

Danzas Latinoamericanas



by José L. Elizondo

Danzas Latinoamericanas

I. Otoño en Buenos Aires

II. Pan de Azúcar

III. Atardecer Tapatío

Latin American Dances

I. Autumn in Buenos Aires

II. Sugar Loaf Mountain

III. Sunset in Guadalajara

Composed by José L. Elizondo

Dedicated to Carlos Prieto

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110

Viola Soloist

Piano

Violin I

Violin II

Viola

Cello

Contrabass

mf *passionate, flirtatious but noble*

mf *passionate, flirtatious but noble*

mf *passionate, flirtatious but noble*

mf *passionate, flirtatious but noble*

mf *passionate, flirtatious but noble*

A

5

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

light and short

mf *passionate and energetic*

f *passionate, energetic*

f *passionate, energetic*

f *light, gentle*

passionate, almost aggressive

10

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco rit.***B***Briefly a bit slower
(preparing to launch into tempo primo)**a tempo*

14

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f flirtatious, sensuous, graceful

mp light and rhythmic

pizz.
mf precise and rhythmic

pizz.
mf precise and rhythmic

mf light and rhythmic

mf flirtatious, sensuous, graceful

mf flirtatious, sensuous, graceful

18

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *cantabile, expressive*

Glissando

C

22

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *open, spacious*

f *flirtatious and sensuous*

arco *mf* *light and short*

arco *mf* *light and short*

mf *light and short*

f

26

Viola Soloist

bright and confident

Pno.

Vln. I

bright and confident

Vln. II

bright and confident

Vla.

bright and confident

Vc.

bright and confident

Cb.

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

31

Viola Soloist

ff *open, broad, expressive*

Pno.

mf *light but with energy*

Vln. I

f *with energy*

Vln. II

f *with energy*

Vla.

f *with energy*

Vc.

f *with energy*

Cb.

f *open, broad, expressive*

34

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

open, broad, expressive

open, broad, expressive

cantabile

f

mp

mf *light and rhythmic*

mf *light and rhythmic*

mf *light and rhythmic*

mf *a bit more introspective*

mf *a bit more introspective*

38

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

42

Viola Soloist

bright and confident

f cantabile, broad, romantic

Pno.

f bright and confident

ff festive, exuberant and spacious

Vln. I

f precise and rhythmic

mf staccatissimo

Vln. II

f precise and rhythmic

mf staccatissimo

Vla.

f precise and rhythmic

mf staccatissimo

Vc.

f bright and confident

f cantabile, broad, romantic

Cb.

f bright and confident

f exuberant and spacious

46

Viola Soloist

Pno.

Vln. I

f

Vln. II

Vla.

Vc.

Cb.

50

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf flirtatious and assertive

mf light and rhythmic

mp flirtatious and playful

54

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff bright and confident

f

mf

f

mf

f bright and confident

mf bright and confident

poco rit.-----, **F** *a tempo*

58

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf bold and seductive

p light and rhythmic, playfully mysterious

p light and rhythmic, playfully mysterious

p light and rhythmic, playfully mysterious

staccatissimo

mp precise and rhythmic

pizz.

mp light and rhythmic, playfully mysterious

62

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mf

G

66

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f yearning passionately

ff bold and seductive

mf yearning passionately

mf

mf arco

mf light and rhythmic

70

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

75

Viola Soloist

f flirtatious and sensual

Pno. *f* *mf* flirtatious and assertive *f*

Vln. I *f* subito *mp* light and rhythmic

Vln. II *f* subito *mp* light and rhythmic

Vla. *f* subito *mp* light and rhythmic

Vc. *f* flirtatious, passionate

Cb. *f* light and rhythmic

80

Viola Soloist

Pno. *mf*

Vln. I *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *cantabile*

Cb.

I*Un po' pesante**a tempo*

84

Viola Soloist

ff open, broad, expressive

Pno.

f open, broad, expressive

ff

Vln. I

f open, broad, expressive

mp

Vln. II

f open, broad, expressive

mp

Vla.

f open, broad, expressive

mp

Vc.

f open, broad, expressive

Cb.

f

88

Viola Soloist

f

Pno.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

a bit more introspective

Vc.

mf

Cb.

mf

flirtatious and playful

mf

92

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff bright and confident

f

mf

mf

f

f bright and confident

f bright and confident

Glissando

J

96

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff festive, exuberant and spacious

f

f festive, exuberant and spacious

f festive, exuberant and spacious

f cantabile

f rhythmic, with energy

f rhythmic, with energy

100

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

Viola Soloist

f flirtatious and playful

Pno.

mf

Vln. I

subito mp

Vln. II

subito mp

Vla.

subito mp

Vc.

mp

Cb.

mp

GHS

K

108

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff bright and confident

f bright and confident

f bright and confident

f bright and confident

f bright and confident

f bright and confident

112

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff passionate

ff passionate

f with energy

reverent, a bit mysterious
subito *mf*

passionate, opening up

ff

passionate, opening up

ff

passionate, opening up

ff

passionate and energetic
subito *mf*

passionate, opening up

ff

reverent, a bit mysterious
subito *mf*

passionate, opening up

ff

116

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

with energy

fp

sf

Crescendo

Danzas Latinoamericanas

II. Pan de Azúcar

by José L. Elizondo

[illegible]

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11

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit......

