

# Despapaye

José Elizondo

**Andate** ♩ = 92

dedicada a Orlando Cela

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

The musical score is presented in two systems. The first system includes parts for Flute, Violin I, Violin II, Viola, Cello, and Contrabass. The second system includes parts for Flute, Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andate' with a metronome marking of ♩ = 92. The dynamics are marked as *mf* for Flute, Violin I, and Cello, and *mp* for Violin II, Viola, and Contrabass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute part has a melodic line with grace notes and slurs. The Violin I part has a more active, rhythmic line. The Violin II part has a steady, rhythmic accompaniment. The Viola part has a melodic line with slurs. The Cello part has a melodic line with slurs. The Contrabass part has a steady, rhythmic accompaniment.

Despapaye - p.2 -

A

Musical score for measures 1-6. 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 Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 1 starts with a box labeled 'A'. 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 7-10. The instruments are the same as in the previous system. Measure 7 is marked with a '7' above the staff. Measure 10 is marked with a '10' above the staff. The flute has a melodic line with slurs and accents. The strings play a rhythmic accompaniment with various articulations and slurs.

Despaye - p.3 -

**B**

Fl.

Vln. I

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

Vln. II

Vla.

Vc.

Cb.

*molto ritmico e tropicale*

*ff mp*  
*irriverente*  
*e scherzoso*

*ff mf*  
*irriverente*  
*e scherzoso*

pizz. arco

pizz. arco

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

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

*ff*  
irriverente  
e scherzoso

*mf*

pizz. arco

*ff* *mp* *ff*

*molto ritmico e tropicale*

pizz. arco

*ff* *mp normale*

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

*ff*  
irriverente  
e scherzoso

pizz. arco

pizz.

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

Musical score for measures 25-27. 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 Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are *ff* for the Flute, *f* for Violin I, *mf* for Violin II and Viola, and *f* for Violoncello and Contrabass. The music is characterized by a rhythmic, danceable feel with many slurs and accents.

Musical score for measures 28-30. The instruments and key signature remain the same as in the previous system. The dynamics are *f* for the Flute, *f* for Violin I, *mf* for Violin II and Viola, and *f* for Violoncello and Contrabass. The music continues with a rhythmic, danceable feel, featuring slurs and accents. The word "arco" is written above the Contrabass staff in measure 29.

Despapaye - p.6 -

**E**

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

This system contains measures 31, 32, and 33. 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. Measure 31 is marked with a box containing the letter 'E'. The Flute part has a melodic line with slurs and accents. The Violin I part has a rhythmic pattern of eighth notes. The Violin II part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Violoncello part has a rhythmic pattern of eighth notes. The Contrabass part has a melodic line with slurs and accents, with 'pizz.' (pizzicato) markings in measure 32 and 'arco' (arco) markings in measure 33.

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

This system contains measures 34, 35, and 36. It features the same six staves as the previous system. Measure 34 is marked with a box containing the number '34'. The Flute part has a melodic line with slurs and accents. The Violin I part has a rhythmic pattern of eighth notes. The Violin II part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Violoncello part has a rhythmic pattern of eighth notes. The Contrabass part has a melodic line with slurs and accents, with 'pizz.' (pizzicato) markings in measure 35.

**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*

*Transitioning back to party mode*  
*(Ritornando alla modalità festiva)*

Fl.

Vln. I

Vln. II

Vla.

Vc.

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 transitions to *mf*. The melody is highly rhythmic with many slurs.
- Vln. I:** Features a melodic line with slurs, starting at measure 43.
- Vln. II:** Plays a simple harmonic accompaniment.
- Vla.:** Provides a rhythmic accompaniment.
- Vc.:** Plays a rhythmic accompaniment.
- Cb.:** Plays a rhythmic accompaniment, with the instruction *arco* appearing in measure 45 and a dynamic of *mp*.

