

Despaye

by José Elizondo

Andante ♩ = 96

dedicada a Orlando Cela

*Proper, poised, light, almost reverent
(Corretto, elegante, leggero, quasi riverente)*

The image displays a musical score for the piece "Despaye" by José Elizondo. The score is written for a chamber ensemble consisting of Flute, Violin I, Violin II, Viola, Cello, and Contrabass. The tempo is marked "Andante" with a metronome marking of ♩ = 96. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flute, Violin I, Violin II, Viola, Cello, and Contrabass. The second system includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The Flute part begins with a dynamic marking of *mf*. The Violin I part begins with a dynamic marking of *mf*. The Violin II part begins with a dynamic marking of *mp*. The Viola part begins with a dynamic marking of *mp*. The Cello part begins with a dynamic marking of *mf*. The Contrabass part begins with a dynamic marking of *mp*. The score features various musical notations, including slurs, ties, and dynamic markings.

Despapaye - p.2 -

A

Musical score for measures 7-9. The score is for a string quartet and flute. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 7 starts with a rehearsal mark '7'. The flute has a melodic line with slurs and accents. The strings play a rhythmic accompaniment with various articulations and slurs.

Musical score for measures 10-12. The score continues from the previous system. The instruments are Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 10 starts with a rehearsal mark '10'. The flute has a melodic line with slurs and accents. The strings play a rhythmic accompaniment with various articulations and slurs.

B

Fl.

Vln. I ¹³

Vln. II

Vla.

Vc.

Cb.

mf cantabile

Continue normally, as if the Bartok pizz and glides in various instruments are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissando in vari strumenti sono "errori" non spontanei)

Fl.

Vln. I ¹⁶

Vln. II

Vla.

Vc.

Cb.

molto ritmico e tropicale

pizz. arco

ff mp
irriverente e scherzoso

pizz. arco

ff mf
irriverente e scherzoso

Embrace the weirdness of the "mistakes"
and start to loosen up a little bit
(Accogliere la stranezza degli "errori"
e inizia a rilassarsi un po')

C

Musical score for measures 19-21. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Fl.:** Measures 19-21. Measure 20 has a fermata.
- Vln. I:** Measures 19-21. Measure 20 has a fermata.
- Vln. II:** Measures 19-21. Measure 20 has a fermata. Dynamics: *ff* (irriverente e scherzoso) in measure 20, *mf* in measure 21.
- Vla.:** Measures 19-21. Measure 19: *pizz.*, *mp*. Measure 20: *arco*, *ff*. Measure 21: *pizz.*, *arco*, *molto ritmico e tropicale*.
- Vc.:** Measures 19-21. Measure 19: *pizz.*, *ff*. Measure 20: *arco*, *mp normale*. Measure 21: *arco*.
- Cb.:** Measures 19-21. Measure 19: *ff*. Measure 20: *mp normale*. Measure 21: *mp normale*.

Musical score for measures 22-24. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Fl.:** Measures 22-24. Measure 22 has a fermata.
- Vln. I:** Measures 22-24.
- Vln. II:** Measures 22-24.
- Vla.:** Measures 22-24. Measure 22: *pizz.*. Measure 23: *arco*. Measure 24: *arco*.
- Vc.:** Measures 22-24.
- Cb.:** Measures 22-24. Measure 23: *pizz.*, *ff* (irriverente e scherzoso). Measure 24: *ff* (irriverente e scherzoso).

D *Uninhibitedly danceable, rhythmic and "tropical"*
(Disinibito ballabile, ritmico e "tropicale")

Musical score for measures 23-27. The score is for a string quartet and flute. The instruments are Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The flute part starts with a dynamic marking of *ff* and features a complex melodic line with many slurs and ties. The violin I part starts with a dynamic marking of *f* and has a rhythmic pattern of eighth notes. The violin II part starts with a dynamic marking of *mf* and has a similar rhythmic pattern. The viola part starts with a dynamic marking of *mf* and has a similar rhythmic pattern. The cello part starts with a dynamic marking of *f* and has a simple rhythmic pattern. The contrabass part starts with a dynamic marking of *f* and has a simple rhythmic pattern. A measure rest of 7 is indicated in the flute part at measure 25.