16

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

21

Viola Soloist
f cantabile, expressive, but serene and gentle

Pno.
mf rhythmically precise, gentle and graceful
relaxed and smooth, like a bossa nova
Ped. simile

Vln. I
mp relaxed and smooth, like a bossa nova

Vln. II
mp relaxed and smooth, like a bossa nova

Vla.
arco
mp cantabile, expressive, but serene and gentle

Vc.
f relaxed and smooth, like a bossa nova

Cb.
f relaxed and smooth, like a bossa nova

26

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

36

Viola Soloist

mp cantabile, expressive

Pno.

mp

(pizzicato)

Vln. I

mf rhythmically precise, playful, graceful

(pizzicato)

Vln. II

mf rhythmically precise, playful, graceful

pizzicato

Vla.

mf rhythmically precise, playful, graceful

arco

Vc.

f cantabile, reverent, melancholic

Cb.

mf relaxed, reverent

41

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



51

Viola Soloist

Pno.

mf light, relaxedly flowing, pleasant

Vln. I

mf arco very expressive, passionate

Vln. II

mf arco very expressive, passionate

Vla.

mf arco very expressive, passionate

Vc.

f pizzicato relaxed and smooth, like a bossa nova

Cb.

mf relaxed and smooth, like a bossa nova

56

Viola Soloist

mf cantabile, reverent, melancholic

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Viola Soloist

very expressive, passionate
f

Pno.

mp

Vln. I

gentle, serene
p

Vln. II

gentle, serene
p

Vla.

gentle, serene
p

Principal cello solo
arco

f *very expressive, passionate*

subito **mf**

mp

Tutti
arco

66

Viola Soloist

f *romantic, flirting*

Pno.

cantabile, reverent, melancholic

Vln. I

mf *cantabile, expressive*
pizzicato

Vln. II

mf *melancholic, smooth like a bossa nova*

Vla.

mp pizzicato

Vc.

f

Cb.

f

D

71

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

Viola Soloist

mf tender, lovingly *f* passionate

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

81

Viola Soloist

f cantabile, expressive

Pno.

mf cantabile, expressive

Vln. I

mf teasing, playfully

Vln. II

mf teasing, playfully

Vla.

mf cantabile, expressive

Vc.

mf cantabile, expressive

Cb.

mf cantabile, expressive

86

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

Viola Soloist

mf tender, lovingly

Pno.

p relaxed, reverent

Vln. I

mp tender, lovingly

Vln. II

mp tender, lovingly

Vla.

mp tender, lovingly

Vc.

mp tender, lovingly

Cb.

mp tender, lovingly

96

Viola Soloist

f cantabile, expressive, legato, gentle

Pno.

mf passionate

Vln. I

f passionate

Vln. II

f passionate

Vla.

mf

Vc.

f passionate

Cb.

mf

F

101

Viola Soloist

ff cantabile, expressive, but serene and gentle

Pno.

f cantabile, expressive, but serene and gentle

relaxed and smooth, like a bossa nova

Vln. I

mf cantabile, expressive, but serene and gentle

Vln. II

mf cantabile, expressive, but serene and gentle

Vla.

mf cantabile, expressive, but serene and gentle

pizzicato

Vc.

f relaxed and smooth, like a bossa nova

Cb.

mp relaxed, reverent

106

Viola Soloist

5

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

116

Viola Soloist

f cantabile, expressive, tender, with hope

Pno.

mf relaxed and smooth, like a bossa nova

Vln. I

pizzicato *mp* relaxed and smooth, like a bossa nova

Vln. II

pizzicato *mp* relaxed and smooth, like a bossa nova

Vla.

mp cantabile, expressive, tender, with hope

Vc.

f relaxed and smooth, like a bossa nova

Cb.

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

121

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp a bit more introspective

p a bit more introspective

mf

mp

126

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

Continue at the same tempo, no rushing

131

Viola Soloist

f with energy, graceful *ff* *p* pizz.

Pno.

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

Vln. I

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

Vln. II

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

Vla.

pizzicato *mf* with energy, graceful *f* *ff* *mp*

Vc.

