

# Danzas Latinoamericanas



composed by José L. Elizondo  
arrangement by Ángel Pozo

# Danzas Latinoamericanas

## 1. Otoño en Buenos Aires

Mandolin ensemble

José L. Elizondo

Transc. : A. Pozo

Tempo di Tango ♩ = 110-120

Musical score for the first system, measures 1-4. The score is for a Mandolin ensemble and includes parts for Mandolin 1, Mandolin 2, Mandola, Guitar, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tempo di Tango' with a quarter note equal to 110-120 beats per minute. The dynamic marking is *mf* (mezzo-forte) with the instruction 'passionate, flirtatious but noble'.

Mandolin 1  
*mf* passionate, flirtatious but noble

Mandolin 2  
*mf* passionate, flirtatious but noble

Mandola  
*mf* passionate, flirtatious but noble

Guitar  
*mf* passionate, flirtatious but noble

Bass  
*mf* passionate, flirtatious but noble

Musical score for the second system, measures 5-8. The score continues with parts for Mandolin 1 (M. 1), Mandolin 2 (M. 2), Mandola (Mla.), Guitar (Gtr.), and Bass. The dynamic marking is *p* (piano) with the instruction 'a bit playfully mysterious' and a *cresc.* (crescendo) marking. The score includes slurs and hairpins indicating the dynamic changes.

M. 1  
*p* *cresc.*  
a bit playfully mysterious

M. 2  
*p* *cresc.*  
a bit playfully mysterious

Mla.  
*p* *cresc.*  
a bit playfully mysterious

Gtr.  
*p* *cresc.*  
a bit playfully mysterious

Bass  
*p* *cresc.*  
a bit playfully mysterious

Danzas Latinoamericanas (Mandolin ensemble)  
1. Otoño en Buenos Aires

M. 1  
M. 2  
Mla.  
Gtr.  
Bass

15 *poco rit.* **A** *a tempo*

M. 1  
M. 2  
Mla.  
Gtr.  
Bass

*mp* flirtatious and sensuous  
*p* light and rhythmic  
*p* light and rhythmic  
*mp* flirtatious and sensuous  
*p* light and rhythmic

19

M. 1  
M. 2  
Mla.  
Gtr.  
Bass

*mf* *mf* *f*  
*mf* *f*  
*mf* cantabile, expressive *f*  
*mf* *f*  
*mf* *f*

1. Otoño en Buenos Aires

**B**

23

M. 1 *mp* tender, romantic

M. 2 *mf* flirtatious and sensuous

Mla. *mp*

Gtr. *mp* light and short

Bass *mp* light and short

27

M. 1 *f* *mp* *f*

M. 2 *f* *mp* *f*

Mla. *f* *mp* *f*

Gtr. *f* *mp* *f*

Bass *f* *mp* *f*

**C** *Tango-style broadening of tempo* *a tempo*

31

M. 1 *f* open, broad, expressive

M. 2 *f* open, broad, expressive

Mla. *f* with energy

Gtr. *f* with energy

Bass *f* with energy

1. Otoño en Buenos Aires

35

M. 1 *mf* a bit more introspective

M. 2 *mp* a bit more introspective

Mla. *mp*

Gtr. *mp*

Bass *mp*

39

M. 1 *f*

M. 2 *f*

Mla. *a bit more introspective* *cresc.* *f*

Gtr. *cresc.* *f*

Bass *cresc.* *f*

43

M. 1 *bright and confident* *mf* open, spacious

M. 2 *precise and rhythmic* *f* exuberant and spacious

Mla. *precise and rhythmic* *f* exuberant and spacious

Gtr. *precise and rhythmic* *mf*

Bass *precise and rhythmic* *mf*

D

1. Otoño en Buenos Aires

M. 1

M. 2

Mla.

Gtr.

Bass

*f* exuberant and spacious

*f* exuberant and spacious

M. 1

M. 2

Mla.

Gtr.

Bass

*mf*

*mp* cantabile

*mp* cantabile

*mp*

light and rhythmic

*mp*

M. 1

M. 2

Mla.

Gtr.

Bass

*cresc.*

*f* bright and confident

*cresc.*

*f* bright and confident

*cresc.*

*f* bright and confident

*cresc.*

*f* bright and confident

*cresc.*

*f* bright and confident

Danzas Latinoamericanas (Mandolin ensemble)  
1. Otoño en Buenos Aires

**E** *a tempo*

58 *poco rit.*

M. 1

M. 2

Mla.

Gtr.

Bass

*mf* bold and seductive

bridge, metallic

*mp* light and rhythmic, playfully mysterious  
pizz.

*mp*

62

M. 1

M. 2

Mla.

Gtr.

Bass

65

M. 1

M. 2

Mla.

Gtr.

Bass

loco

1. Otoño en Buenos Aires

**F**

M. 1 *f* yearning passionately

M. 2 *f* bold and seductive

Mla. *f*

Gtr. *f* arco

Bass *f*

M. 1 *mf*

M. 2 *mf*

Mla. *mf*

Gtr. *mf*

Bass *mf*

**G**

M. 1 *f* flirtatious and sensuous

M. 2 *f* flirtatious and sensuous

Mla. *f* light and rhythmic

Gtr. *f* flirtatious, passionate and energetic

Bass *f* flirtatious, passionate and energetic

81

M. 1  
M. 2  
Mla.  
Gtr.  
Bass

Detailed description: This system contains measures 81 through 84. It features five staves: M. 1 (Melody 1), M. 2 (Melody 2), Mla. (Mandolin), Gtr. (Guitar), and Bass. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 81 starts with a treble clef and a key signature of one sharp. The melody in M. 1 is active with eighth and sixteenth notes. The guitar part features a rhythmic accompaniment with chords. The bass line provides a steady accompaniment.

**H** *Tango-style broadening of tempo*

*f* open, broad, expressive

*f* open, broad, expressive

*f*

*rasg.*

*a tempo*

M. 1  
M. 2  
Mla.  
Gtr.  
Bass

Detailed description: This system contains measures 85 through 88. It features five staves: M. 1, M. 2, Mla., Gtr., and Bass. A double bar line with a hairpin symbol precedes measure 85. A box with the letter 'H' is placed above the first staff. The tempo marking 'Tango-style broadening of tempo' is written above the first staff. The dynamics 'f' (forte) are indicated for the first two staves. The guitar part has a 'rasg.' (riscado) marking. The tempo returns to 'a tempo' in measure 87. The music continues with melodic lines in the upper staves and accompaniment in the lower staves.

89

M. 1  
M. 2  
Mla.  
Gtr.  
Bass

*mf*

*mf*

*mf*

*mf*

*mf*

*a bit more introspective*

Detailed description: This system contains measures 89 through 92. It features five staves: M. 1, M. 2, Mla., Gtr., and Bass. The music continues from the previous system. The dynamics 'mf' (mezzo-forte) are indicated for all staves. The tempo marking 'a bit more introspective' is written above the Mla. staff in measure 92. The guitar part continues with its accompaniment. The bass line provides a steady accompaniment.

1. Otoño en Buenos Aires

93

M. 1

M. 2

Mla.

Gtr.

Bass

*cresc.*

*f* *bright and confident*

*cresc.*

*f* *precise and rhythmic*

*cresc.*

*f* *precise and rhythmic*

*cresc.*

*f* *precise and rhythmic*

*cresc.*

*f* *precise and rhythmic*

97

M. 1

M. 2

Mla.

Gtr.

Bass

**I**

*f* *festive, exuberant and spacious*

*f* *festive, exuberant and spacious*

*mf* *cantabile*

*mf* *rhythmic, with energy*

*mf* *rhythmic, with energy*

101

M. 1

M. 2

Mla.

Gtr.

Bass

*f*

*mf* *flirtatious and playful*

*mf*

*f*

*mf* *flirtatious and playful*

*f*

*mf*

1. Otoño en Buenos Aires

M. 1

M. 2

Mla.

Gtr.

