

String orchestra with piano
and alto saxophone soloist

Despapaye

by José Elizondo

dedicada a Orlando Cela

Andante ♩ = 96

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

The musical score is written for a string orchestra with piano and an alto saxophone soloist. The piece is in 4/4 time, marked Andante with a tempo of ♩ = 96. The key signature is three sharps (F#, C#, G#). The score consists of seven staves: Alto Sax, Piano, Violin I, Violin II, Viola, Cello, and Contrabass. The Alto Sax part begins with a *mf* dynamic and features a melodic line with slurs and accents. The Piano part is mostly silent, with some light accompaniment. The Violin I part starts with a *mf* dynamic and plays a rhythmic pattern. The Violin II part starts with a *mp* dynamic and plays a similar rhythmic pattern. The Viola part starts with a *mp* dynamic and plays a similar rhythmic pattern. The Cello part starts with a *mf* dynamic and plays a similar rhythmic pattern. The Contrabass part starts with a *mp* dynamic and plays a similar rhythmic pattern.

Despapaye - p.2 -

4

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

7

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Despaye - p.3 -

10

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

13

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf cantabile

*Continue normally, as if the Bartok pizz and glides
in the strings are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissandi
nelle corde fosse "errori" spontanei)*

16

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto ritmico e tropicale

pizz. arco

ff mp
irriverente e scherzoso

pizz. arco

ff mf
irriverente e scherzoso

Detailed description: This is a page of a musical score for a string ensemble. It features six staves: A. Sx. (Alto Saxophone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The score begins at measure 16. The A. Sx. part has a rest in measure 16 and then plays a melodic line. Vln. I and Vln. II play complex, rhythmic patterns. The Vla. part starts with a dotted quarter note, followed by eighth notes, and includes a 'pizz.' (pizzicato) instruction in measure 18. The Vc. part has a similar rhythmic pattern to Vln. I. The Cb. part has a dotted quarter note followed by eighth notes, with 'pizz.' and 'arco' instructions. Performance instructions include 'molto ritmico e tropicale' for Vln. II, and 'ff mp irriverente e scherzoso' for Vla. and Cb. in measures 18 and 19.

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

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

ff
irriverente e scherzoso

mf

pizz. arco

mp *ff*

pizz. arco

molto ritmico e tropicale

pizz.

ff

arco

mp normale

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

22

pizz. arco

pizz.

ff
irriverente e scherzoso

D

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

The musical score is arranged in a system with seven staves. The instruments and their dynamic markings are as follows:

- A. Sax.**: *ff* (fortissimo)
- Pno.**: *mf* (mezzo-forte)
- Vln. I**: *f* (forte)
- Vln. II**: *mf* (mezzo-forte)
- Vla.**: *mf* (mezzo-forte)
- Vc.**: *f* (forte)
- Cb.**: *f* (forte)

The score begins at measure 25. The A. Sax. part features a complex, rhythmic melody with many beamed notes and a fermata over a measure containing a 7-measure rest. The Pno. part has a steady, rhythmic accompaniment. The Vln. I part plays a melodic line with many beamed notes. The Vln. II, Vla., and Cb. parts provide harmonic support with rhythmic patterns. The Vc. part has a melodic line with some beaming. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

3

28

28

28

Detailed description: This is a page of a musical score for the piece 'Despapaye', page 7. The score is arranged in a system with seven staves. From top to bottom, the staves are for Alto Saxophone (A. Sx.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key signature of one sharp (F#) and a 3/4 time signature. The first measure of each staff is marked with the number '28'. The piano part features a triplet of eighth notes in the right hand in the third measure. The contrabass part has the instruction 'arco' written above it in the second measure. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

E

A. Sax.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

31

pizz.

arco

Detailed description: This is a page of a musical score for the piece 'Despapaye', page 8. The score is for a full orchestra and includes parts for Alto Saxophone (A. Sax.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in the key of E major (indicated by three sharps) and 3/4 time. The score is divided into three measures. The first measure starts with a rehearsal mark '31'. The Alto Saxophone part features a melodic line with slurs and accents. The Piano part has a complex texture with arpeggiated chords and moving lines in both hands. The Violin I part has a rhythmic, eighth-note pattern. The Violin II part has a more melodic line. The Viola part has a steady eighth-note accompaniment. The Violoncello part has a rhythmic pattern similar to the Violin I. The Contrabass part has a melodic line with slurs and accents, and includes performance markings 'pizz.' (pizzicato) and 'arco' (arco). The Alto Saxophone part also has a rehearsal mark '31' at the beginning of the first measure.