**System 2 (Measures 46-50):**

- Fl.:** Continues the melodic line with slurs.
- Vln. I:** Continues the melodic line with slurs.
- Vln. II:** Continues the harmonic accompaniment.
- Vla.:** Continues the rhythmic accompaniment, with a dynamic of *mp*.
- Vc.:** Continues the rhythmic accompaniment.
- Cb.:** Continues the rhythmic accompaniment.



H

Musical score for measures 49-51. 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 Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 49 starts with a dynamic of *mf*. Measure 50 has a dynamic of *f*. Measure 51 has a dynamic of *ff*. The Flute part includes a trill (tr) in measure 50. The Violin I part has a dynamic of *f* in measure 51. The Violoncello part has a dynamic of *f* in measure 51. The Contrabass part has a dynamic of *f* in measure 51 and is marked *pizz.* (pizzicato).

Musical score for measures 52-54. 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 Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 52 has a dynamic of *f*. Measure 53 has a dynamic of *mp*. Measure 54 has a dynamic of *mf*. The Flute part has a dynamic of *f* in measure 52. The Violin I part has a dynamic of *mp* in measure 53. The Violin II part has a dynamic of *mp* in measure 53 and *mf* in measure 54. The Viola part has a dynamic of *mp* in measure 54. The Violoncello part has a dynamic of *mp* in measure 53 and *f* in measure 54. The Contrabass part has a dynamic of *mf* in measure 54.

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 through 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 fortissimo (*ff*) dynamics. The Contrabass part starts with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

## Despapaye

José Elizondo

Andate ♩ = 92

dedicada a Orlando Cela

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

**A**

**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)*

*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**

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

**E**

34

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

*mf*

*Transitioning back to party mode*  
*(Ritornando alla modalità festiva)*

41

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

*f* *mf*

46

**H**

*ff*

52

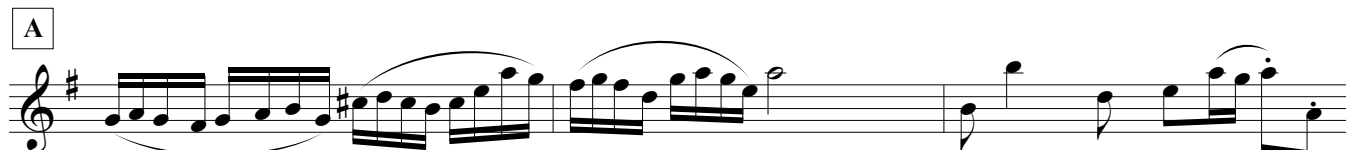
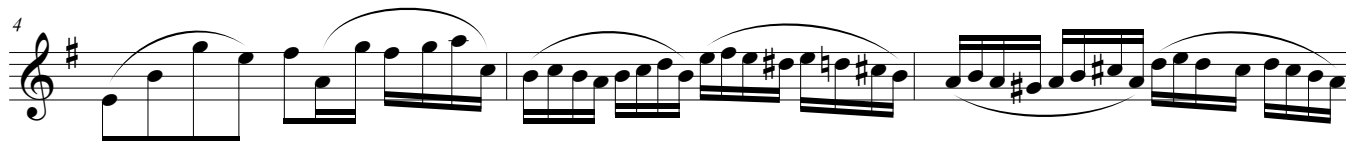
*mf* *ff*

54

Andate ♩ = 92

dedicada a Orlando Cela

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



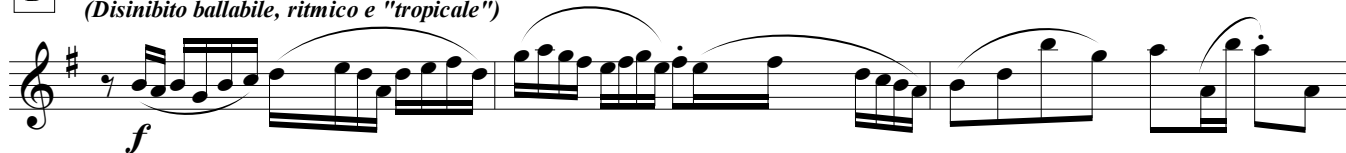
*Continue normally, as if the Bartok pizz and glides  
 in various instruments are spontaneous "mistakes"*  
*(Continua normalmente, come se il pizz. Bartok e il glissando  
 in vari strumenti sono "errori" non spontanei)*