Bass

106

J

*f* bright and confident

*f* bright and confident

*f* bright and confident

*f* bright and confident

*f* bright and confident

M. 1

M. 2

Mla.

Gtr.

Bass

110

*mf* reverent, a bit mysterious

*mf* reverent, a bit mysterious

*mf* reverent, a bit mysterious

*mf* reverent, a bit mysterious

*mf* reverent, a bit mysterious

M. 1

M. 2

Mla.

Gtr.

Bass

115

*f* *with energy* *sfz*

*f* *with energy* *sfz*

*f* *with energy* *sfz*

*f* *with energy* *sfz*

*f* *with energy* *sfz*

passionate, opening up

passionate, opening up

passionate, opening up

passionate, opening up

passionate, opening up

# Danzas Latinoamericanas

## 2. Pan de azúcar

Mandolin ensemble

José L. Elizondo

Transc. : A. Pozo

Playful, with energy ♩ = 130-150

Musical score for the first system of 'Pan de azúcar'. It features five staves: Mandolin 1, Mandolin 2, Mandola, Guitar, and Bass. The music is in 4/4 time and begins with a *ff* dynamic. The Mandolin 1 part starts with a rest in the first measure, followed by a melodic line. Mandolin 2 and Mandola play rhythmic accompaniment. The Guitar part includes a *pizz.* (pizzicato) instruction in the first measure. The Bass part provides a steady bass line.

Musical score for the second system of 'Pan de azúcar', starting at measure 5. It features five staves: M. 1 (Mandolin 1), M. 2 (Mandolin 2), Mla. (Mandola), Gtr. (Guitar), and Bass. The Mandolin 1 part begins with a measure rest, then continues with a melodic line. Mandolin 2 and Mandola play rhythmic accompaniment. The Guitar part continues with a melodic line. The Bass part provides a steady bass line.

10

M. 1

M. 2

Mla.

Gtr.

Bass

15

M. 1

M. 2

Mla.

Gtr.

Bass

20

rit.

**A** **Very pleasant, serene and danceable** ♩ = 104 - 120  
Steady tempo throughout the entire piece (and almost no rubato)

M. 1  
*mf* cantabile, expressive, but serene and gentle

M. 2  
*mf* cantabile, expressive, but serene and gentle

Mla.  
no tremolo  
*mf* relaxed and smooth, like a bossa nova

Gtr.  
*mf* rhythmically precise, gentle and graceful

Bass  
*mf* relaxed and smooth, like a bossa nova

25

M. 1

M. 2

Mla.

Gtr.

Bass

30

M. 1

M. 2

Mla.

Gtr.

Bass

35

M. 1

M. 2

Mla.

Gtr.

Bass

**B**

pizz.

*p* rhythmically precise, gentle and graceful

pizz.

*p* rhythmically precise, gentle and graceful

*mf* cantabile, reverent, melancholic

*mf* relaxed, reverent

40

M. 1

M. 2

Mla.

Gtr.

Bass

45

M. 1

M. 2

Mla.

Gtr.

Bass

*p* flirtatious

50

M. 1

M. 2

Mla.

Gtr.

Bass

**C**

*f* very expressive, passionate

*f* very expressive, passionate

loco

*f* very expressive, passionate

*f* relaxed and smooth, like a bossa nova

*f* relaxed and smooth, like a bossa nova

54

M. 1

M. 2

Mla.

Gtr.

Bass

58

M. 1

M. 2

Mla.

Gtr.

Bass

**D**

*pp*

*pp*

*mf* cantabile, legato, expressive

*simile*

*p*

63

M. 1

M. 2

Mla.

Gtr.

Bass

Danzas Latinoamericanas (Mandolin ensemble)  
2. Pan de azúcar

68 E

M. 1 *mf* romantic, flirting

M. 2 *p* relaxed and smooth, like a bossa nova

Mla. *mf* teasing, playfully, gentle

Gtr. *mf*

Bass *mf*

73

M. 1 *mp* tender, lovingly  
no tremolo

M. 2 *mp* tender, lovingly  
no tremolo

Mla. *mp*  
no tremolo

Gtr. *mp*

Bass *mp*

78

M. 1 *mf* passionate

M. 2 *mf* passionate

Mla. *mf* passionate

Gtr. *mf* passionate

Bass *mf*

2. Pan de azúcar

83

M. 1 *f* teasing playfully

M. 2 *f* teasing playfully

Mla. *f* graceful, delicate

Gtr. *f* graceful, delicate

Bass arco *f* graceful, delicate

**F**

88

M. 1

M. 2

Mla.

Gtr.

Bass pizz.

93

M. 1 *mf* tender, lovingly *f* passionate

M. 2 *mf* tender, lovingly *f* passionate

Mla. *mf.* *f* passionate

Gtr. *mf* *f* passionate

Bass *mf* *f* passionate

2. Pan de azúcar

98

M. 1

M. 2

Mla.

Gtr.

Bass

**G**

*mf* legato, broad, luminous, tender, expressive

*f* cantabile, expressive, but serene and gentle

*f* cantabile, expressive, but serene and gentle

*f* relaxed and smooth, like a bossa nova

*f*

103

M. 1

M. 2

Mla.

Gtr.

Bass

108

M. 1

M. 2

Mla.

Gtr.

Bass

113

M. 1  
M. 2  
Mla.  
Gtr.  
Bass

Detailed description: This system contains measures 113 through 116. It features five staves: M. 1 (Mandolin 1), M. 2 (Mandolin 2), Mla. (Mandolin), Gtr. (Guitar), and Bass. The music is in a key with two flats and a 3/4 time signature. Measure 113 starts with a treble clef and a key signature of two flats. The M. 1 staff has a long melodic line with slurs and ties. The M. 2 staff has a similar melodic line. The Mla. staff has a more rhythmic line with slurs. The Gtr. staff has a steady eighth-note accompaniment. The Bass staff has a simple bass line with quarter notes.

H

M. 1  
*mf cantabile, expressive, tender, with hope*  
M. 2  
*mf cantabile, expressive, tender, with hope*  
Mla.  
*no tremolo*  
*mf relaxed and smooth, like a bossa nova*  
Gtr.  
*mf rhythmically precise, gentle and graceful*  
Bass  
*mf*

Detailed description: This system contains measures 117 through 120. It features five staves: M. 1, M. 2, Mla., Gtr., and Bass. The music continues from the previous system. The M. 1 and M. 2 staves have melodic lines with slurs and ties, accompanied by performance instructions: *mf cantabile, expressive, tender, with hope*. The Mla. staff has a rhythmic line with the instruction *no tremolo* and *mf relaxed and smooth, like a bossa nova*. The Gtr. staff has a steady eighth-note accompaniment with the instruction *mf rhythmically precise, gentle and graceful*. The Bass staff has a simple bass line with the instruction *mf*.

121

M. 1  
M. 2  
Mla.  
Gtr.  
Bass

Detailed description: This system contains measures 121 through 124. It features five staves: M. 1, M. 2, Mla., Gtr., and Bass. The music continues from the previous system. The M. 1 staff has a melodic line with slurs and ties. The M. 2 staff has a similar melodic line. The Mla. staff has a rhythmic line. The Gtr. staff has a steady eighth-note accompaniment. The Bass staff has a simple bass line.

M. 1

M. 2

Mla.

Gtr.

Bass

125

M. 1

M. 2

Mla.

Gtr.

Bass

129

I Continue at the same tempo, no rushing

*mf* with energy, graceful

M. 1

M. 2

Mla.

Gtr.

Bass

133

*f* *ff* *p*

# Danzas Latinoamericanas

## 3. Atardecer tapatío

Mandolin ensemble

José L. Elizondo

Transc. : A. Pozo

**NOTE:** Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness to the piece. Whenever possible, the beams of the note groups reflect the "perceived" meter. The tempo should be the same, steady and regular, throughout the entire piece with the only exception of the very last couple of measures, where a "ritardando" is indicated (typical of mariachi music). It is very important for this type of dance to be very light, joyful and worry-free.