34

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

Detailed description: This is a page of a musical score for the piece 'Despapaye', page 9. The score is written for a chamber ensemble consisting of Alto Saxophone (A. Sx.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music begins at measure 34. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The Alto Saxophone part features a melodic line with slurs and a dynamic marking of *mf* at the end. The Piano part provides harmonic support with chords and moving lines in both hands. The Violin I and II parts play melodic lines with slurs. The Viola part has a more active, rhythmic role. The Violoncello and Contrabass parts play a steady, rhythmic accompaniment. A *pizz.* (pizzicato) marking is present in the Contrabass part in the third measure of the system. The score concludes with a double bar line and repeat dots.

F

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

A. Sx. *mf*

Pno.

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mp* arco

37

37

Detailed description: This is a page of a musical score for a string quartet and piano. The score is in G major (one sharp) and 3/4 time. It covers measures 37 to 40. The instruments are Alto Saxophone (A. Sx.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Alto Saxophone part starts in measure 37 with a whole note G4, followed by a quarter rest, and then a quarter note G4 in measure 39, which is followed by a quarter note G4 and a quarter note F#4 in measure 40. The Piano part is silent throughout. Violin I plays a continuous sixteenth-note pattern in measure 37, which transitions into a series of eighth notes in measure 38, and then a series of quarter notes in measure 39, ending with a quarter note G4 in measure 40. Violin II plays a half note G4 in measure 37, followed by a quarter note G4 in measure 38, and then a quarter note G4 and a quarter note F#4 in measure 39, ending with a quarter note G4 in measure 40. Viola plays a half note G4 in measure 37, followed by a quarter note G4 in measure 38, and then a quarter note G4 and a quarter note F#4 in measure 39, ending with a quarter note G4 in measure 40. Violoncello plays a series of eighth notes in measure 37, which transitions into a series of quarter notes in measure 38, and then a series of eighth notes in measure 39, ending with a quarter note G4 in measure 40. Contrabass plays a series of eighth notes in measure 37, which transitions into a series of quarter notes in measure 38, and then a series of eighth notes in measure 39, ending with a quarter note G4 in measure 40. Dynamics are marked as *mf* for the Alto Saxophone, Violin I, and Violoncello, and *mp* for the Violin II, Viola, and Contrabass. The Contrabass part is marked 'arco'.

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

40

A. Sax.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

pizz.

f

Detailed description: This page of a musical score, page 11, contains measures 40, 41, and 42. The score is for a full orchestra and includes parts for Alto Saxophone (A. Sax.), Piano (Pno.), 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 40 begins with a first ending bracket. Measure 41 starts with a repeat sign and a dynamic marking of *mf*. Measure 42 continues the *mf* dynamic. The Cb. part in measure 41 has a *pizz.* marking. The overall dynamic for the final measure (42) is *f*.

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

G

43

A. Sax. *f* *mf*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. *arco* *mp*

46

A. Sax.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

Detailed description of the musical score: The score is for a chamber ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins at measure 46. The A. Sax. part has a melodic line with slurs and accents. The Pno. part has a complex rhythmic accompaniment with slurs. The Vln. I part has a melodic line with slurs and accents. The Vln. II part has a simple melodic line starting in measure 47. The Vla. part has a simple melodic line starting in measure 47. The Vc. part has a complex rhythmic accompaniment with slurs. The Cb. part has a simple melodic line with slurs. The dynamic marking *mp* (mezzo-piano) is indicated for the Vln. II and Vla. parts starting in measure 47.

