compositeur :	Jose, Becerril
Arrangeur :	Jose, Becerril
Droit d'auteur :	Copyright © Becerril Jose
Editeur :	Jose, Becerril
Instrumentation :	Ensemble à Cordes
Style :	Contemporain
Commentaire :	Second movement from Sonata and Trilogy for Strings

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



Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

Largo

Jose Becerril Alatorre

(Enero 2002)

$\bullet = 60$ *Larghetto*

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp*

Contrabass *mp*

Vln. I *sp* *cresc*

Vln. II *sp* *cresc*

Vla. *cresc*

Vc. *cresc*

Cb. *cresc*

sp *cresc*



11

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p



21

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p*

f *p*

f *p*

f *p*

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc

cresc

cresc

cresc

cresc



31

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

36

Vln. I *mp* *cresc*

Vln. II *mp* *cresc*

Vla. *cresc*

Vc. *cresc*

Cb. *mp* *cresc*



41

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Detailed description: This system contains measures 41 through 45. Vln. I and Vln. II play long notes (half notes) with a slur across measures 41-43. Vln. I starts on G4, Vln. II on F4. Vla. and Vc. play eighth notes with a slur across measures 41-43. Vla. starts on G2, Vc. on F2. Cb. plays a single note (G1) in measures 41-43. In measure 44, all instruments play a half note. Vln. I and Vln. II play G4 and F4 respectively. Vla. and Vc. play G2 and F2 respectively. Cb. plays G1. Dynamics include 'f' in measures 44 and 45.

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Detailed description: This system contains measures 46 through 50. Vln. I and Vln. II play eighth notes with a slur across measures 46-50. Vln. I starts on G4, Vln. II on F4. Vla. and Vc. play eighth notes with a slur across measures 46-50. Vla. starts on G2, Vc. on F2. Cb. plays eighth notes with a slur across measures 46-50. Cb. starts on G1. Dynamics include 'p' in measures 46-50.



51

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc

cresc

cresc

cresc

cresc



61

Vln. I

Vln. II

Vla.

Vc.

Cb.

f dim

f dim

f dim

f dim

f dim

f dim

66

Vln. I

Vln. II

Vla.

Vc.

Cb.

p rit *pp*

p rit *pp*

p rit *pp*

p rit *pp*

p rit *pp*

p rit *pp*

