



Becerril Jose

Mexico, Queretaro

Dolcissimo uscignolo II (Tlazo 41)

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 Amezcuia 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 pupet, 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:	Dolcissimo uscignolo II [Tlazo 41]
Composer:	Jose, Becerril
Arranger:	Jose, Becerril
Copyright:	Copyright © Becerril Jose
Publisher:	Jose, Becerril
Instrumentation:	Voice and Orchestra
Style:	Contemporary
Comment:	Aria for Baritone

Becerril Jose on **free-scores.com**



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Dolcissimo uscignolo

(Baritone Aria, text by Giovanni Batista Guarini)

Jose Becerril Alatorre
(December 2003)

Lento (tempo 50)

Baritone

Oboe

Bassoon

Horn in F

Tubular Bells

Violin I

Violin II

Viola

Cello

Contrabass

10

B.   - - - - - - - -

Ob.   - - - - - - - -

Bsn.   -   

Hn.   - - - - - - - -

T.B.   - - -  - - -

Vln. I   - - -   

Vln. II   - - -  

Vla.   - - -  

Vc.   - - -  

Cb.   - - - 



17

B.

17

Ob. *mp*

Bsn. *mp*

Hn. *mp*

T.B.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *f* *mp*

Cb. *f* *mp* *p*

↑

24

B. *mf*

Dol - ci - ssi mo u - sci gno - lo, Tu

Ob.

Bsn.

Hn. *p*

T.B.

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb. pizz.

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30

B chia - mi la tua Ca - ra com - pa - gni - a

Ob. *mf*

Bsn.

Hn.

T.B.

Vln. I *p*

Vln. II *p*

Vla.

Vc. arco

Cb. arco





40

B.

Ob.

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ca - nta - ndo: Vie - ni

f

f

mf

mf

mf

mf

mf



46

B
Ca - nta - ndo: Vie - ni, A - ni - ma mi - a

46

Ob.

Bsn.

Hn.

T.B.

46

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

Cb. p

pizz.
pizz.
pizz.
pizz.
p



B 52 
 A ni - ma mi - , a. Ca - nta - ndo: Vie - ni,
 Ob.
 Bsn.
 Hn.
 T.B.
 Vln. I
 Vln. II
 Vla.
 Cv.
 Cb.

f

mf

f

mf

mf arco

mf arco

mf arco

mf arco

mf



58

B
Ob.
Bsn.

A - ni - ma - , mi - a. A - me, ca - nta no - nva-le.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

pp

pp

pp

pp





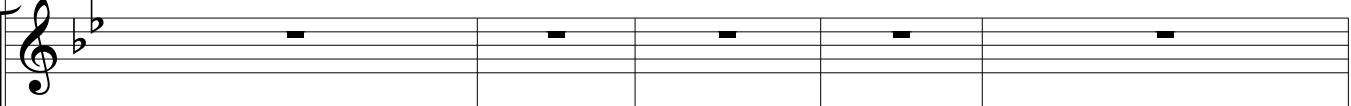
This musical score page contains eight staves of music for orchestra and choir. The instruments listed are Bassoon (B), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trombone (T.B.), Violin I (Vln. I), Violin II (Vln. II), Cello (Cb.), and Double Bass (Vla.). The vocal parts are Anima (soprano), Mina (soprano), Amé (alto), Cantone (tenor), and Nvalé (bass). The key signature is one flat, and the time signature is common time. Measure 58 begins with a melodic line in the bassoon and oboe, followed by a vocal entry. Measures 59 and 60 show various instruments taking turns, with dynamic markings such as *p*, *mf*, and *pp*. The vocal parts provide harmonic support throughout the section.

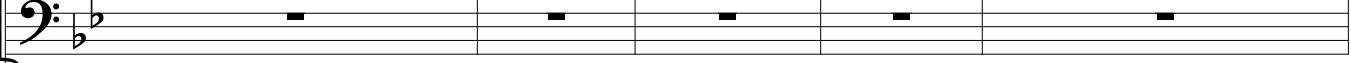
64

B: 