H

A. Sax. *ff*

Pno. *f*

Vln. I *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

Cb. *pizz.* *f*

Detailed description: This page of a musical score, titled 'Despapaye - p.14 -', contains measures 49 through 51. The score is for a full orchestra and includes parts for Alto Saxophone (A. Sax.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. Measure 49 begins with a rehearsal mark 'H'. The A. Sax. part features a melodic line with slurs and a dynamic marking of *ff* in measure 51. The Pno. part has a complex texture with sixteenth-note patterns in the right hand and quarter notes in the left hand, with a dynamic marking of *f*. Vln. I and Vln. II play rhythmic patterns, with Vln. II starting at *mf* and reaching *f* by measure 51. The Vla. part provides harmonic support with chords and moving lines, marked *f*. The Vc. and Cb. parts play similar rhythmic patterns, with the Cb. part marked *pizz.* (pizzicato) and *f*. A fermata is placed over the final note of the A. Sax. part in measure 51.

1.

A. Sax. 52 *f* *mf*

Pno. 52

Vln. I 52 *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *arco* *mp*

55

A. Sax.

Pno. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 55 through 58. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The instruments and their parts are: A. Sax. (Alto Saxophone) with a melodic line of eighth and sixteenth notes; Pno. (Piano) with a rhythmic accompaniment of eighth notes and chords, starting at a mezzo-forte (mf) dynamic; Vln. I (Violin I) with a melodic line of eighth and sixteenth notes; Vln. II (Violin II) with a simple melodic line; Vla. (Viola) with a simple melodic line; Vc. (Violoncello) with a melodic line of eighth and sixteenth notes; and Cb. (Contrabass) with a simple melodic line. The score concludes with a double bar line and repeat dots.

2.

57

A. Sx.

f

Pno.

Vln. I

mp

Vln. II

mp *mf*

Vla.

mp

Vc.

mp *f*

Cb.

mf

59

A. Sax. *f* *ff*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

Cb. *f*

Detailed description: This page of a musical score, titled 'Despapaye - p.18 -', contains measures 59 through 62. The score is arranged in a system with seven staves. The instruments are: A. Sax. (Alto Saxophone), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 59 is marked with a forte (*f*) dynamic. The A. Sax. part features a melodic line with a crescendo leading to fortissimo (*ff*) in measure 60. The Pno. part has a complex texture with rapid sixteenth-note passages in the right hand and sustained notes in the left hand. The Vln. I and Vln. II parts play a rhythmic pattern of eighth notes. The Vla. part has a melodic line with some slurs. The Vc. part plays a rhythmic pattern of eighth notes with a fortissimo (*ff*) dynamic. The Cb. part has a melodic line with some slurs. The score concludes with a double bar line at the end of measure 62.

Alto saxophone soloist

Despapaye

by José Elizondo

dedicada a Orlando Cela

Andante ♩ = 96

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

Alto Sax

mf

A

B

*Continue normally, as if the Bartok pizz and glides
in the strings are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissandi
nelle corde fosse "errori" spontanei)*

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')*

Alto saxophone soloist

D

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

24

26

28

E

34

F

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

Transitioning back to festive mode
(Ritornando alla modalit  festiva)

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

41

Alto saxophone soloist

44 G

mf

47 H

50 1.

ff *f*

53

mf

55

2.

57

f

59

f *ff*

Piano

Despapaye

by José Elizondo

dedicada a Orlando Cela

Andante ♩ = 96

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

A

Piano

B **C**

19

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

mf

28

3

E

34

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)*

41

mf

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

G

43

46

H

Musical score for measures 48-51. The piece is in G major (one sharp) and 3/4 time. Measures 48-51 feature a complex texture with sixteenth-note runs in the right hand and eighth-note accompaniment in the left hand. A dynamic marking of *f* (forte) is present in measure 50. A hairpin crescendo is shown above the staff in measure 50.

1.

Musical score for measures 52-54. Measure 52 begins with a first ending bracket. Measures 53 and 54 contain a second ending bracket with a double bar line and a repeat sign. The dynamic marking *f* is maintained.

Musical score for measures 55-56. Measure 55 starts with a dynamic marking of *mf* (mezzo-forte). The texture continues with sixteenth-note runs in the right hand and eighth-note accompaniment in the left hand.

2.

Musical score for measures 57-58. Measure 57 begins with a second ending bracket. The texture continues with sixteenth-note runs in the right hand and eighth-note accompaniment in the left hand.

