

Danzas Latinoamericanas

I. Otoño en Buenos Aires



by José L. Elizondo

Danzas Latinoamericanas

dedicated to Carlos Prieto

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Tempo di Tango ♩ = 110-120

Viola

Accordion

mf *passionate and energetic*

5

8

f

12

poco rit.

The musical score is written for Viola and Accordion. The Viola part consists of whole rests throughout the piece. The Accordion part is in 2/4 time and features a rhythmic melody. The first system (measures 1-4) starts with a mezzo-forte (*mf*) dynamic and a tempo marking of 'Tempo di Tango' (110-120 bpm). The melody is described as 'passionate and energetic'. The second system (measures 5-7) continues the melody. The third system (measures 8-11) features a forte (*f*) dynamic. The fourth system (measures 12-15) concludes with a 'poco rit.' (ritardando) instruction.

A *a tempo*

16

Measures 16-19 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the bass clef, featuring eighth and sixteenth notes with slurs and trills. The piano accompaniment is in the grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. Dynamics include *mp* (mezzo-piano).

mp flirtatious, sensuous, graceful

mp light and rhythmic

20

Measures 20-23 of the piece. The melody continues in the bass clef. The piano accompaniment features more complex chordal textures in the right hand. Dynamics include *mf* (mezzo-forte).

mf

24

Measures 24-27 of the piece. The melody is in the bass clef. The piano accompaniment features a long, flowing melodic line in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

f

mf tender, romantic

28

Measures 28-31 of the piece. The melody is in the bass clef. The piano accompaniment features a long, flowing melodic line in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

B***Tango style broadening of tempo****a tempo*

32

f open, broad, expressive

mf

35

mf

light and short

mp

39

f

flirtatious

43

bright and confident

bright and confident

C

46

Measures 46-49. The Viola part (top staff) features a melodic line with a long slur over measures 46-48 and a dashed line over measure 49. The Accordion part (bottom staves) provides harmonic support with chords and moving lines. The tempo/mood is marked *mf cantabile, broad, romantic* for the Viola and *f exuberant and spacious* for the Accordion.

50

Measures 50-53. The Viola part continues with a melodic line, featuring a slur over measures 50-51 and a dashed line over measure 52. The Accordion part provides harmonic support. The tempo/mood is marked *mf flirtatious and playful* for the Viola and *mf light, rhythmic, short* for the Accordion.

54

Measures 54-57. The Viola part features a melodic line with a slur over measures 54-55 and a dashed line over measure 56. The Accordion part provides harmonic support. The tempo/mood is marked *f bright and confident* for the Viola and *flirtatious* for the Accordion.

58

Measures 58-61. The Viola part features a melodic line with a slur over measures 58-59 and a dashed line over measure 60. The Accordion part provides harmonic support. The tempo/mood is marked *poco rit.* for the Viola.

D *a tempo*

61

Measures 61-64. The Viola part (top staff) features a melody of eighth and quarter notes, marked *mf* and described as "bold and seductive". The Accordion part (bottom staves) provides a harmonic accompaniment with chords and single notes, marked *mp* and described as "light, rhythmic, short, playfully mysterious".

65

Measures 65-68. The Viola part continues with a melodic line, and the Accordion part maintains its rhythmic accompaniment.

E

69

Measures 69-72. The Viola part features a melodic line with a long slur over measures 69-70, marked "yearning passionately". The Accordion part continues with a rhythmic accompaniment, marked *mf* and described as "bold and seductive".

73

Measures 73-76. The Viola part features a melodic line with a long slur over measures 73-74, and the Accordion part continues with a rhythmic accompaniment.

F

77

f flirtatious and passionate

mf flirtatious and passionate

81

G*Un po' pesante**a tempo*

85

f open, broad, expressive

playful and mischievous

89

mf a bit more introspective

mp

flirtatious and playful

a bit more introspective

93

f bright and confident

flirtatious

97

H

f exuberant and spacious, with passion and energy

mf

101

105

mf flirtatious and playful

mf

I

109

Measures 109-112. The score is in 3/4 time with a key signature of two flats. The upper staff (Viola) features a melodic line with eighth and sixteenth notes, starting with a trill on the first measure. The lower staff (Accordion) provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and performance instructions *bright and confident*.

113

Measures 113-116. The score continues with similar melodic and harmonic patterns. Dynamics include *mp* (mezzo-piano), *passionate*, *subito mf* (subito mezzo-forte), *passionate and energetic*, and *ff* (fortissimo).