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

Cb.

with energy, graceful *f* *ff* *mp*

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

by José L. Elizondo

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)

A

The musical score is for the piece "Atardecer Tapatío" from the "Danzas Latinoamericanas" collection, dedicated to Carlos Prieto and composed by José L. Elizondo. The score is for a string ensemble (Violin I, Violin II, Viola, Cello, Contrabass) and Piano, with a Viola Soloist part. The tempo is marked as "Festive, spirited and pleasantly danceable" with a quarter note equal to 96-106 beats per minute. The performance style is "Steady tempo throughout the entire piece (and no rubato)".

The score is in 6/8 time with a key signature of two sharps (F# and C#). The Viola Soloist part begins with a rest, followed by a melodic line starting on the fourth measure. The Piano part provides a rhythmic accompaniment with chords and single notes. The Violin I and Violin II parts play a rhythmic pattern of eighth notes. The Viola, Cello, and Contrabass parts provide a steady bass line.

The score is divided into two systems. The first system consists of measures 1 through 8. The second system consists of measures 9 through 14. The key signature changes to one sharp (F#) at the beginning of the second system. The tempo remains steady throughout the piece.

Violino I: *mp* very light and rhythmic

Violino II: *mp* very light and rhythmic

Viola: *mp* very light and rhythmic

Cello: *mf* very light and rhythmic

Contrabasso: *mf* very light and rhythmic

Piano: *mp* very light and rhythmic; *mf* joyful, confident, uncomplicated

Viola Soloist: *f* joyful, confident, uncomplicated

7

Viola Soloist

Pno.

joyful, light and danceable

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

B

13

Viola Soloist

ff *joyful, light and danceable*

Pno.

mf *joyful, light and danceable*

Vln. I

joyful, light and danceable *mf* *yielding to the soloist*

Vln. II

joyful, light and danceable *mf* *yielding to the soloist*

Vla.

mf

Vc.

mf

Cb.

mf

C

19

Viola Soloist

ff joyful and exuberant

Pno.

f joyful and exuberant

Vln. I

f joyful and exuberant

Vln. II

f joyful and exuberant

Vla.

f joyful and exuberant

Vc.

f joyful and exuberant

Cb.

f joyful and exuberant

25

Viola Soloist

confident, energetic

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp firm, reverent

mp

mp

pizzicato

f precise, bold and danceable

D

37

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f playful, light

p very light

p very light

p very light

p very light

p very light

p very light

43

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

confident, energetic

mf playful, light

mf playful, light

E

49

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff joyful and exuberant

f joyful and exuberant

ff joyful and exuberant

f joyful and exuberant

f joyful and exuberant

f cantabile, serenely joyful

f joyful

F

55

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

confident, energetic

joyful and exuberant

G

61

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f bold, teasing

mf bold, playful *mp very light and rhythmic*

mf bold, teasing *mf very light and rhythmic*

f bold, teasing *mf*

f bold, teasing *mf*

arco

mf very light and rhythmic

67

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mp* *mf*

f *mf* *f*

f *mf* *f*

H

73

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *ff* open, exuberant

f playful, light

f open, exuberant

f *f* *f* *f* *f* *f*

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

79

I

84

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf firm, reverent

subito p very light

mp firm, reverent

mp firm, reverent

mp firm, reverent

84

90

Viola Soloist

ff joyful and exuberant

Pno.

f joyful and exuberant

Vln. I

f joyful and exuberant

Vln. II

f joyful and exuberant

Vla.

f joyful and exuberant

Vc.

f joyful and exuberant

Cb.

f joyful and exuberant

96

Viola Soloist

confident, energetic

Pno.

3 3 3 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

102

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

108

1. 2.

Viola Soloist

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp very light and rhythmic

f

subito mp reverent and a bit mysterious

mp very light and rhythmic

mp reverent and a bit mysterious

mp very light and rhythmic

mp reverent and a bit mysterious

mf very light and rhythmic

mp reverent and a bit mysterious

mf very light and rhythmic

mp reverent and a bit mysterious

114

Viola Soloist

ff

Pno.

mf *f* *bold*

Vln. I

mf *bold* *f*

Vln. II

mf *bold* *f*

Vla.

mf *bold* *f*

Vc.

mf *bold* *f*

Cb.

mf *bold* *f*

Continue at the same tempo, no rushing

rit.-----

The musical score for measures 118-121 of 'Atardecer Tapatío' features six staves: Viola Soloist, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Cb.). The key signature is D major (two sharps). The time signature is 12/8. Measures 118-120 are marked with a forte (*ff*) dynamic and the tempo/mood instruction 'triumphant, festive'. Measure 121 is marked with a stately tempo/mood instruction. A *rit.* (ritardando) marking is placed above the staff at the end of measure 121, with a dashed line extending to the right. The Viola Soloist part begins with a melodic line in measure 118, while the Piano and other string parts provide harmonic support with chords and rhythmic patterns.