*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")*



28

**E**

34

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

*mf*

*Transitioning back to party mode*  
*(Ritornando alla modalità festiva)*

40

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

46

**H**

*f*

52

*mp*

54

*f*

Andate ♩ = 92

dedicada a Orlando Cela

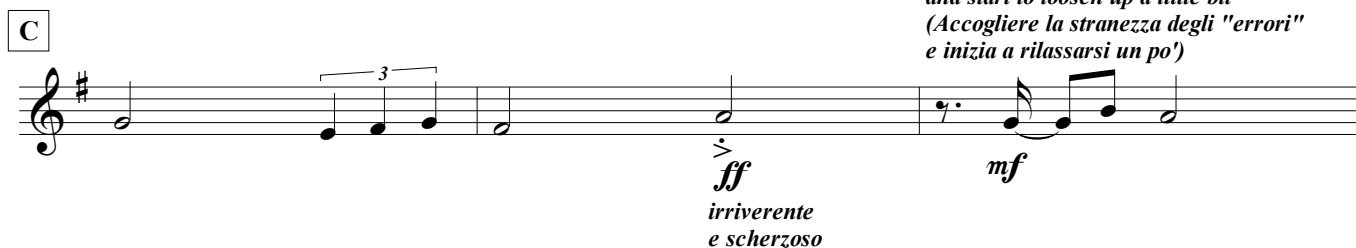
*Proper, poised, light, almost reverent  
(Corretto, elegante, leggero, quasi riverente)*



*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  
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(Accogliere la stranezza degli "errori"  
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**D** *Uninhibitedly danceable, rhythmic and "tropical"  
(Disinibito ballabile, ritmico e "tropicale")*



28

**E**

34

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

*Transitioning back to party mode*  
*(Ritornando alla modalit  festiva)*

4

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

44

2

*mp*

**H**

*mf* *f*

52

*mp* *mf*

54



Andate ♩ = 92

dedicada a Orlando Cela

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



A



10

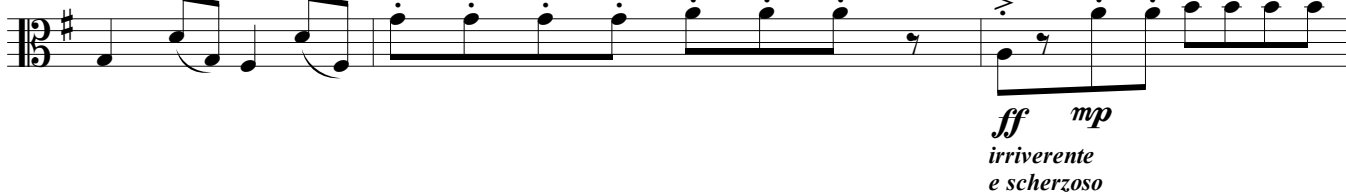


B



*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)*

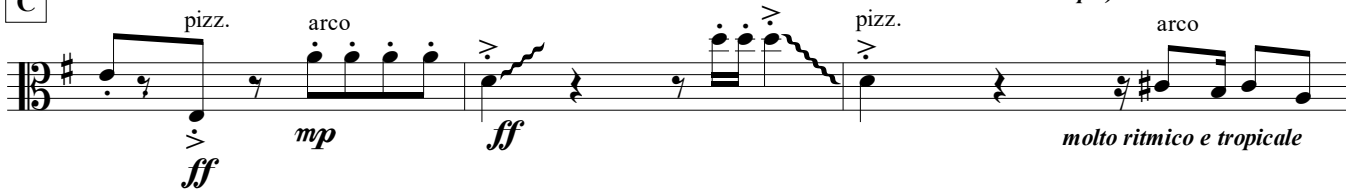
16



**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')*

C



*molto ritmico e tropicale*

22



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

28

**E**

34

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

*Transitioning back to party mode*  
(Ritornando alla modalità festiva)