**Festive, spirited and pleasantly danceable** ♩ = 96-106

*Steady tempo throughout the entire piece (and no rubato)*

Musical score for the first system of 'Atardecer tapatío'. The score is in G major (one sharp) and 6/8 time. It features five staves: Mandolin 1, Mandolin 2, Mandola, Guitar, and Bass. Mandolin 1 has a melodic line starting in the fourth measure with a dynamic marking of *mf* and the instruction 'joyful, confident, uncomplicated'. Mandolin 2 and Mandola play a rhythmic accompaniment of eighth notes with a dynamic marking of *mf* and the instruction 'very light and rhythmic'. The Guitar plays a rhythmic accompaniment of eighth notes with a dynamic marking of *mf*. The Bass plays a simple bass line with a dynamic marking of *mf* and the instruction 'pizz.'. The first system consists of six measures.

Musical score for the second system of 'Atardecer tapatío'. The score continues from the first system and features five staves: M. 1, M. 2, Mla., Gtr., and Bass. M. 1 has a melodic line starting in the first measure with a dynamic marking of *mf* and the instruction 'joyful, confident, uncomplicated'. M. 2 and Mla. play a rhythmic accompaniment of eighth notes with a dynamic marking of *mf* and the instruction 'very light and rhythmic'. The Gtr. plays a rhythmic accompaniment of eighth notes with a dynamic marking of *mf*. The Bass plays a simple bass line with a dynamic marking of *mf* and the instruction 'pizz.'. The second system consists of six measures, starting with a measure rest in the first measure.

Danzas Latinoamericanas (Mandolin ensemble)  
3. Atardecer tapatío

13

M. 1

M. 2

Mla.

Gtr.

Bass

19

A

M. 1

M. 2

Mla.

Gtr.

Bass

*f* joyful and exuberant

*f* joyful and exuberant

*f* joyful and exuberant

*f* joyful and exuberant

*f* joyful and exuberant

*f* joyful and exuberant

rasg.

25

M. 1

M. 2

Mla.

Gtr.

Bass

*mf*

*f*

*f*

*mf*

*f*

*mf*

*f*

Danzas Latinoamericanas (Mandolin ensemble)  
3. Atardecer tapatío

31

M. 1

M. 2

Mla.

Gtr.

Bass

*mf*

*mf*

*mf*

*mf*

37

M. 1

M. 2

Mla.

Gtr.

Bass

**B**

*mf* playful, light

*mf* playful, light

*p* very light

*p*

*p*

*firm, reverent*

*firm, reverent*

*precise, bold and danceable*

*precise, bold and danceable*

43

M. 1

M. 2

Mla.

Gtr.

Bass

*mp*

*mf*

*no Div.*

C

M. 1 *f* joyful and exuberant *mf*

M. 2 *f* joyful and exuberant

Mla. *f* joyful and exuberant *mf*

Gtr. *f* joyful and exuberant *mf*

Bass *f* joyful and exuberant *mf*

M. 1 *f*

M. 2 *f*

Mla. *f*

Gtr. *f*

Bass *f*

D

M. 1 *mf* bold, teasing

M. 2 *mf* bold, teasing

Mla. *mf* bold, teasing no Div.

Gtr. *mf* bold, teasing

Bass *mf* bold, teasing

Danzas Latinoamericanas (Mandolin ensemble)  
3. Atardecer tapatío

67

M. 1

M. 2

Mla.

Gtr.

Bass

73

E

M. 1

M. 2

Mla.

Gtr.

Bass

*f*

*open, exuberant*

*f*

*f playful, light*

*f playful, light*

79

M. 1

M. 2

Mla.

Gtr.

Bass

*subito p very light*

*mp firm, reverent*

*mp firm, reverent*

3. Atardecer tapatío

M. 1

M. 2

Mla.

Gtr.

Bass

*p*

*p*

M. 1

M. 2

Mla.

Gtr.

Bass

**F**

*f* joyful and exuberant

*mf*

*f* joyful and exuberant

*f* joyful and exuberant

*f* joyful and exuberant

*f* joyful and exuberant

*mf*

*mf*

M. 1

M. 2

Mla.

Gtr.

Bass

*mf*

*f*

*f*

*f*

*f*

103

M. 1  
M. 2  
Mla.  
Gtr.  
Bass

G

M. 1  
*mp* reverent and a bit mysterious  
*mf*

M. 2  
*mp* reverent and a bit mysterious  
*mf*

Mla.  
*mp* reverent and a bit mysterious  
*mf*

Gtr.  
*mp* reverent and a bit mysterious  
*mf*

Bass  
*mf*

Continue at the same tempo, no rushing

115

M. 1  
*f* triumphant, festive  
*ff*  
rit.

M. 2  
*f* triumphant, festive  
*ff*

Mla.  
*f* triumphant, festive  
*ff*

Gtr.  
*f* triumphant, festive  
*ff*

Bass  
*f* triumphant, festive  
*ff*

# Danzas Latinoamericanas

## 1. Otoño en Buenos Aires

José L. Elizondo

Transc. : A. Pozo

### Mandolin 1

Tempo di Tango ♩ = 110-120

*mf* passionate, flirtatious but noble

*p* cresc. a bit playfully mysterious

*f* poco rit.

*mp* a tempo flirtatious and sensuous *mf*

*f* *mp* tender, romantic

*f* *mp* *f*

*f* open, broad, expressive

*mf* a bit more introspective

cresc.

1. Otoño en Buenos Aires

42 **D** *f* bright and confident *mf* open, spacious

48 *mf*

54 *cresc.* *f* bright and confident *poco rit.*

**E** **F** *f* yearning passionately *mf*

74 **G** *f* flirtatious and sensuous

80

**H** *f* open, broad, expressive *a tempo*

90 *mf* *cresc.*

95 *f* bright and confident

Detailed description: This is a musical score for a mandolin ensemble, titled 'Otoño en Buenos Aires'. The score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music, each starting with a measure number. The first staff (42) begins with a dynamic of *f* and the instruction 'bright and confident', followed by a *mf* section marked 'open, spacious' with a boxed letter 'D'. The second staff (48) is marked *mf*. The third staff (54) features a crescendo leading to *f* 'bright and confident', then a decrescendo marked 'poco rit.'. The fourth staff (74) has a boxed letter 'E' at the start, a measure with a fermata and the number '8', followed by a boxed letter 'F' and *f* 'yearning passionately', and ends with *mf*. The fifth staff (74) has a boxed letter 'G' and *f* 'flirtatious and sensuous'. The sixth staff (80) continues the melody. The seventh staff (90) is marked *f* 'open, broad, expressive' and 'a tempo'. The eighth staff (95) is marked *f* 'bright and confident'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Danzas Latinoamericanas (Mandolin ensemble)  
1. Otoño en Buenos Aires

Mn. I 3

**I**

*f* festive, exuberant and spacious

104

*mf* flirtatious and playful

**J**

*f* bright and confident

113

*mf* reverent, a bit mysterious

passionate, opening up

*f*

117

*f* with energy

*sfz*

# Danzas Latinoamericanas

## 2. Pan de azúcar

### Mandolin 1

José L. Elizondo

Transc. : A. Pozo

Playful, with energy ♩ = 130-150

Musical notation for the first section of 'Pan de azúcar'. It consists of five staves of music in treble clef with a common time signature (C). The first staff begins with a *ff* dynamic marking. The music is rhythmic and energetic, featuring eighth and sixteenth notes with various accidentals. Measure numbers 7, 11, and 15 are indicated at the start of their respective staves.

**A** Very pleasant, serene and danceable ♩ = 104 - 120  
Steady tempo throughout the entire piece (and almost no rubato)

Musical notation for section A. It consists of two staves of music in treble clef with a key signature of one flat (B-flat). The first staff starts with a *rit.* marking and a *mf* dynamic, with the instruction *cantabile, expressive, but serene and gentle*. The music is more melodic and slower than the first section, featuring long notes and slurs. Measure numbers 20 and 28 are indicated at the start of their respective staves.