Musical score for measures 28-32. The score is for a string quartet and flute. The instruments are Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The flute part starts with a dynamic marking of *ff* and features a complex melodic line with many slurs and ties. The violin I part starts with a dynamic marking of *f* and has a rhythmic pattern of eighth notes. The violin II part starts with a dynamic marking of *mf* and has a similar rhythmic pattern. The viola part starts with a dynamic marking of *mf* and has a similar rhythmic pattern. The cello part starts with a dynamic marking of *f* and has a simple rhythmic pattern. The contrabass part starts with a dynamic marking of *f* and has a simple rhythmic pattern. The word *arco* is written above the contrabass part at measure 30.

E

Musical score for measures 31-33. The score is for a string quartet and flute. The key signature is one sharp (F#) and the time signature is 3/4. The instruments are Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Measures 31-33. Measure 31 starts with a box labeled 'E'. The flute plays a melodic line with eighth notes and slurs.
- Vln. I:** Measures 31-33. Violin I plays a melodic line with eighth notes and slurs.
- Vln. II:** Measures 31-33. Violin II plays a melodic line with eighth notes and slurs.
- Vla.:** Measures 31-33. Viola plays a melodic line with eighth notes and slurs.
- Vc.:** Measures 31-33. Violoncello plays a melodic line with eighth notes and slurs.
- Cb.:** Measures 31-33. Contrabass plays a melodic line with eighth notes and slurs. The instruction *pizz.* is written above the staff in measure 32, and *arco* is written above the staff in measure 33.

Musical score for measures 34-36. The score is for a string quartet and flute. The key signature is one sharp (F#) and the time signature is 3/4. The instruments are Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Measures 34-36. Flute plays a melodic line with eighth notes and slurs. Measure 34 starts with a box labeled '34'.
- Vln. I:** Measures 34-36. Violin I plays a melodic line with eighth notes and slurs. Measure 34 starts with a box labeled '34'.
- Vln. II:** Measures 34-36. Violin II plays a melodic line with eighth notes and slurs.
- Vla.:** Measures 34-36. Viola plays a melodic line with eighth notes and slurs.
- Vc.:** Measures 34-36. Violoncello plays a melodic line with eighth notes and slurs.
- Cb.:** Measures 34-36. Contrabass plays a melodic line with eighth notes and slurs. The instruction *pizz.* is written above the staff in measure 36.

F *Abruptly back to proper, poised, delicate and graceful'*
(Repentinamente corretto, elegante, delicato e con grazia)

Fl.

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*

Cb. *arco mp*

mf

Transitioning back to festive mode
(Ritornando alla modalità festiva)

Fl. *f*

Vln. I *f*

Vln. II

Vla.

Vc. *f*

Cb. *pizz. f*

G *Uninhibitedly danceable, rhythmic and "tropical"*
(Disinibito ballabile, ritmico e "tropicale")

The musical score is arranged in two systems. The first system covers measures 43 to 45, and the second system covers measures 46 to 50. The instruments are Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

System 1 (Measures 43-45):

- Fl.:** Starts with a dynamic of *f* and changes to *mf* by measure 45. The melody is highly rhythmic with many slurs.
- Vln. I:** Plays a rhythmic accompaniment with slurs.
- Vln. II:** Plays a simple harmonic accompaniment.
- Vla.:** Plays a rhythmic accompaniment.
- Vc.:** Plays a rhythmic accompaniment.
- Cb.:** Plays a rhythmic accompaniment. A dynamic of *mp* is indicated in measure 45, along with the instruction *arco*.