Musical score for measures 59-60. Measure 59 features a dense sixteenth-note run in the right hand. Measure 60 concludes the piece with a final cadence in the right hand and a sustained bass note in the left hand.

Violin I

Despapaye

by José Elizondo

Andante ♩ = 96

dedicada a Orlando Cela

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

Violin

mf

4

A

10

B

*Continue normally, as if the Bartok pizz and glides
in the strings are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissandi
nelle corde fosse "errori" spontanei)*

16

*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

Violin I

22



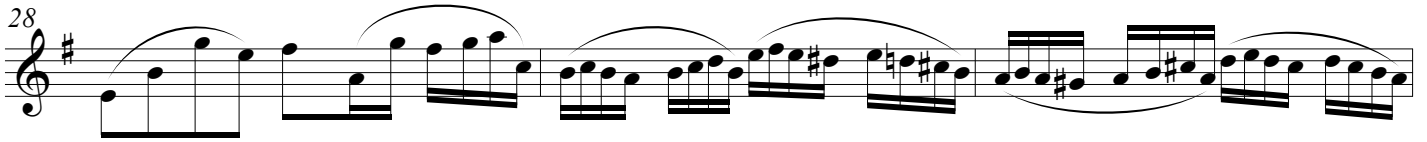
Musical staff for measures 22-27. The key signature is one sharp (F#). The music features a melodic line with eighth and sixteenth notes, often beamed together, and some slurs. The staff ends with a double bar line.

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



Musical staff for measures 28-33. The key signature is one sharp (F#). The music is more rhythmic and danceable, featuring eighth and sixteenth notes with slurs. A dynamic marking of *f* (forte) is present at the beginning of the staff.

28



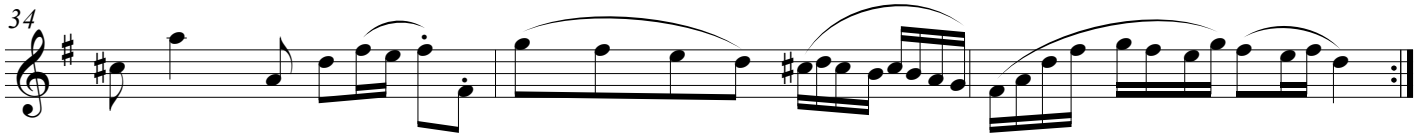
Musical staff for measures 34-39. The key signature is one sharp (F#). The music continues with a melodic line, similar to the previous section, with eighth and sixteenth notes and slurs.

E



Musical staff for measures 40-45. The key signature is one sharp (F#). The music features a melodic line with eighth and sixteenth notes, some slurs, and a double bar line at the end.

34



Musical staff for measures 46-51. The key signature is one sharp (F#). The music continues with a melodic line, similar to the previous section, with eighth and sixteenth notes and slurs.

F

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



Musical staff for measures 52-57. The key signature is one sharp (F#). The music is more delicate and graceful, featuring eighth and sixteenth notes with slurs. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the staff.

Transitioning back to festive mode
(Ritornando alla modalit  festiva)

40



Musical staff for measures 58-63. The key signature is one sharp (F#). The music transitions back to a more festive mode, featuring eighth and sixteenth notes with slurs.

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

43



Musical staff for measures 64-69. The key signature is one sharp (F#). The music is more rhythmic and danceable, featuring eighth and sixteenth notes with slurs. A dynamic marking of *f* (forte) is present at the beginning of the staff. A box containing the letter **G** is located above the staff.

Despapaye - p.3 -

Violin I

46

H

52

1.

55

57

2.

59

Violin II

Despapaye

by José Elizondo

dedicada a Orlando Cela

Andante ♩ = 96

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

Violin

mp

4

A

8

10

B

mf cantabile

*Continue normally, as if the Bartok pizz and glides
in the strings are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissandi
nelle corde fosse "errori" spontanei)*

16

molto ritmico e tropicale

*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 irriverente e scherzoso mf

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 festive mode
(Ritornando alla modalit  festiva)

40

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

G

43

Violin II

Despapaye - p.3 -

46

mp

H

mf *f*

52

1.

mp

55

57

2.