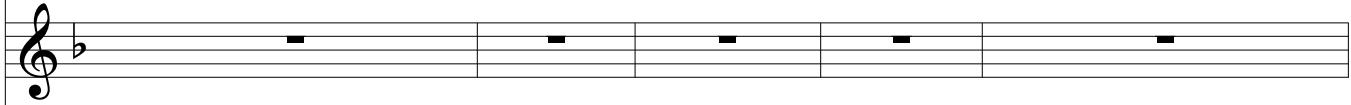
A - - - me, ca - not non va - le

64

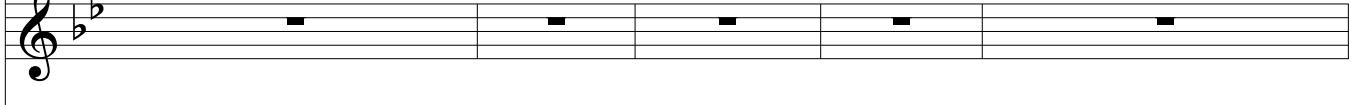
Ob.: 

Bsn.: 

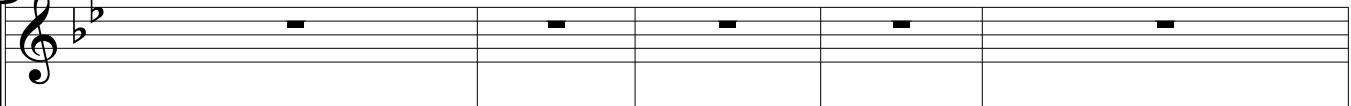
64

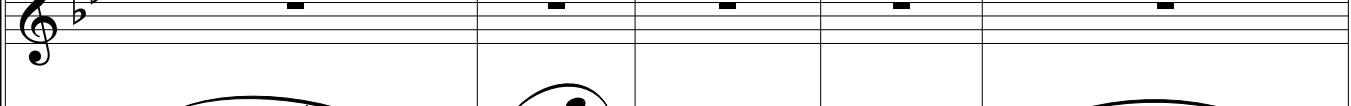
Hn.: 

64

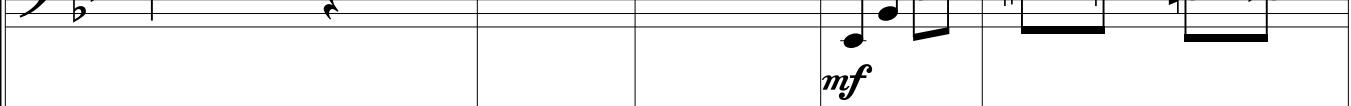
T.B.: 

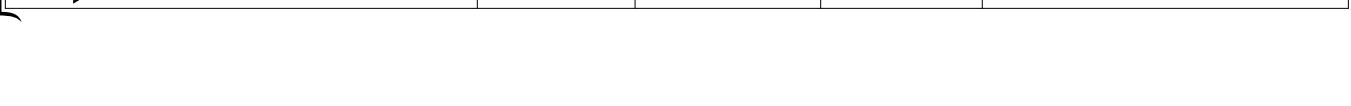
64

Vln. I: 

Vln. II: 

Vla.: 

Vc.: 

Cb.: 



76

B. *f* *mp*

76 u - sci - gno - lo.

Ob.

Bsn. *mp*

Hn.

T.B. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



83

B. *mp* u - sci - gno - - - - lo E

83

Ob.

Bsn.

Hn. *mp*

T.B.

Vln. I

Vln. II

Vla.

Vc. pizz. *mp* pizz.

Cb. *mp*

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91

B. non ho, co - me tu, da vo - lar a - le. O fe - li - ce au -

Ob.

Bsn.

Hn.

T.B.

Vln. I

Vln. II

Vla.

Vc. arco

Cb. arco

p

p

p



97

B. *ge - le - tto, Ti ri-com - pen - sa ben l'al-ma na-*

97 Ob. *mf*

Bsn.

Hn. *mf*

T.B. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

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103

B. *mf* rit. *mp*

tu - ra, Se ti ne - gó sa - per, ti dié ven-tu - ra - Se ti ne-

Ob.

Bsn.

Hn. *mf*

T.B. *mf*

Vln. I *mp*

Vln. II

Vla. *mp*

Vc. *p*

Cb.



110

B. *gó sa - per, ti dié ven - tu - ra - pp*

Ob. *pp <>*

Bsn. *pp <>*

Hn. *pp <>*

T.B. *p <>*

Vln. I *pp <>*

Vln. II *pp <>*

Vla. *pp <>*

Vc. *pp <>*

Cb. *pp <>*

111

112

113

114