System 2 (Measures 46-50):

- Fl.:** Continues the melodic line with slurs.
- Vln. I:** Continues the rhythmic accompaniment.
- Vln. II:** Continues the harmonic accompaniment. A dynamic of *mp* is indicated in measure 46.
- Vla.:** Continues the rhythmic accompaniment. A dynamic of *mp* is indicated in measure 46.
- Vc.:** Continues the rhythmic accompaniment.
- Cb.:** Continues the rhythmic accompaniment.

H

Musical score for measures 49-51. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Starts with a trill (tr) in measure 49. Dynamics range from *ff* to *f*.
- Vln. I:** Dynamics range from *mf* to *f*.
- Vln. II:** Dynamics range from *mf* to *f*.
- Vla.:** Dynamics range from *f* to *f*.
- Vc.:** Dynamics range from *f* to *f*.
- Cb.:** Starts with *pizz.* (pizzicato) in measure 49. Dynamics range from *f* to *f*.

Musical score for measures 52-54. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Dynamics range from *f* to *f*.
- Vln. I:** Dynamics range from *mp* to *mp*.
- Vln. II:** Dynamics range from *mp* to *mf*.
- Vla.:** Dynamics range from *mp* to *mp*.
- Vc.:** Dynamics range from *mp* to *f*.
- Cb.:** Dynamics range from *mf* to *mf*.

54

Fl. *mf* *ff*

Vln. I *f*

Vln. II

Vla. *f*

Vc. *ff*

Cb. *f*

Detailed description: This is a page of a musical score for a symphony, page 10. The score is for measures 54 to 56. It features six staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part starts with a mezzo-forte (*mf*) dynamic and transitions to fortissimo (*ff*) in measure 55. The Violin I part starts with a forte (*f*) dynamic. The Viola part starts with a forte (*f*) dynamic. The Violoncello part starts with a fortissimo (*ff*) dynamic. The Contrabass part starts with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Despapaye

by José Elizondo

Andante ♩ = 96

dedicada a Orlando Cela

*Proper, poised, light, almost reverent
(Corretto, elegante, leggero, quasi riverente)*

mf

4

A

11

B

*Continue normally, as if the Bartok pizz and glides
in various instruments are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissando
in vari strumenti sono "errori" non spontanei)*

17

C

*Embrace the weirdness of the "mistakes"
and start to loosen up a little bit
(Accogliere la stranezza degli "errori"
e inizia a rilassarsi un po')*

22

D

*Uninhibitedly danceable, rhythmic and "tropical"
(Disinibito ballabile, ritmico e "tropicale")*

ff

7

28

E

34

F *Abruptly back to proper, poised, delicate and graceful!*
(Repentinamente corretto, elegante, delicato e con grazia)

mf

Transitioning back to festive mode
(Ritornando alla modalità festiva)

41

G *Uninhibitedly danceable, rhythmic and "tropical"*
(Disinibito ballabile, ritmico e "tropicale")

f *mf*

46

H

tr *ff*

52

f

54

mf *ff*

Andante $\text{♩} = 96$

dedicada a Orlando Cela

*Proper, poised, light, almost reverent
(Corretto, elegante, leggero, quasi riverente)*



*Continue normally, as if the Bartok pizz and glides
in various instruments are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissando
in vari strumenti sono "errori" non spontanei)*

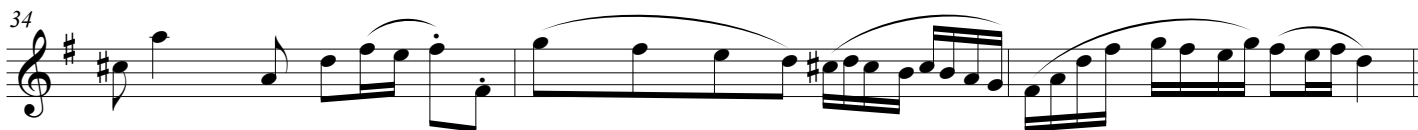


*Embrace the weirdness of the "mistakes"
and start to loosen up a little bit
(Accogliere la stranezza degli "errori"
e inizia a rilassarsi un po')*