mp *mf*

59

f

Viola

Despapaye

by José Elizondo

dedicada a Orlando Cela

Andante ♩ = 96

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

Viola

mp

4

A

10

B

*Continue normally, as if the Bartok pizz and glides
in the strings are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissandi
nelle corde fosse "errori" 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

ff mp
molto ritmico e tropicale

Viola

22 *pizz.* *arco*

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

mf

28

E

34

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

mp

Transitioning back to festive mode
(Ritornando alla modalità festiva)

40 *mf*

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

43 **G**

Despapaye - p.3 -

Viola

46

Musical staff for measures 46-48. Measure 46 contains a whole rest. Measures 47 and 48 contain a half note G4 and a whole note G4, respectively. The dynamic marking *mp* is centered below the staff.

H

Musical staff for measures 49-51. Measure 49 has a half note G4. Measure 50 has a half note G4 with a slur over it. Measure 51 has a half note G4 with a slur over it. The dynamic marking *f* is centered below the staff.

52

Musical staff for measures 52-54. Measure 52 has a half note G4 with a slur over it. Measure 53 has a half note G4 with a slur over it. Measure 54 has a half note G4 with a slur over it. The dynamic marking *mp* is centered below the staff. A first ending bracket labeled "1." spans measures 52-54.

55

Musical staff for measures 55-56. Measure 55 has a half note G4. Measure 56 has a half note G4. The staff ends with a double bar line and repeat dots.

57

Musical staff for measures 57-58. Measure 57 has a half note G4 with a slur over it. Measure 58 has a half note G4 with a slur over it. The dynamic marking *mp* is centered below the staff. A second ending bracket labeled "2." spans measures 57-58.

59

Musical staff for measures 59-61. Measure 59 has a half note G4 with a slur over it. Measure 60 has a half note G4 with a slur over it. Measure 61 has a half note G4 with a slur over it. The dynamic marking *f* is centered below the staff.

Despapaye

by José Elizondo

dedicada a Orlando Cela

Andante ♩ = 96

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

Cello

mf

4

A

10

B

*Continue normally, as if the Bartok pizz and glides
in the strings are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissandi
nelle corde fosse "errori" spontanei)*

16

*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

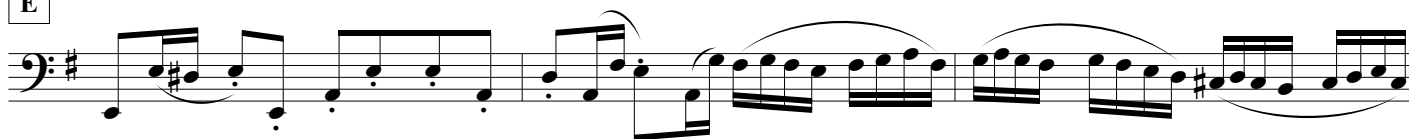
22



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 festive mode
(Ritornando alla modalità festiva)

40



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

G

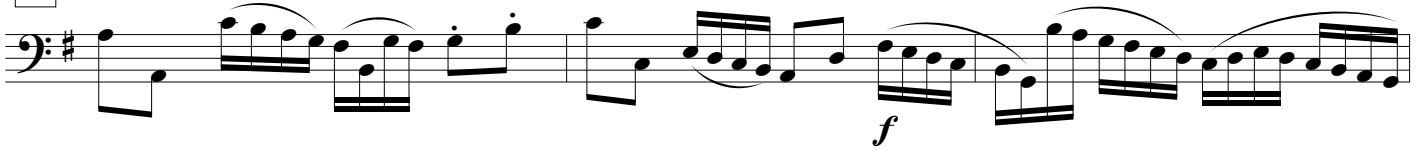
43



46

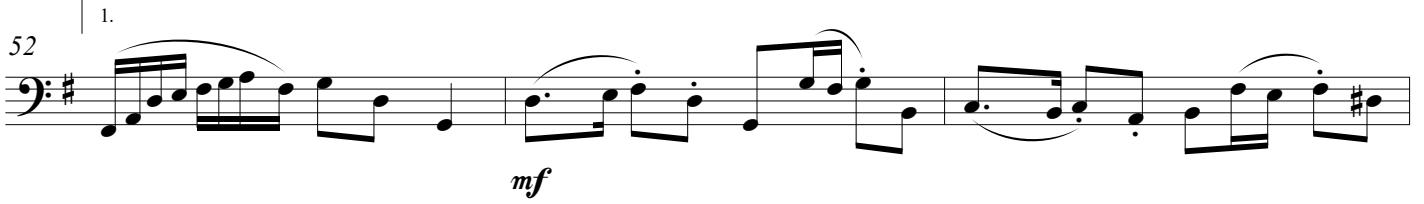


H



52

1.