Viola Soloist
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff triumphant, festive
ff triumphant, festive
ff triumphant, festive
ff triumphant, festive
ff triumphant, festive
ff triumphant, festive

stately
stately
stately
stately
stately
stately

The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

Danzas Latinoamericanas

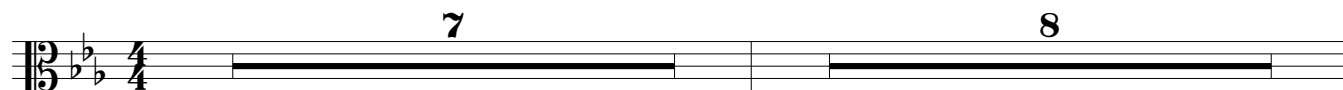
dedicated to Carlos Prieto

I. Otoño en Buenos Aires

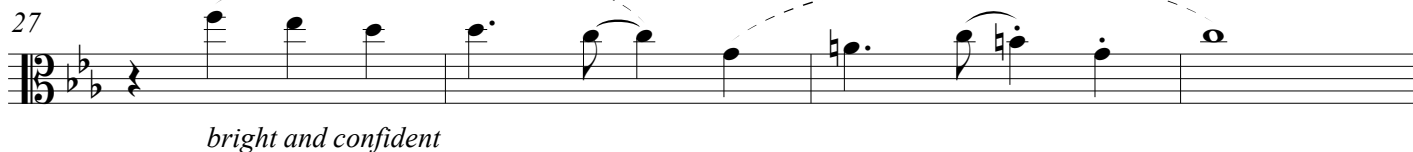
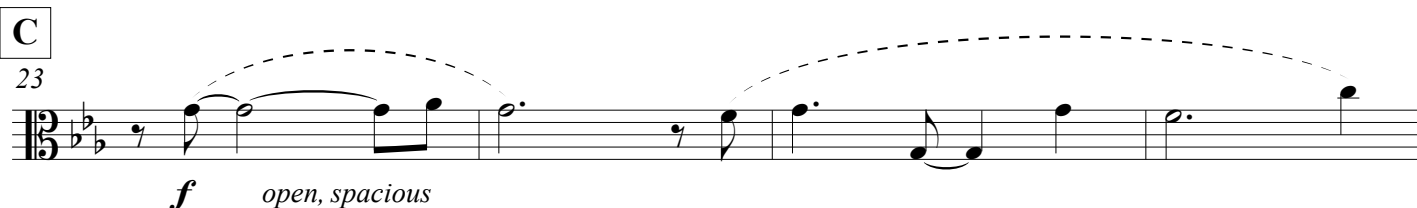
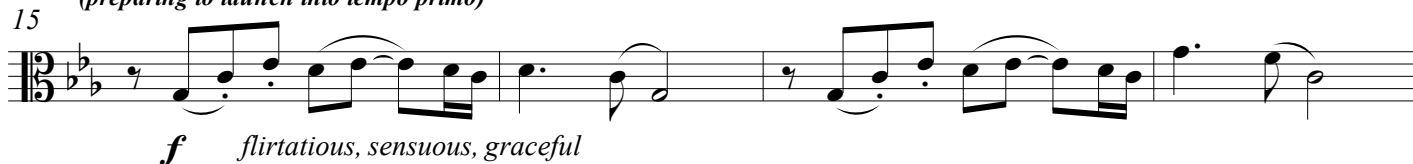
by José L. Elizondo

Tempo di Tango ♩ = 110

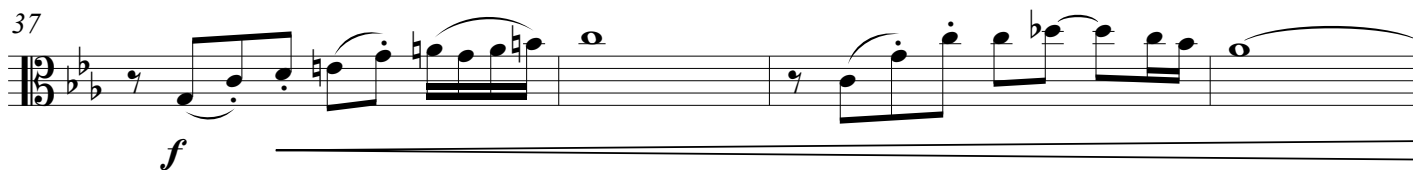
A



B Briefly a bit slower
(preparing to launch into tempo primo) *a tempo*



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



I. Otoño en Buenos Aires -p. 2-

E
45

f cantabile, broad, romantic

50

mf

55

ff bright and confident
poco rit.