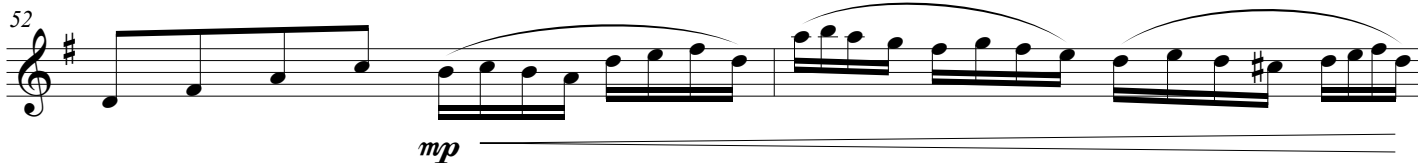
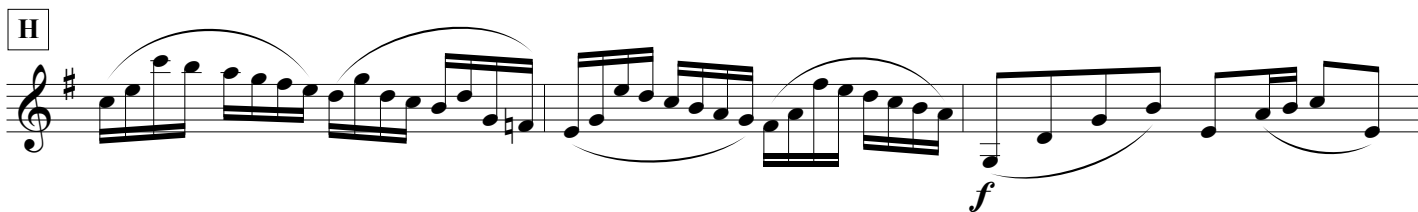


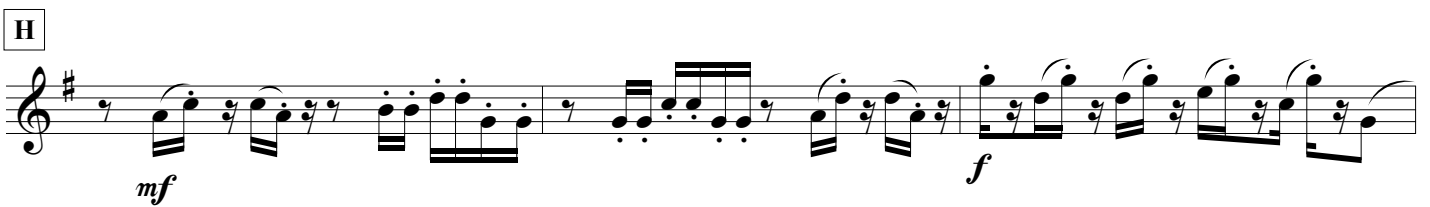
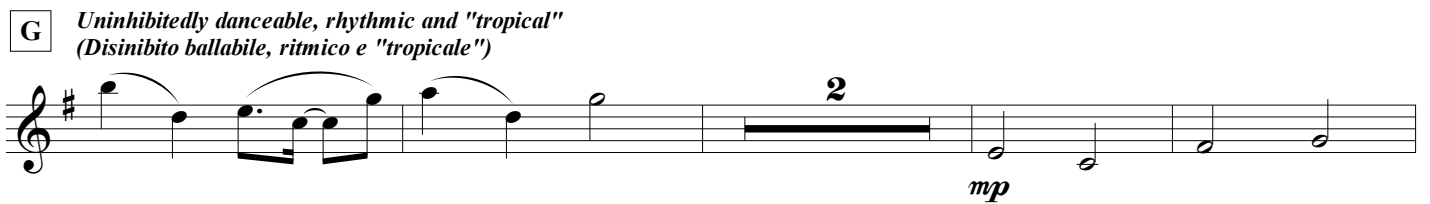
D *Uninhibitedly danceable, rhythmic and "tropical"
(Disinibito ballabile, ritmico e "tropicale")*