**B**

Musical notation for section B. It consists of one staff of music in treble clef with a key signature of one flat. The music features a triplet of eighth notes marked with a '3' and a *p* dynamic, with the instruction *flirtatious*. Measure number 35 is indicated at the start of the staff.

Musical notation for the section following section B. It consists of one staff of music in treble clef with a key signature of one flat. The music continues with eighth and sixteenth notes, featuring various accidentals and slurs. Measure number 48 is indicated at the start of the staff.

Musical notation for section C. It consists of one staff of music in treble clef with a key signature of one flat. The music is highly expressive and features a *f* dynamic, with the instruction *very expressive, passionate*. The notation includes many slurs and dynamic markings. Measure number 55 is indicated at the start of the staff.

59 **D**  
*pp*

68 **E**  
*mf* romantic, flirting

73 *mp* tender, lovingly

79 *mf* passionate *f*

**F**  
teasing playfully

91 *mf* tender, lovingly *f* passionate

97 **G**  
*mf* legato, broad, luminous, tender, expressive

103

110

The image shows a musical score for Mandolin I 2, titled 'Pan de azúcar' from the 'Danzas Latinoamericanas' for Mandolin ensemble. The score is written in treble clef with a key signature of one flat (B-flat major or D minor). It consists of nine staves of music. The first staff (measures 59-67) is marked *pp* and features a **D** chord box. The second staff (measures 68-72) is marked *mf* with the instruction 'romantic, flirting' and features an **E** chord box. The third staff (measures 73-78) is marked *mp* with the instruction 'tender, lovingly'. The fourth staff (measures 79-88) is marked *mf* with the instruction 'passionate' and ends with a *f* dynamic. The fifth staff (measures 89-90) is marked **F** with the instruction 'teasing playfully'. The sixth staff (measures 91-96) is marked *mf* with the instruction 'tender, lovingly' and ends with a *f* dynamic with the instruction 'passionate'. The seventh staff (measures 97-102) is marked **G** with the instruction *mf* 'legato, broad, luminous, tender, expressive'. The eighth staff (measures 103-109) continues the melody. The ninth staff (measures 110-114) concludes the piece with a final cadence.

Danzas Latinoamericanas (Mandolin ensemble)  
2. Pan de azúcar

Mn. I 3

H

*mf* cantabile, expressive, tender, with hope

124

I

Continue at the same tempo, no rushing

*mf* with energy, graceful *f* *ff* *p*

# Danzas Latinoamericanas

## 3. Atardecer tapatío

### Mandolin 1

José L. Elizondo

Transc. : A. Pozo

Festive, spirited and pleasantly danceable ♩. = 96-106

**mf** joyful, confident, uncomplicated

**A**

**f** joyful and exuberant **mf**

**B** playful, light **mp** no Div.

**C**

**f** joyful and exuberant

**mf** **f**



# Danzas Latinoamericanas

## 1. Otoño en Buenos Aires

José L. Elizondo

Transc. : A. Pozo

### Mandolin 2

*mf* *passionate, flirtatious but noble*

6 *p* *cresc.* *a bit playfully mysterious* **A** *f*

12 *poco rit.* *p* *light and rhythmic*

18 *mf* *f*

**B** *mf* *flirtatious and sensuous* *f* *mp*

**C** *Tango-style broadening of tempo*

30 *f* *f* *open, broad, expressive*

35 *mp* *a bit more introspective*

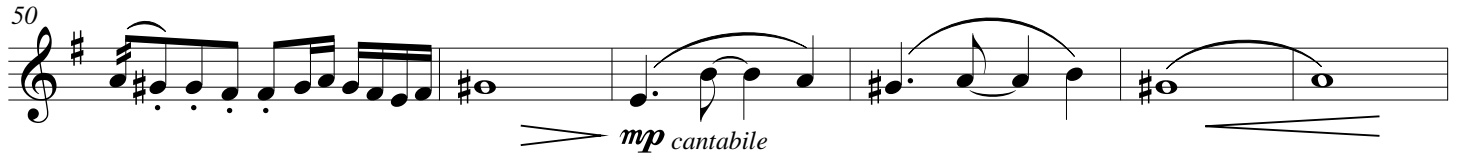
40 *cresc.* *f* *precise and rhythmic*

**D**

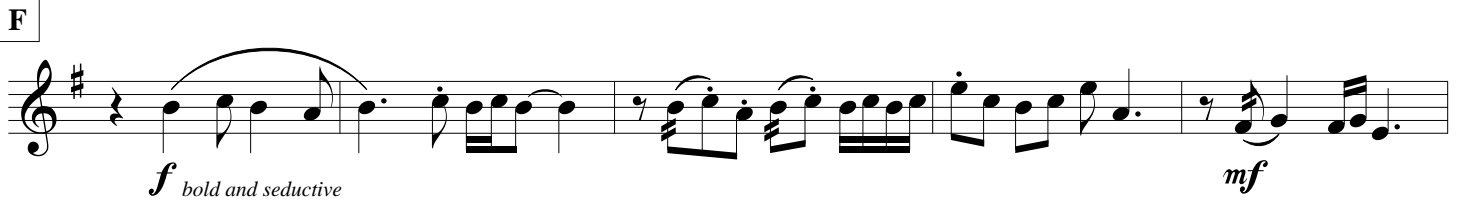
45 *f* *exuberant and spacious*

Mn. II 2

Danzas Latinoamericanas (Mandolin ensemble)  
1. Otoño en Buenos Aires

50   
*mp cantabile*

56   
*f bright and confident* *poco rit.* **E** **8**

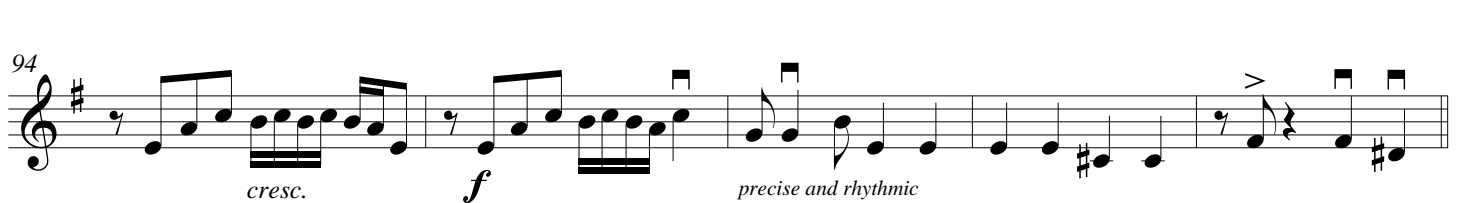
**F**   
*f bold and seductive* *mf*

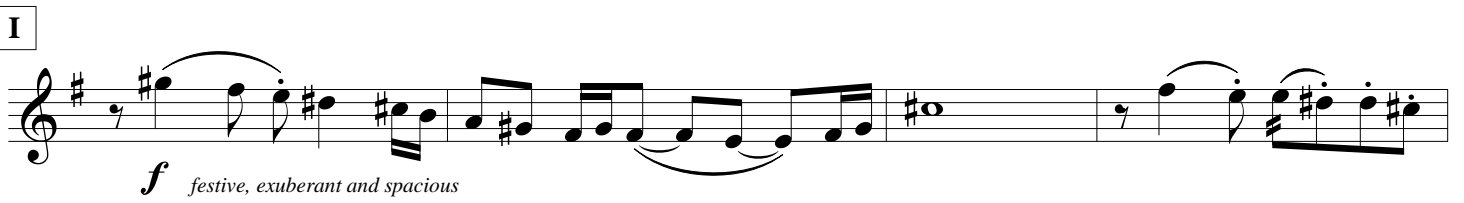
74   
*f flirtatious and sensuous* **G**

79 

**H** *Tango-style broadening of tempo* *a tempo*  
84   
*f open, broad, expressive*

89   
*mf*

94   
*cresc.* *f precise and rhythmic*

**I**   
*f festive, exuberant and spacious*

Danzas Latinoamericanas (Mandolin ensemble)  
1. Otoño en Buenos Aires

Mn. II 3

103

*mf*

108

J

*f* bright and confident

112

*mf* reverent, a bit mysterious

passionate, opening up

116

*f*

*f* with energy

*sfz*

# Danzas Latinoamericanas

## 2. Pan de azúcar

### Mandolin 2

José L. Elizondo

Transc. : A. Pozo

Playful, with energy ♩ = 130-150

Musical notation for the first section of the piece, measures 1 through 19. The music is in 2/4 time and begins with a forte (*ff*) dynamic. The melody is characterized by rhythmic patterns and grace notes.

