

Accordion
& Alto Saxophone

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 120

Alto Sax

Accordion

mf *passionate and energetic*

4

A

8

12

B

mf flirtatious and sensuous

16

mp light and rhythmic

This section consists of three measures (16-18). The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, accented with a 'z' (zongolito) and slurs. The lower staff (grand staff) provides harmonic accompaniment with chords and moving lines in both hands.

19

19

This section consists of three measures (19-21). The upper staff continues the melodic line with slurs and accents. The lower staff features a more rhythmic accompaniment with eighth-note patterns and chords.

C

22

mf open, spacious

22

f

This section consists of three measures (22-24). The upper staff has a more spacious melodic line with slurs and accents. The lower staff features a rhythmic accompaniment with eighth-note patterns and chords, marked with a forte (*f*) dynamic.

25

25

This section consists of three measures (25-27). The upper staff continues the melodic line with slurs and accents. The lower staff features a rhythmic accompaniment with eighth-note patterns and chords.

28

28

31

D

f exuberant and spacious

31

34

mf estilo de tango

34

37

f

37

40

flirtateous

43

E

46

open, noble

f *exuberant and spacious*

49

Accordion
& Alto Saxophone

Otoño en Buenos Aires -p.5-

52

mf flirtateous and assertive

mf rhythmic

55

f

flirtateous

58

F

61

mf very rhythmic - serious and misterious

mp light

Accordion
& Alto Saxophone

Otoño en Buenos Aires -p.6-

64

64

68

G

molto espressivo e rubato

3

68

staccatissimo, precise and rhythmic

68

71

3

71

71

74

3

74

74

Accordion
& Alto Saxophone

Otoño en Buenos Aires -p.7-

77 **H**

f with energy

mf flirtatious and assertive

80

83

I

f festive, exuberant and spacious

86 *f* festive, exuberant and spacious

Detailed description: This is a page of musical notation for an accordion and alto saxophone. The page is numbered 77 at the top left. It features five systems of music. The first system (measures 77-79) includes a saxophone line with a box labeled 'H' above it and a piano line. The second system (measures 80-82) continues the piano line. The third system (measures 83-85) continues the saxophone line. The fourth system (measures 86-88) includes a saxophone line with a box labeled 'I' above it and a piano line. The fifth system (measures 89-91) continues the piano line. Performance instructions include dynamics like *f* (forte) and *mf* (mezzo-forte), and descriptive terms like 'with energy', 'flirtatious and assertive', and 'festive, exuberant and spacious'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Accordion
& Alto Saxophone

Otoño en Buenos Aires -p.8-

89

mf *f*

playful and mischievous *mp*

93

mf *flirtateous*

96

mf

99

J *f* *mp*

Accordion
& Alto Saxophone

Otoño en Buenos Aires -p.9-

102

mf estilo de tango

105

mf

108

K

111

subito mp

subito mf

114

mp

114

mp *passionate*

117

with energy

117

120

sfz

120

fp *sfz*

Alto Saxophone

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 120

A

Alto Sax

7 8

B

mf flirtatious and sensuous

20

C

mf open, spacious

28

D

f exuberant and spacious

36

40

E

open, noble

44

48 *mf* flirtatious and assertive

53 *f*

58 **F** *mf* very rhythmic - serious and misterious

64 *f*

68 **G** *molto espressivo e rubato*

71 *f*

74 *f*

76 **H** *> f* with energy

80 *f*

84 I
f festive, exuberant and spacious

88 *mf* *f*

93

98 J *f*

102

106 K

111 *mp*

116

120 *sfz*

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 120

Accordion

mf *passionate and energetic*

The first system of the score, measures 1-3, is written for an accordion in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Measure 1 begins with a whole rest in the treble clef. The bass clef starts with a rhythmic pattern of eighth notes. Measure 2 features a melodic line in the treble clef starting on a half note, followed by eighth notes. Measure 3 continues the melodic and rhythmic development.

The second system, measures 4-7, continues the piece. Measure 4 starts with a half note in the treble clef. Measures 5-7 show a more active melodic line in the treble clef with eighth notes and sixteenth notes, while the bass clef maintains a steady eighth-note accompaniment.

A

Section A, measures 8-11. This system features a more complex melodic line in the treble clef with many sixteenth notes. The bass clef continues with a consistent eighth-note accompaniment.

The fourth system, measures 12-15, continues the melodic and rhythmic patterns established in the previous systems. The treble clef has a melodic line with eighth and sixteenth notes, and the bass clef has a steady accompaniment.

B

Section B, measures 16-19. This system is characterized by a change in texture. The treble clef features a series of chords, mostly triads and dyads, with a dynamic marking of *mp* and the instruction *light and rhythmic*. The bass clef continues with its eighth-note accompaniment.

20

Musical notation for measures 20-26. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter and eighth notes.

C

Musical notation for measures 27-30. A dynamic marking of *f* (forte) is present at the beginning of measure 27. The right hand continues with a melodic line, and the left hand maintains the bass accompaniment.

27

Musical notation for measures 31-33. The right hand features a melodic line with eighth notes, and the left hand continues with the bass accompaniment.

D

Musical notation for measures 34-37. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of measure 34. The right hand features a melodic line with eighth notes, and the left hand continues with the bass accompaniment.

34

mf estilo de tango

Musical notation for measures 38-41. The right hand features a melodic line with eighth notes, and the left hand continues with the bass accompaniment.

38

flirtateous

Musical notation for measures 42-45. The right hand features a melodic line with eighth notes, and the left hand continues with the bass accompaniment.

42

E

f exuberant and spacious

49

52

mf rhythmic

55

flirtateous

58

F

mp light

65

G

staccatissimo, precise and rhythmic

72

75

H

mf flirtatious and assertive

81

84

f festive, exuberant and spacious

87

playful and mischievous

90

mp

94

mf flirtatious

98

f

mp

102

mf estilo de tango *mf*

K

107

111

subito mp *subito mf* *mp* *passionate*

115

with energy

119

fp *sfz*