Transitioning back to festive mode
(Ritornando alla modalità festiva)

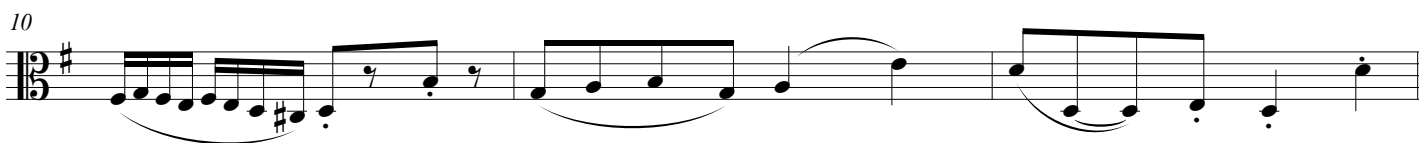




Andante $\text{♩} = 96$

dedicada a Orlando Cela

*Proper, poised, light, almost reverent
(Corretto, elegante, leggero, quasi riverente)*



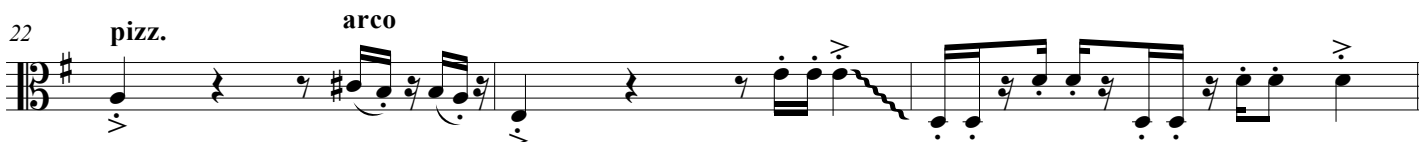
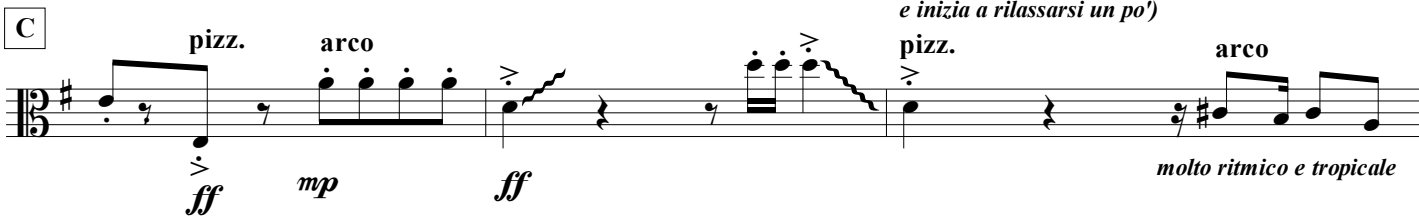
*Continue normally, as if the Bartok pizz and glides
in various instruments are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissando
in vari strumenti sono "errori" non spontanei)*



pizz. arco

*ff mp
irriverente
e scherzoso*

*Embrace the weirdness of the "mistakes"
and start to loosen up a little bit
(Accogliere la stranezza degli "errori"
e inizia a rilassarsi un po')*



Viola

Despapaye - p.2 -

D *Uninhibitedly danceable, rhythmic and "tropical"*
(Disinibito ballabile, ritmico e "tropicale")

mf

E

F *Abruptly back to proper, poised, delicate and graceful!*
(Repentinamente corretto, elegante, delicato e con grazia)