**A** Very pleasant, serene and danceable ♩ = 104 - 120  
*Steady tempo throughout the entire piece (and almost no rubato)*

Musical notation for the second section of the piece, measures 20 through 49. This section begins with a *rit.* (ritardando) and a *mf* dynamic, marked as *cantabile, expressive, but serene and gentle*. It features a change in key signature to two flats. The section includes a **B** section starting at measure 34, marked *pizz.* (pizzicato) and *p* (piano), described as *rhythmically precise, gentle and graceful*. The notation includes various articulations such as slurs and accents.

Mn. II 2

Danzas Latinoamericanas (Mandolin ensemble)  
2. Pan de azúcar

50 **C**  
*f* very expressive, passionate

56 **D**  
*pp*

63 **E**  
*p* relaxed and smooth, like a bossa nova

71

77 no tremolo  
*mp* tender, lovingly *mf* passionate

83 **F**  
*f* teasing playfully

89 *mf* tender, lovingly

94 *f* passionate

99 **G**  
*f* cantabile, expressive, but serene and gentle

Danzas Latinoamericanas (Mandolin ensemble)  
2. Pan de azúcar

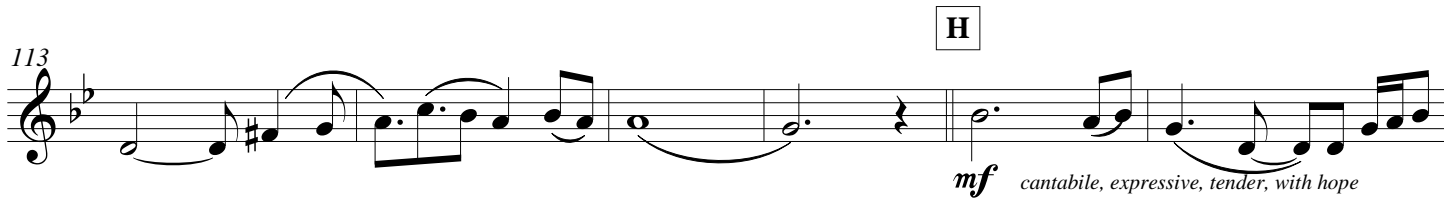
Mn. II 3

106



113

**H**



*mf* cantabile, expressive, tender, with hope

119



125



**I** Continue at the same tempo, no rushing



*mf* with energy, graceful *f* *ff* *p*

# Danzas Latinoamericanas

## 3. Atardecer tapatío

### Mandolin 2

José L. Elizondo

Transc. : A. Pozo

**Festive, spirited and pleasantly danceable** ♩. = 96-106

*mf* very light and rhythmic

*f* joyful and exuberant

*mf* firm, reverent *mf* playful, light

*f* joyful and exuberant

63 **D** *mf* bold, teasing *pont.* -----

69 *pont.* ----- *no Div.*

75 **E** *f*

82 *mp* firm, reverent

89 **F** *f* joyful and exuberant

95 *f* **3**

103 **G** *mp* reverent and a bit mysterious

110 *mf*

116 *f* triumphant, festive *ff rit.*

# Danzas Latinoamericanas

## 1. Otoño en Buenos Aires

José L. Elizondo

Transc. : A. Pozo

### Mandola

*mf* *passionate, flirtatious but noble*

6 *p* *cresc.*  
*a bit playfully mysterious*

11 *f* *p*

15 *poco rit.* *p* *light and rhythmic* *mf*

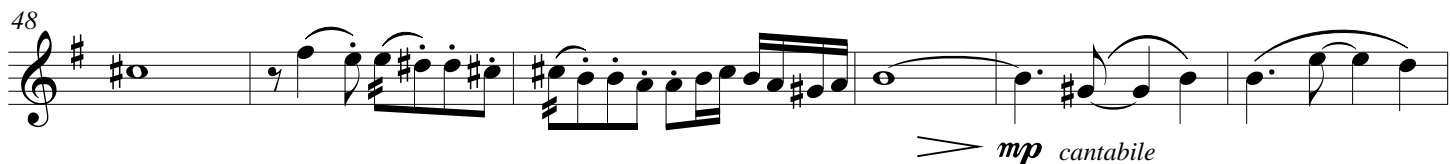
20 *cantabile, expressive* *f* *mp*

26 *f* *mp* *f*

31 **C** *Tango-style broadening of tempo*  
*f* *with energy*

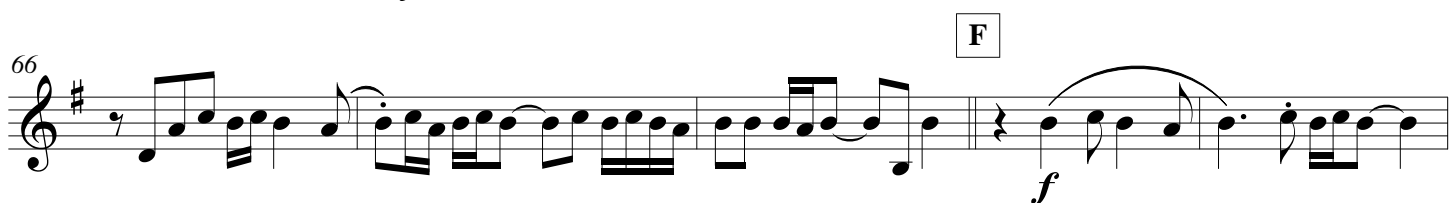
37 *mp* *a bit more introspective* *cresc.* *f*

43 **D**  
*precise and rhythmic* *f* *exuberant and spacious*

48  *mp cantabile*

54  *cresc.* *f bright and confident*

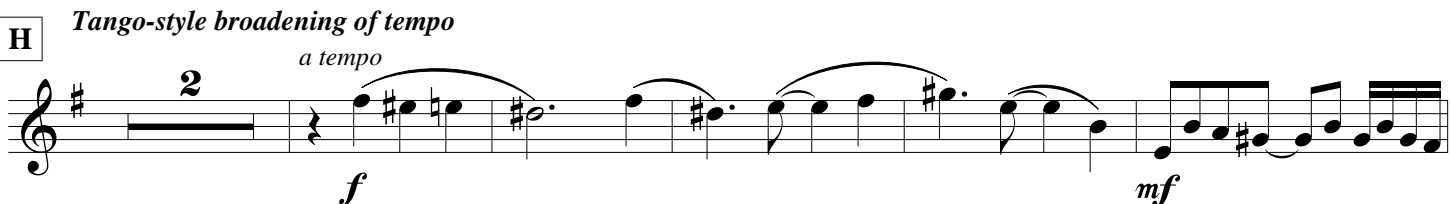
59  **E** *a tempo*  
*poco rit.* *mf bold and seductive*