F *a tempo*
60

mf bold and seductive

65

f

G
68

f yearning passionately

H
74

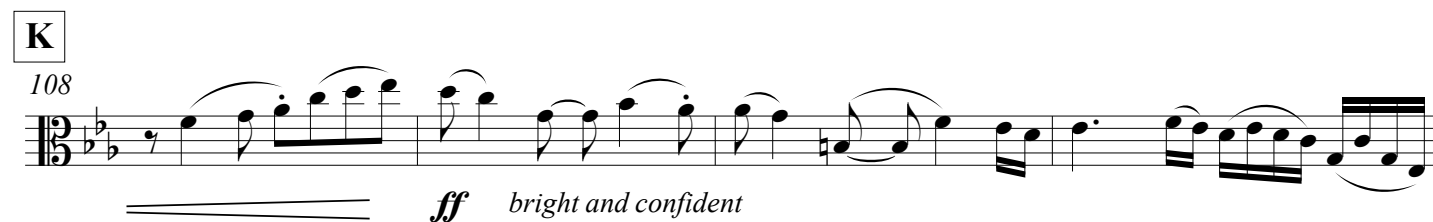
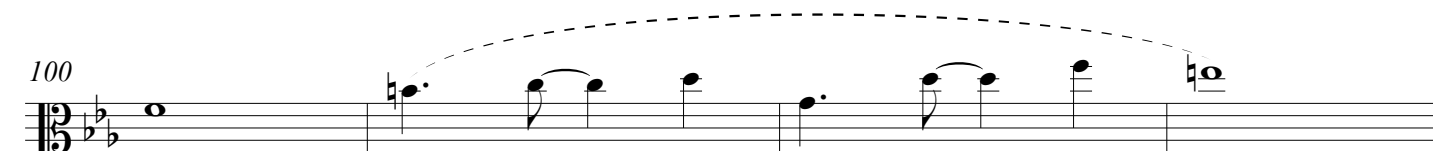
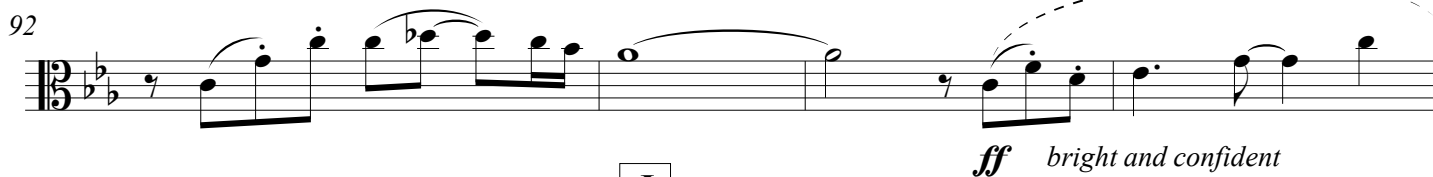
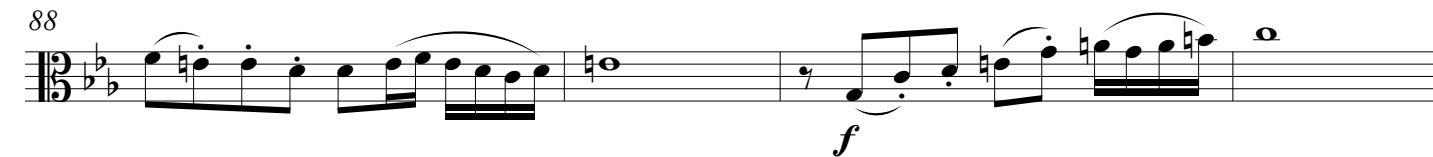
f flirtatious and sensuous