4

mp

Transitioning back to festive mode
(Ritornando alla modalità festiva)

G *Uninhibitedly danceable, rhythmic and "tropical"*
(Disinibito ballabile, ritmico e "tropicale")

mp

2

mp

H

f

mp

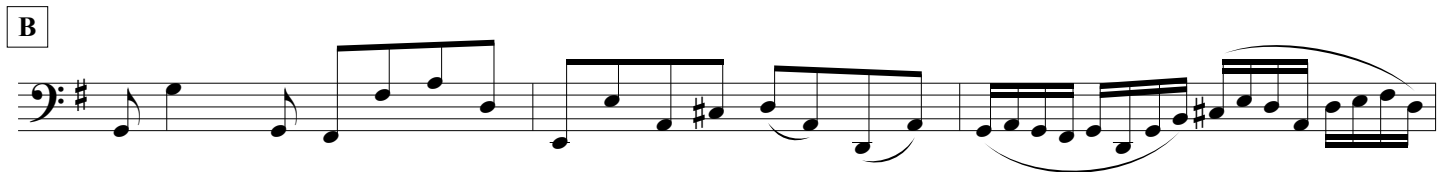
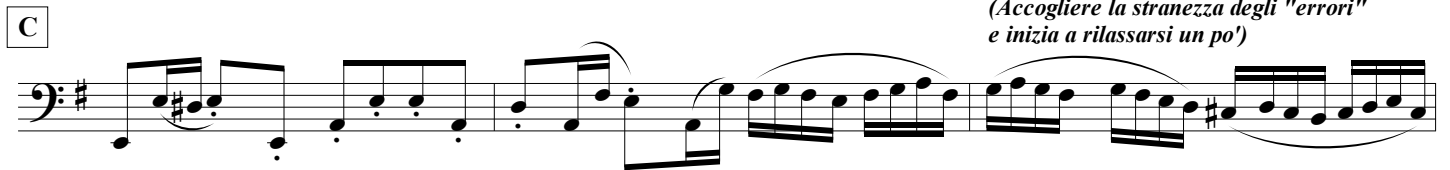
f

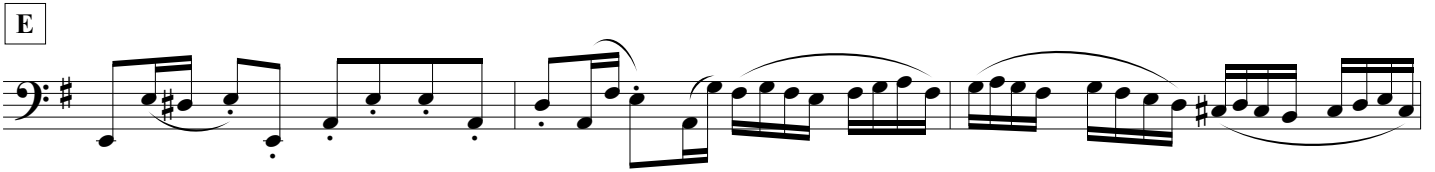
Despapaye

by José Elizondo

Andante $\text{♩} = 96$

dedicada a Orlando Cela

*Proper, poised, light, almost reverent
(Corretto, elegante, leggero, quasi riverente)**Continue normally, as if the Bartok pizz and glides
in various instruments are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissando
in vari strumenti sono "errori" non spontanei)**Embrace the weirdness of the "mistakes"
and start to loosen up a little bit
(Accogliere la stranezza degli "errori"
e inizia a rilassarsi un po')***D** *Uninhibitedly danceable, rhythmic and "tropical"
(Disinibito ballabile, ritmico e "tropicale")*