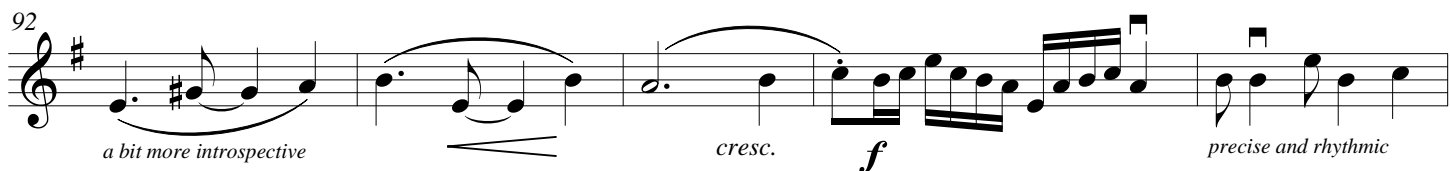
66  **F** *f*

71  *mf*

76  **G** *f light and rhythmic*

81  *f*

**H** *Tango-style broadening of tempo*  
*a tempo*  
 *f* *mf*

92  *a bit more introspective* *cresc.* *f* *precise and rhythmic*

Danzas Latinoamericanas (Mandolin ensemble)  
1. Otoño en Buenos Aires

Mla. 3

97 **I**

*mf cantabile* *f*

102

*mf flirtatious and playful*

107 **J**

*f bright and confident*

112

*mf reverent, a bit mysterious* *passionate, opening up*

116

*f* *f with energy* *sfz*

## Danzas Latinoamericanas

## 2. Pan de azúcar

## Mandola

José L. Elizondo

Transc. : A. Pozo

Playful, with energy  $\text{♩} = 130-150$ 

*ff*

6

11

16

*rit.*

A Very pleasant, serene and danceable  $\text{♩} = 104 - 120$ Steady tempo throughout the entire piece (and almost no rubato)  
no tremolo

*mf* relaxed and smooth, like a bossa nova

26

31

B

pizz.

*P* rhythmically precise, gentle and graceful

43

Mla. 2

Danzas Latinoamericanas (Mandolin ensemble)

2. Pan de azúcar

49 C

loco

*f* very expressive, passionate

Detailed description: Musical staff 49-54. Starts with a treble clef and a key signature of two flats. The music is in a 2/4 time signature. It begins with a series of eighth notes, followed by a half note with a sharp sign above it. The tempo marking 'loco' is written above the staff. A dynamic marking of *f* is placed below the staff, with the instruction 'very expressive, passionate'. A box containing the letter 'C' is located at the top right of the staff.

55

Detailed description: Musical staff 55-56. Continuation of the previous staff. It features a series of eighth notes and quarter notes, with some notes beamed together. The music ends with a fermata over a half note.

D

*mf* cantabile, legato, expressive

Detailed description: Musical staff 57-66. Starts with a treble clef and a key signature of two flats. The music is in a 2/4 time signature. It features a series of eighth notes and quarter notes, with some notes beamed together. There are two accents (Λ) above the staff. A dynamic marking of *mf* is placed below the staff, with the instruction 'cantabile, legato, expressive'. A box containing the letter 'D' is located at the top left of the staff.

67 E

*mf* teasing, playfully, gentle

Detailed description: Musical staff 67-72. Starts with a treble clef and a key signature of two flats. The music is in a 2/4 time signature. It features a series of eighth notes and quarter notes, with some notes beamed together. A dynamic marking of *mf* is placed below the staff, with the instruction 'teasing, playfully, gentle'. A box containing the letter 'E' is located at the top center of the staff.

73

no tremolo-----

*mp*

Detailed description: Musical staff 73-78. Starts with a treble clef and a key signature of two flats. The music is in a 2/4 time signature. It features a series of eighth notes and quarter notes, with some notes beamed together. A dynamic marking of *mp* is placed below the staff. A dashed line with the instruction 'no tremolo' is written above the staff. A hairpin crescendo is shown below the staff.

79

*mf* passionate

Detailed description: Musical staff 79-88. Starts with a treble clef and a key signature of two flats. The music is in a 2/4 time signature. It features a series of eighth notes and quarter notes, with some notes beamed together. A dynamic marking of *mf* is placed below the staff, with the instruction 'passionate'. A hairpin crescendo is shown below the staff.

F

*f* graceful, delicate

Detailed description: Musical staff 89-90. Starts with a treble clef and a key signature of two flats. The music is in a 2/4 time signature. It features a series of eighth notes and quarter notes, with some notes beamed together. A dynamic marking of *f* is placed below the staff, with the instruction 'graceful, delicate'. A box containing the letter 'F' is located at the top left of the staff.

91

*mf* *f* passionate

Detailed description: Musical staff 91-96. Starts with a treble clef and a key signature of two flats. The music is in a 2/4 time signature. It features a series of eighth notes and quarter notes, with some notes beamed together. A dynamic marking of *mf* is placed below the staff, and another dynamic marking of *f* is placed below the staff with the instruction 'passionate'. A hairpin crescendo is shown below the staff.

97 G

*f* cantabile, expressive, but serene and gentle

Detailed description: Musical staff 97-102. Starts with a treble clef and a key signature of two flats. The music is in a 2/4 time signature. It features a series of eighth notes and quarter notes, with some notes beamed together. A dynamic marking of *f* is placed below the staff, with the instruction 'cantabile, expressive, but serene and gentle'. A box containing the letter 'G' is located at the top center of the staff. A hairpin crescendo is shown below the staff.

Danzas Latinoamericanas (Mandolin ensemble)  
2. Pan de azúcar

Mla. 3

103



Musical staff 103-110: Treble clef, key signature of two flats (Bb, Eb). Measures 103-110. The melody consists of eighth and quarter notes with various slurs and ties.

110



Musical staff 110-116: Treble clef, key signature of two flats. Measures 110-116. The melody continues with eighth and quarter notes, including a measure with a whole note chord.

116

**H** no tremolo  
*mf* relaxed and smooth, like a bossa nova



Musical staff 116-121: Treble clef, key signature of two flats. Measures 116-121. Measure 116 starts with a whole note chord. The instruction 'no tremolo' is written above the staff, and '*mf* relaxed and smooth, like a bossa nova' is written below. The melody features eighth and quarter notes.

121



Musical staff 121-126: Treble clef, key signature of two flats. Measures 121-126. The melody continues with eighth and quarter notes.

126



Musical staff 126-131: Treble clef, key signature of two flats. Measures 126-131. The melody continues with eighth and quarter notes, ending with a double bar line.

**I** Continue at the same tempo, no rushing



Musical staff 131-136: Treble clef, key signature of two flats. Measures 131-136. The melody continues with eighth and quarter notes. Dynamics are marked as *mf* with energy, graceful; *f*; *ff*; and *p*. A hairpin crescendo is shown above the staff.