80

f

I *Un po' pesante*

a tempo



Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

20

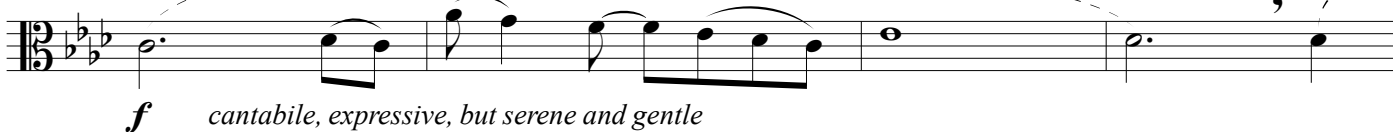


A

Very pleasant, serene and danceable ♩ = 104-120

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

21



25



29



33

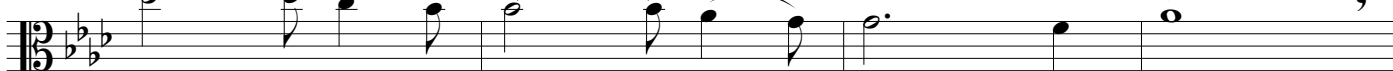


B

37



41



45

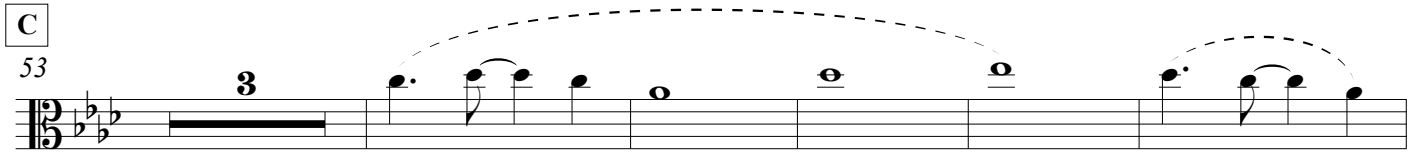


49



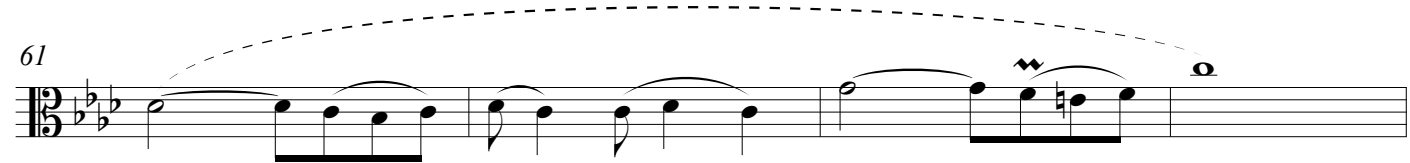
II. Pan de Azúcar -p.2-

C
53



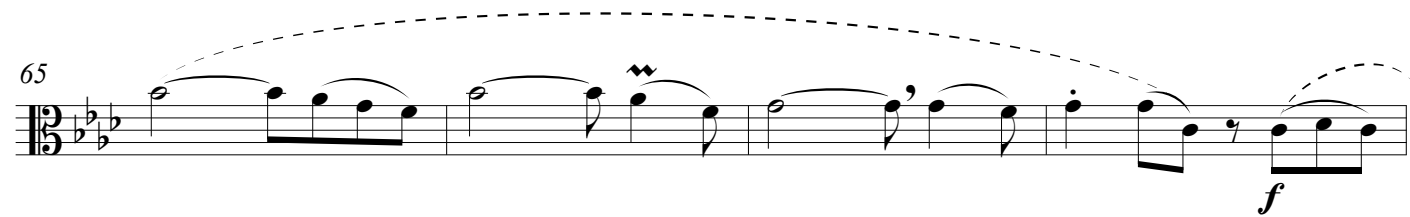
mf cantabile, reverent, melancholic

61

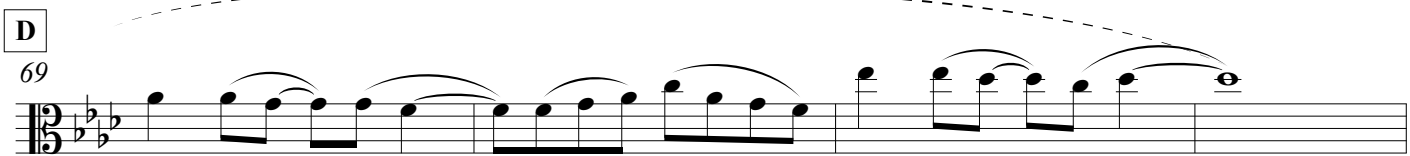


f very expressive, passionate

65