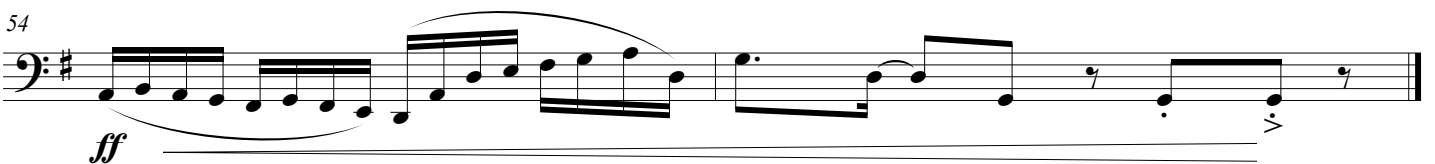
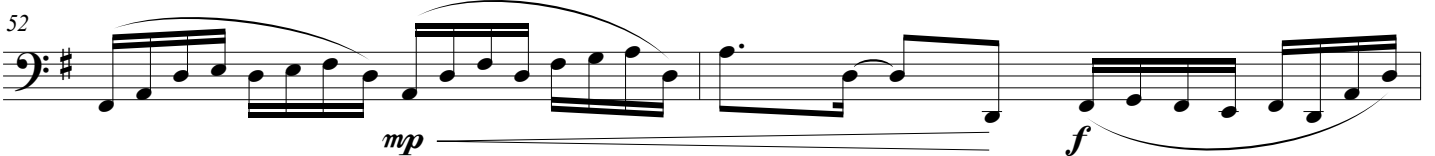
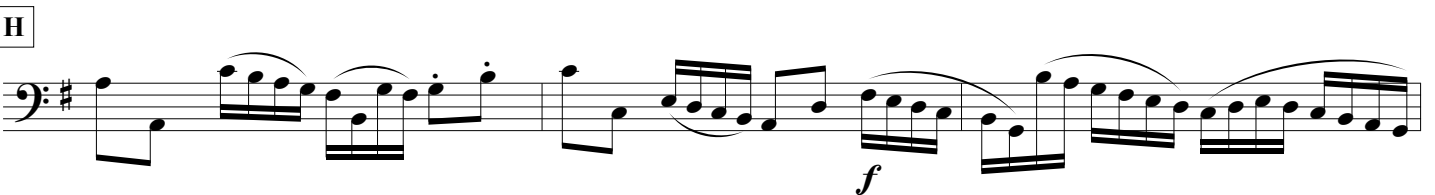
F *Abruptly back to proper, poised, delicate and graceful!*
(Repentinamente corretto, elegante, delicato e con grazia)



Transitioning back to festive mode
(Ritornando alla modalità festiva)



G *Uninhibitedly danceable, rhythmic and "tropical"*
(Disinibito ballabile, ritmico e "tropicale")



Despaye

by José Elizondo

dedicada a Orlando Cela

Andante $\text{♩} = 96$

*Proper, poised, light, almost reverent
(Corretto, elegante, leggero, quasi riverente)*

mp

4

A

10

B

*Continue normally, as if the Bartok pizz and glides
in various instruments are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissando
in vari strumenti sono "errori" non spontanei)*

16

pizz. arco

ff *mf*

irriverente e scherzoso

*Embrace the weirdness of the "mistakes"
and start to loosen up a little bit
(Accogliere la stranezza degli "errori"
e inizia a rilassarsi un po')*

C

pizz. arco

ff *mp normale*

22

pizz.

ff

irriverente e scherzoso

D *Uninhibitedly danceable, rhythmic and "tropical"
(Disinibito ballabile, ritmico e "tropicale")*

f

28 **arco**

E **pizz.** **arco**

34 **pizz.**

F *Abruptly back to proper, poised, delicate and graceful'*
(Repentinamente corretto, elegante, delicato e con grazia)

arco
mp

Transitioning back to festive mode
(Ritornando alla modalità festiva)

40 **pizz.**
f

G *Uninhibitedly danceable, rhythmic and "tropical"*
(Disinibito ballabile, ritmico e "tropicale")

arco
mp

46

H **pizz.**
f

52 **mf**

54 **f**