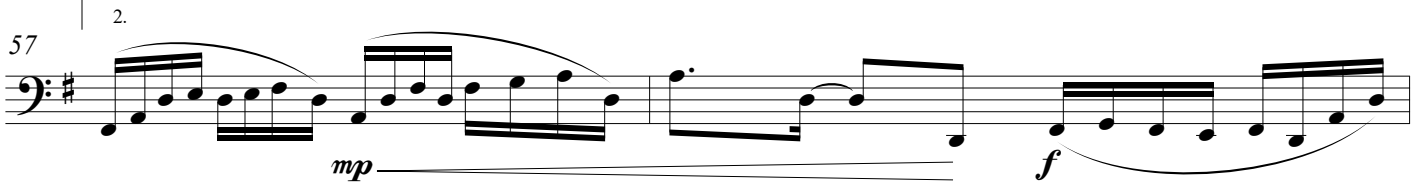


55



57

2.



59



Contrabass

Despapaye

by José Elizondo

dedicada a Orlando Cela

Andante ♩ = 96

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

Contrabass

mp

4

A

10

B

*Continue normally, as if the Bartok pizz and glides
in the strings are spontaneous "mistakes"
(Continua normalmente, come se il pizz. Bartok e il glissandi
nelle corde fosse "errori" 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

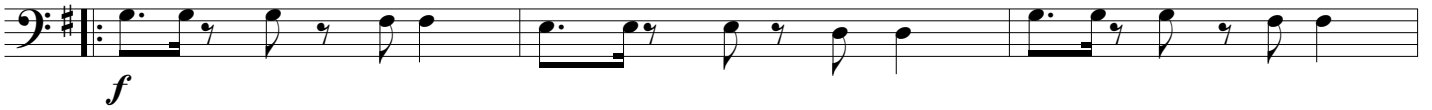
ff *mp normale*

Contrabass

22 *pizz.*

ff
 irriverente e scherzoso

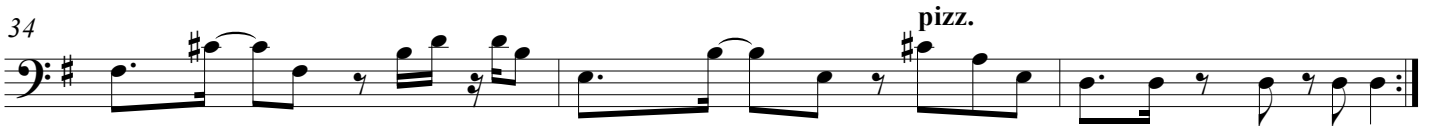
D *Uninhibitedly danceable, rhythmic and "tropical"*
 (Disinibito ballabile, ritmico e "tropicale")



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

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

43 *arco*

mp

G

46

Musical staff for measures 46-49. The key signature is one sharp (F#). The staff contains a sequence of eighth and quarter notes with various articulations.

H pizz.

f

Musical staff for measures 50-52. The staff is marked with a box containing the letter 'H' and the instruction 'pizz.'. The dynamic marking is *f*. The music consists of eighth notes with accents.

52

1.

arco

mp

Musical staff for measures 53-55. The staff is marked with a first ending bracket labeled '1.' and the instruction 'arco'. The dynamic marking is *mp*. The music features a mix of eighth and quarter notes.

55

Musical staff for measures 56-57. The staff continues the melodic line with quarter and eighth notes.

57

2.

mf

Musical staff for measures 58-60. The staff is marked with a second ending bracket labeled '2.' and the dynamic marking *mf*. The music consists of eighth notes.

59

f

Musical staff for measures 61-64. The staff is marked with the dynamic marking *f*. The music features eighth notes with accents and a final measure with a fermata.