## Danzas Latinoamericanas

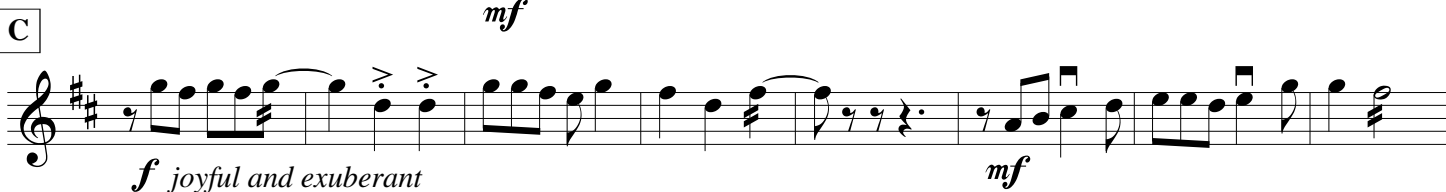
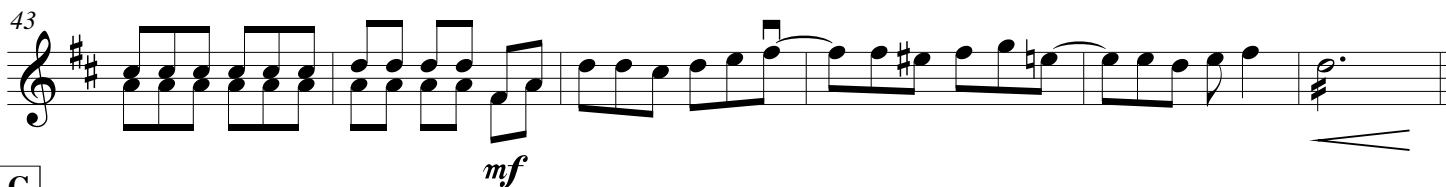
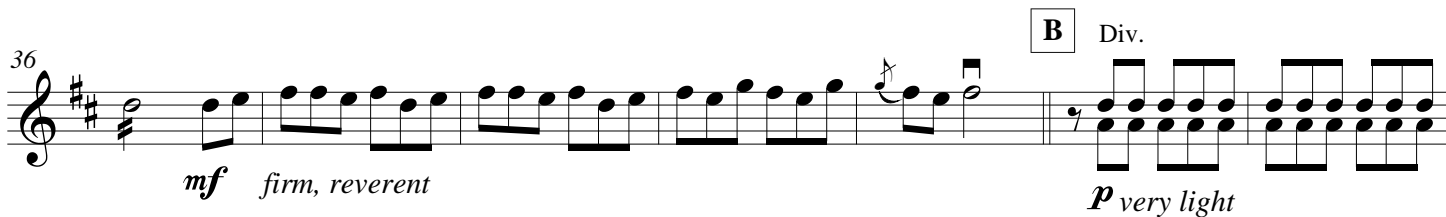
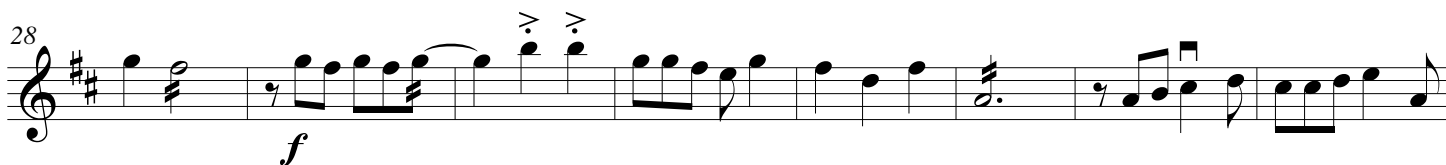
## 3. Atardecer tapatío

## Mandola

José L. Elizondo

Transc. : A. Pozo

Festive, spirited and pleasantly danceable ♩. = 96-106



3. Atardecer tapatío

**D**

*mf* bold, teasing

no Div.

pont.

70

pont.

**E**

*f*

*mp* firm, reverent

83

**F**

*f* joyful and exuberant

90

*mf*

*f*

96

*mf*

*f*

101

**G**

*mp* reverent and a bit mysterious

*mf*

*f* triumphant, festive

115

*ff* rit.

115

# Danzas Latinoamericanas

## 1. Otoño en Buenos Aires

José L. Elizondo

Transc. : A. Pozo

### Guitar

*mf* *passionate, flirtatious but noble*

6 *p* *cresc.*  
*a bit playfully mysterious*

11 *f* *poco rit.*

**A** *mp* *flirtatious and sensuous* *mf*

**B** *f* *mp* *light and short*

26 *f* *mp* *f*

**C** *Tango-style broadening of tempo*  
31 *f* *with energy*

37 *mp* *cresc.*

Gtr. 2

Danzas Latinoamericanas (Mandolin ensemble)

1. Otoño en Buenos Aires

42 D

*f* precise and rhythmic *mf*

Detailed description: This staff contains measures 42 through 46. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of chords and rhythmic patterns. A dynamic marking of *f* is placed below the first measure, followed by the instruction "precise and rhythmic". The staff concludes with a dynamic marking of *mf*.

47

*f* exuberant and spacious

Detailed description: This staff contains measures 47 through 51. It continues with the same key signature and features more complex rhythmic patterns and chords. A dynamic marking of *f* is placed below the first measure, followed by the instruction "exuberant and spacious".

52

*mp* light and rhythmic *cresc.* *f*

Detailed description: This staff contains measures 52 through 56. It starts with a dynamic marking of *mp* and the instruction "light and rhythmic". A crescendo hairpin is shown below the staff, leading to a dynamic marking of *f* at the end of the staff.

57

bright and confident *poco rit.*

Detailed description: This staff contains measures 57 through 63. It begins with the instruction "bright and confident". A *poco rit.* marking is placed below the staff towards the end.

E *a tempo*  
bridge, metallic

light and rhythmic, playfully mysterious

Detailed description: This staff contains measures 64 through 66. It starts with a boxed letter **E**, the tempo marking *a tempo*, and the instruction "bridge, metallic". The music is characterized by a light and rhythmic feel, described as "playfully mysterious".

64

Detailed description: This staff contains measures 64 through 66, continuing the rhythmic pattern from the previous staff.

67 *loco* F *rasg.*

*f*

Detailed description: This staff contains measures 67 through 70. It begins with the instruction *loco* and a boxed letter **F** followed by *rasg.* (rassando). A dynamic marking of *f* is placed below the staff.

71

*mf*

Detailed description: This staff contains measures 71 through 74. It features a dynamic marking of *mf* below the staff.

75 G

*f* flirtatious, passionate and energetic

Detailed description: This staff contains measures 75 through 78. It starts with a boxed letter **G** and a dynamic marking of *f* below the staff, followed by the instruction "flirtatious, passionate and energetic".

Danzas Latinoamericanas (Mandolin ensemble)  
1. Otoño en Buenos Aires

Gtr. 3

79

Musical staff 79: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and eighth-note patterns. A first ending bracket labeled 'H' spans from measure 84 to 88.

84

84 **H** *Tango-style broadening of tempo* *a tempo rasg.*

Musical staff 84: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 84 starts with a first ending bracket labeled 'H'. The staff contains a series of chords and eighth-note patterns. A dynamic marking of *mf* is present. A first ending bracket labeled 'V' spans from measure 89 to 93.

89

89 *mf*

Musical staff 89: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and eighth-note patterns. A dynamic marking of *mf* is present. A first ending bracket labeled 'V' spans from measure 94 to 98.

94

94 *cresc.* *f* *precise and rhythmic*

Musical staff 94: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and eighth-note patterns. A dynamic marking of *f* is present. A first ending bracket labeled 'I' spans from measure 98 to 102.

98

98 **I** *mf* *rhythmic, with energy* *f*

Musical staff 98: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 98 starts with a first ending bracket labeled 'I'. The staff contains a series of chords and eighth-note patterns. Dynamic markings of *mf* and *f* are present. A first ending bracket labeled 'J' spans from measure 103 to 107.

103

103 *mf*

Musical staff 103: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and eighth-note patterns. A dynamic marking of *mf* is present. A first ending bracket labeled 'J' spans from measure 108 to 112.

108

108 **J** *f* *bright and confident*

Musical staff 108: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 108 starts with a first ending bracket labeled 'J'. The staff contains a series of chords and eighth-note patterns. A dynamic marking of *f* is present. A first ending bracket labeled 'K' spans from measure 113 to 117.

112

112 *mf* *reverent, a bit mysterious* *passionate, opening up* *f*

Musical staff 112: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and eighth-note patterns. Dynamic markings of *mf* and *f* are present. A first ending bracket labeled 'K' spans from measure 117 to 121.

117

117 *with energy* *sfz*

Musical staff 117: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of chords and eighth-note patterns. Dynamic markings of *with energy* and *sfz* are present.

# Danzas Latinoamericanas

## 2. Pan de azúcar

Guitar

José L. Elizondo

Transc. : A. Pozo

Playful, with energy ♩ = 130-150

Musical notation for the first section of the piece, measures 1 through 12. The music is in 2/4 time and features a melodic line with various rhythmic patterns and accidentals. A dynamic marking of *ff* is present at the beginning.

**A** Very pleasant, serene and danceable ♩ = 104 - 120

*Steady tempo throughout the entire piece (and almost no rubato)*

Musical notation for the second section of the piece, measures 13 through 42. This section is marked with a box 'A' and includes a *rit.* marking at measure 19. It features a steady, danceable melody with a dynamic marking of *mf* and the instruction *rhythmically precise, gentle and graceful*. A box 'B' is placed above measure 36, which begins a new melodic phrase. The piece concludes with a final melodic line in measure 42.