117

Measures 117-120. The score concludes with a final melodic phrase and a strong harmonic ending. Dynamics include *f* (forte), *with energy*, *fp* (fortissimo piano), and *sfz* (sforzando).

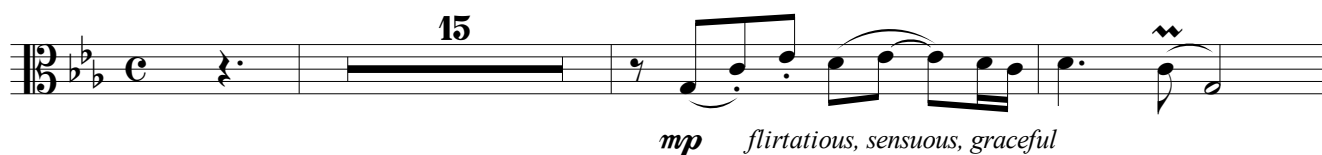
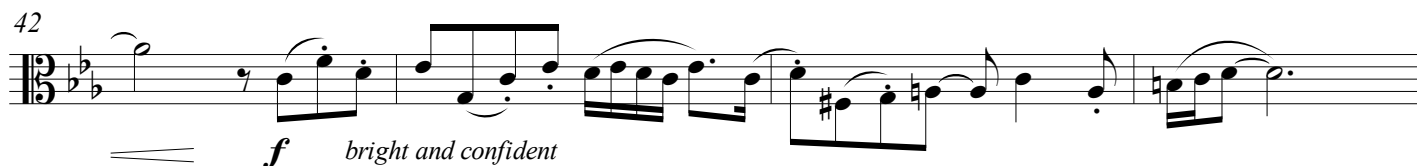
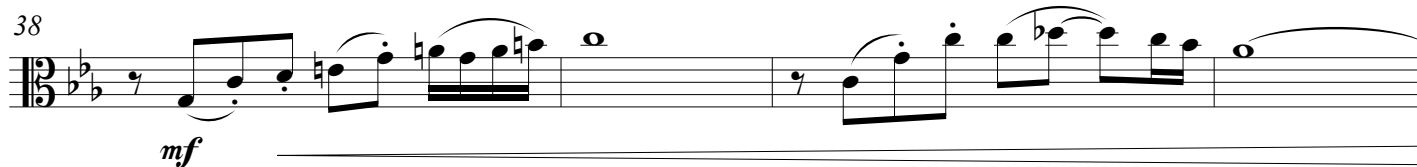
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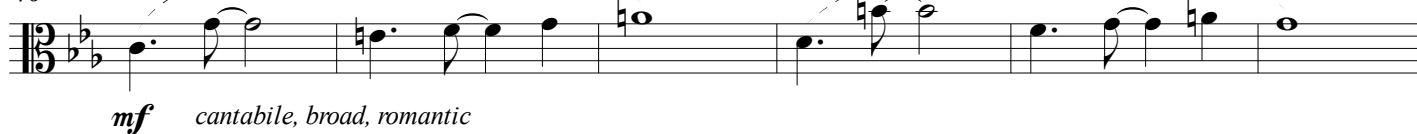
A *a tempo*B *Tango style broadening of tempo**a tempo*

Viola

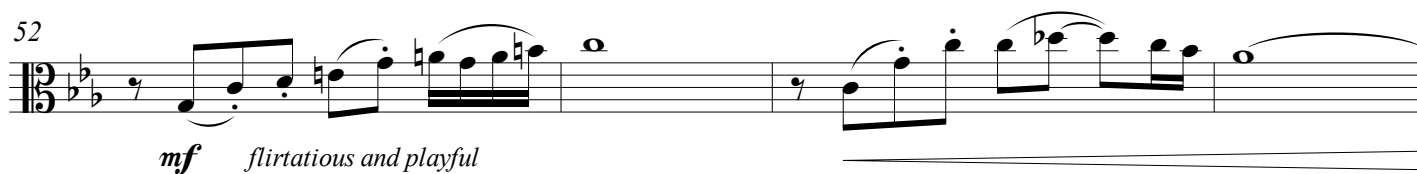
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C