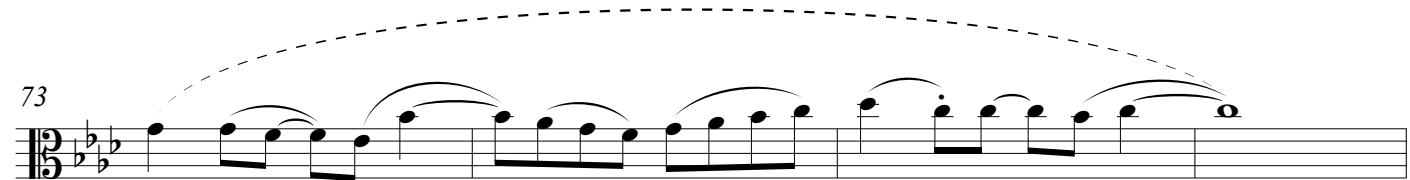


D
69

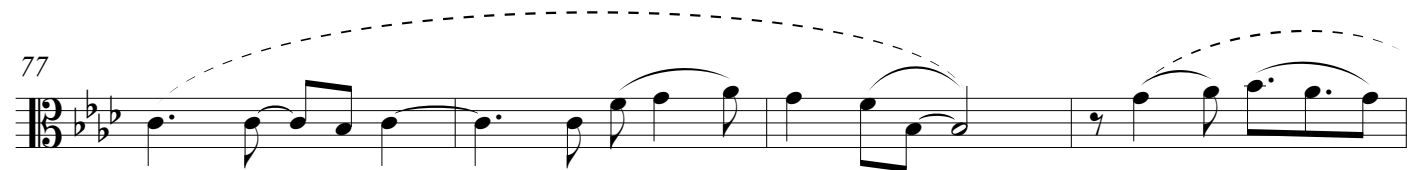


romantic, flirting

73



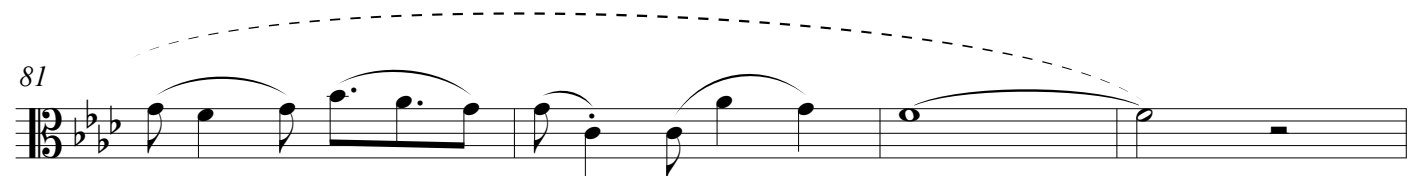
77



mf tender, lovingly

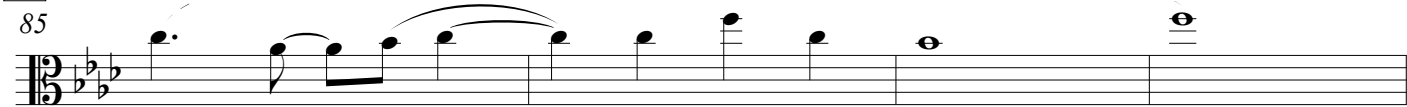
f passionate

81



II. Pan de Azúcar -p.3-

E



II. Pan de Azúcar -p.4-

G

117



121

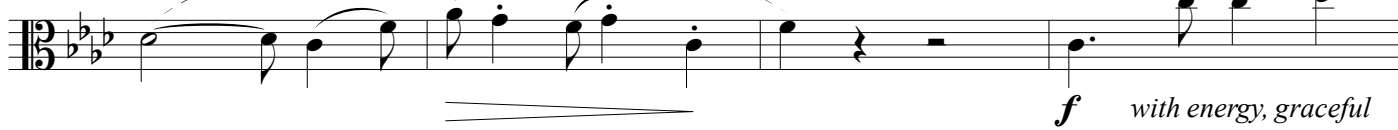


125



Continue at the same tempo, no rushing

129



133



Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

by José L. Elizondo

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

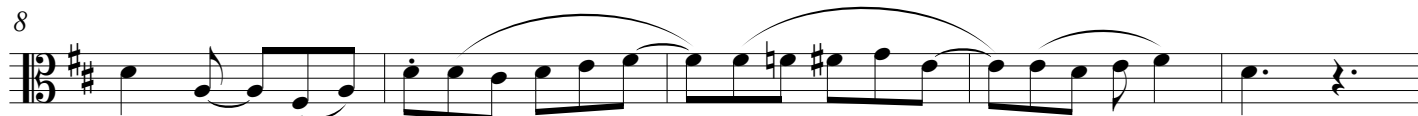
Steady tempo throughout the entire piece (and no rubato)