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

41

44

**H**

52

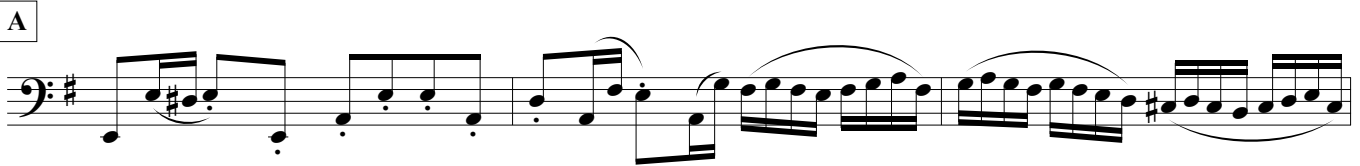
54

# Despapaye

**Andate**  $\text{♩} = 92$

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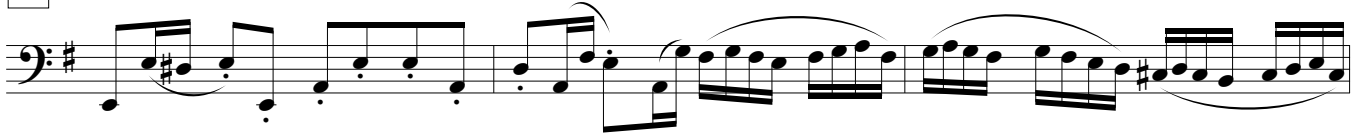
**D** *Uninhibitedly danceable, rhythmic and "tropical"  
(Disinibito ballabile, ritmico e "tropicale")*



28



E



34



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



*mf*

*Transitioning back to party mode*  
*(Ritornando alla modalità festiva)*

40



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



46

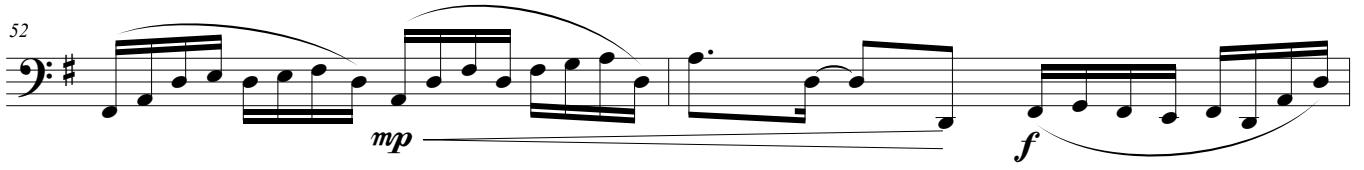


H



*f*

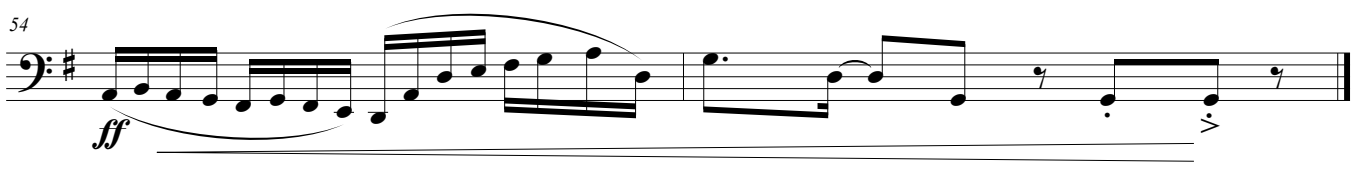
52



*mp*

*f*

54



*ff*

# Despapaye

dedicada a Orlando Cela

Andate ♩ = 92

*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

*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**

*ff* *mp normale*

22

*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 party 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