



Becerril Jose

Mexico, Queretaro

Vocalize (Tlazo 47)

About the artist

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.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-becerril-jose.htm>

About the piece



Title:	Vocalize [Tlazo 47]
Composer:	Jose, Becerril
Arranger:	Jose, Becerril
Copyright:	Copyright © Becerril Jose
Publisher:	Jose, Becerril
Instrumentation:	Voice Soprano, Strings, Basso continuo
Style:	Baroque
Comment:	Soprano or Mezzo Soprano or Contralto

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



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Vocalize

(Soprano o Mezzo o Contralto)

José Becerril Alatorre
(diciembre 2014)

Adagio

Score for Soprano, Flute, Bassoon, Violin I, Violin II, Viola, Cello, and Contrabass. The tempo is Adagio. The key signature is B-flat major (two flats). The time signature is common time (C). The score shows the first system of music, with dynamics ranging from *mp* (mezzo-piano) to *mf* (mezzo-forte).

Score for Soprano (S), Flute (Fl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The tempo is Adagio. The key signature is B-flat major (two flats). The time signature is common time (C). The score shows the second system of music, with dynamics ranging from *mf* (mezzo-forte) to *mp* (mezzo-piano). A small blue bird icon is visible near the bottom center of the page.

31 *p* *mf* *mp*

S a a a a a a

Fl.

Bsn.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

38 *pp* *mf*

S m a a a a

Fl. *p*

Bsn. *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*



45

S *mf* a

Fl. *mp*

Bsn. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

50

S *mp* a

Fl. *pp*

Bsn. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



55

S

Fl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

mf

mp

mp

63

S

Fl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp

mf

mp

mp

mp

mp





83

S

Fl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

p

pp

f

f

f

f

f

f

91

S

Fl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

mp

f

pp

mp

f

pp

mp

f

pp

mp

f

pp

mp

f

pp