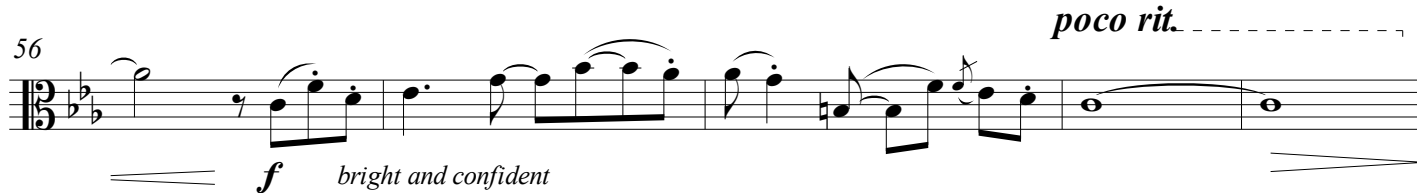
46



52



56

**D***a tempo*

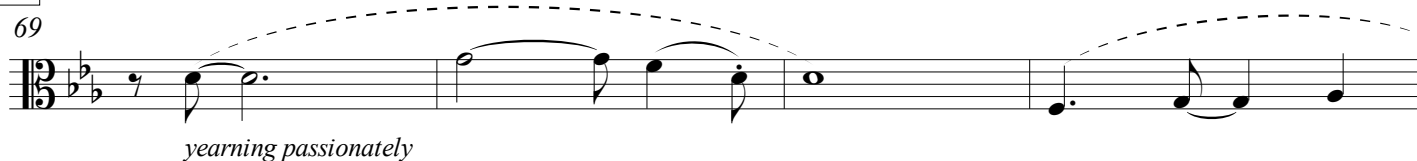
61



65

**E**

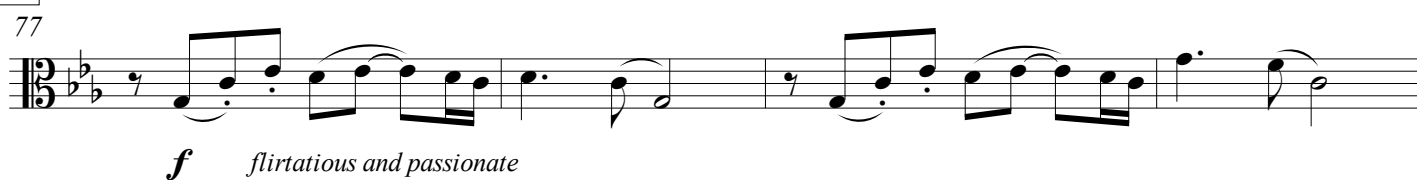
69



73

**F**

77



81



Viola

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G *Un po' pesante* *a tempo*

85 **2**

90 *mf* *a bit more introspective*

95

f *bright and confident*

H 99

f *exuberant and spacious, with passion and energy*

103

mf *flirtatious and playful*

I 108

f *bright and confident*

113

passionate and energetic
subito mf *ff*

117

with energy *sf*

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Accordion

mf *passionate and energetic*

The first system of music is in 2/4 time, featuring a treble and bass staff. The melody in the treble staff begins with a half rest, followed by a series of eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The dynamic is marked *mf* and the mood is described as *passionate and energetic*.

The second system continues the melody and accompaniment. The treble staff features a half note followed by eighth and sixteenth notes. The bass staff continues with a steady eighth-note pattern.

f

The third system begins with a dynamic marking of *f*. The melody in the treble staff includes a half note and eighth notes. The bass staff continues with a rhythmic pattern of eighth and sixteenth notes.

poco rit. -----

The fourth system includes a tempo change marking *poco rit.* followed by a dashed line. The melody in the treble staff features a half note and eighth notes. The bass staff continues with a rhythmic pattern of eighth and sixteenth notes.

A *a tempo*

mp *light and rhythmic*

The fifth system is marked **A** and *a tempo*. It begins with a dynamic marking of *mp* and the mood is described as *light and rhythmic*. The melody in the treble staff consists of a series of eighth notes. The bass staff continues with a rhythmic pattern of eighth and sixteenth notes.

20

24

mf tender, romantic

28

B *Tango style broadening of tempo* *a tempo*

32

mf *light and short*

36

mp

41

flirtatious

bright and confident

45

C

f *exuberant and spacious*

49

mf *light, rhythmic, short*

53

flirtatious

poco rit.

57

D *a tempo*

61

mp light, rhythmic, short, playfully mysterious

65

E

69

mf bold and seductive

staccatissimo, precise and rhythmic

73

F

77

mf flirtatious and passionate

81

G *Un po' pesante*

a tempo

85

f open, broad, expressive

playful and mischievous

89

mp

flirtatious and playful

a bit more introspective

93

flirtatious

H

97

mf

101

105

I

109

113

117