Gtr. 2

Danzas Latinoamericanas (Mandolin ensemble)

2. Pan de azúcar

49 **C** relaxed and smooth, like a bossa nova

55

60 **D** simile *p*

65 **E** *mf*

70


75 *mp*

80 **F** *mf* passionate *f* graceful, delicate

86

90

2. Pan de azúcar

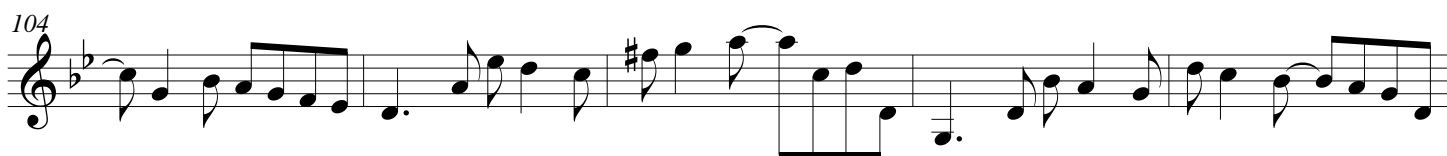
94 

*f* *passionate*

99 

**G**

*f* *relaxed and smooth, like a bossa nova*

104 

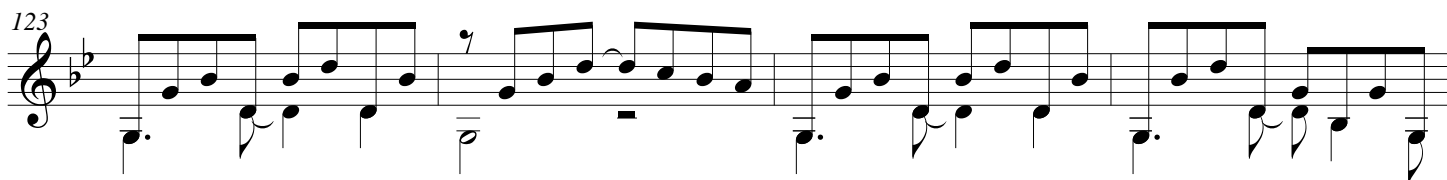
109 

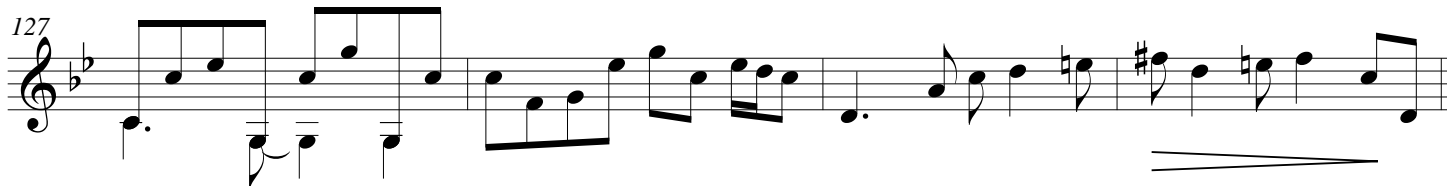
114 

**H**

*mf* *rhythmically precise, gentle and graceful*

119 

123 

127 

**I** **Continue at the same tempo, no rushing**



*mf* *with energy, graceful* *f* *ff* *p*

# Danzas Latinoamericanas

## 3. Atardecer tapatío

### Guitar

José L. Elizondo

Transc. : A. Pozo

Festive, spirited and pleasantly danceable ♩. = 96-106

*mf*

7

14 *rasg.*

**A**

*f joyful and exuberant* *mf*

28 *f*

35 *mf precise, bold and danceable* *p*

**B**

43 *f joyful and exuberant*

**C**

51 *mf*

Guitar 2

Danzas Latinoamericanas (Mandolin ensemble)

3. Atardecer tapatío

57 *f*

**D** *mf* bold, teasing

71 *f* playful, light

78

85 *p* *f* joyful and exuberant

94 *mf* *f*

101

**G** *mp* reverent and a bit mysterious *mf*

115 *f* triumphant, festive *ff* rit.

# Danzas Latinoamericanas

## 1. Otoño en Buenos Aires

José L. Elizondo

Transc. : A. Pozo

### Bass

Bass 2

Danzas Latinoamericanas (Mandolin ensemble)

1. Otoño en Buenos Aires

**D**

*mf* *f* *exuberant and spacious*

51

*mp*

55

*cresc.* *f* *bright and confident* *poco rit.*

**E**

*a tempo*  
*pizz.*

*mp*

**F**

*arco*

66

*f*

71

*mf*

**G**

*f* *flirtatious, passionate and energetic*

**H** *Tango-style broadening of tempo*

82

*f*

88

*mf*

Danzas Latinoamericanas (Mandolin ensemble)  
1. Otoño en Buenos Aires

Bass 3

92

*cresc.* **f** *precise and rhythmic*

I

97

**mf** *rhythmic, with energy* **f**

102

**mf**

J

107

**f** *bright and confident*

112

**mf** *reverent, a bit mysterious* *passionate, opening up*

116

**f** *with energy* **sfz**

# Danzas Latinoamericanas

## 2. Pan de azúcar

José L. Elizondo

Transc. : A. Pozo

### Bass

Playful, with energy ♩ = 130-150

pizz.  
*ff*

Bass 2

Danzas Latinoamericanas (Mandolin ensemble)  
2. Pan de azúcar

56 D

62

68 E

74

81 F

88

95 G

102

110

Danzas Latinoamericanas (Mandolin ensemble)  
2. Pan de azúcar

Bass 3

**H**



121



126



**I**

Continue at the same tempo, no rushing



# Danzas Latinoamericanas

## 3. Atardecer tapatío

Bass

José L. Elizondo

Transc. : A. Pozo

**Festive, spirited and pleasantly danceable** ♩. = 96-106

pizz.

*mf*

8

16

**A** *f* joyful and exuberant

24

*mf* *f*

32

*mf* precise, bold and danceable

40

**B** *p*

48

**C** *f* joyful and exuberant *mf*

56

*f*

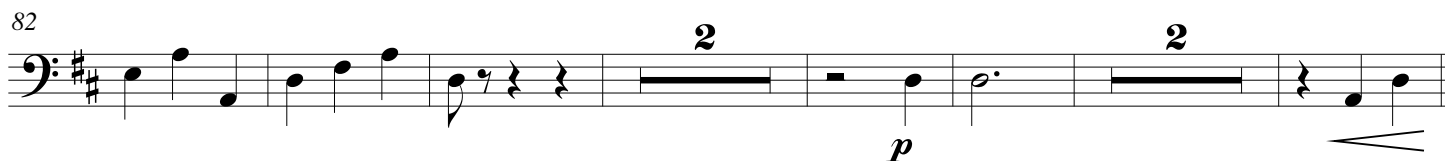
**D**



**E**



*f* playful, light

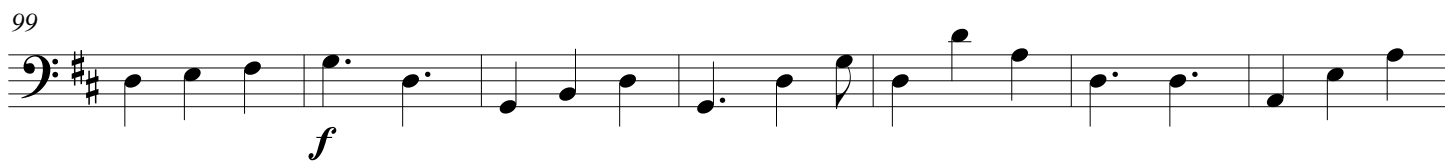


**F**



*f* joyful and exuberant

*mf*



*f*

**G**



*mf*



*f* triumphant, festive

*ff* rit.