A



f joyful, confident, uncomplicated

8



B

13



ff joyful, light and danceable

C

21



ff joyful and exuberant

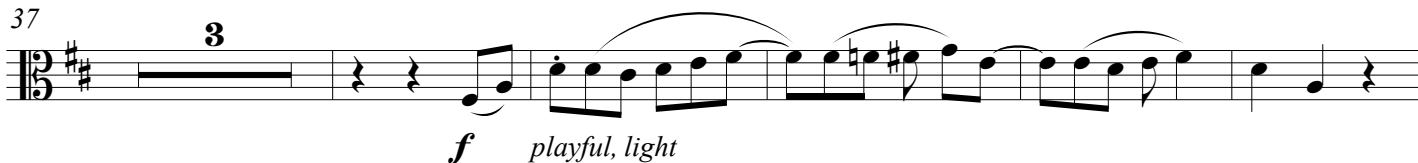
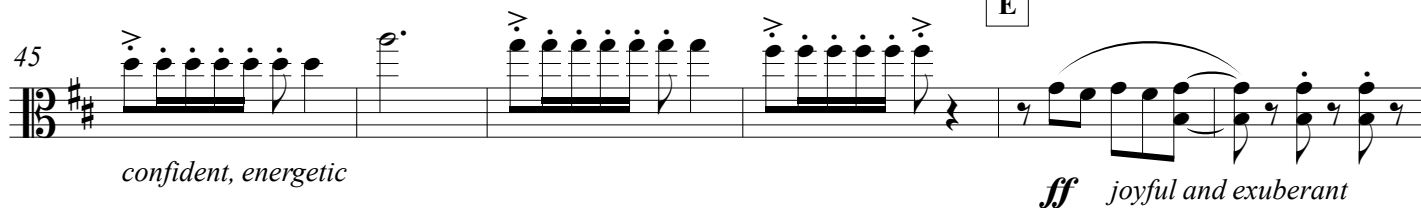
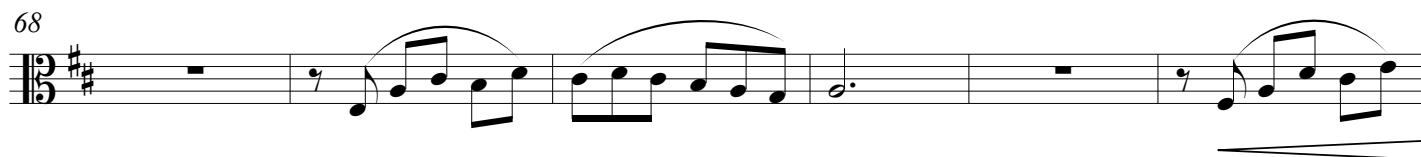
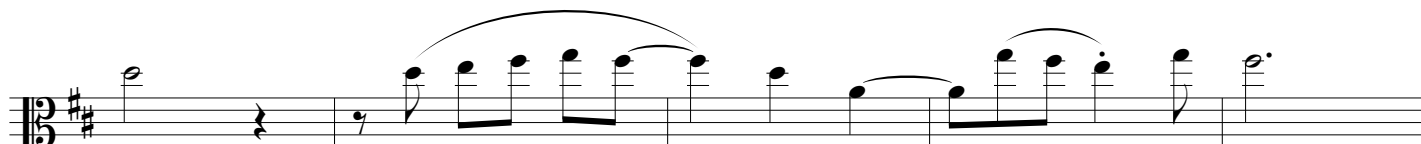
26



confident, energetic

31



D**E****F****G****H**

I

84

4

mf firm, reverent

J

92

ff joyful and exuberant

99

confident, energetic

104

1.

f

K

2.

110

4

ff

Continue at the same tempo, no rushing

rit. -----

118

fff triumphant, festive

stately

The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110

A

light and short

Piano

mf *passionate and energetic*

poco rit. -----

B

*Briefly a bit slower
(preparing to launch into tempo primo)*

13

a tempo

16

mp *light and rhythmic*

Gliss

C

21

f *flirtatious and sensuous*

25

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

30

34

37

41

E

45 *ff* festive, exuberant and spacious

49 *mp*

53 *f* *mf*

57 *poco rit.* **F** *a tempo*

8

8

G

68 *ff* bold and seductive

72 *f*

H

76 *mf* flirtatious and assertive *f*

80 *mf*

I*Un po' pesante**a tempo*

84 *f* open, broad, expressive *ff*

88 *mf*

92 *f*

J

96

f

100

f

104

mf

K

108

f bright and confident

112

ff passionate

f with energy

116

f

glissando

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

Piano

The introduction consists of two staves, treble and bass clef, in common time (C). Both staves feature a single, long, horizontal line representing a sustained chord. Above the treble staff line is the number '20', and above the bass staff line is the number '20'. The key signature is B-flat major (two flats).

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

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

21

mf *rhythmically precise, gentle and graceful*

relaxed and smooth, like a bossa nova

Ped. simile

Measures 21-24 of the piece. The music is in B-flat major (two flats) and common time. The melody in the treble staff is characterized by eighth-note patterns and slurs. The bass staff provides a steady accompaniment with eighth notes. Pedal markings (ped. and Ped. simile) are indicated below the bass staff.

25

Measures 25-28 of the piece. The musical notation continues with similar eighth-note patterns and slurs in both staves. The accompaniment remains steady.

29

Measures 29-32 of the piece. The musical notation continues with similar eighth-note patterns and slurs in both staves. The accompaniment remains steady.

33

Measures 33-36 of the piece. The musical notation continues with similar eighth-note patterns and slurs in both staves. The accompaniment remains steady.

37.

53.

53

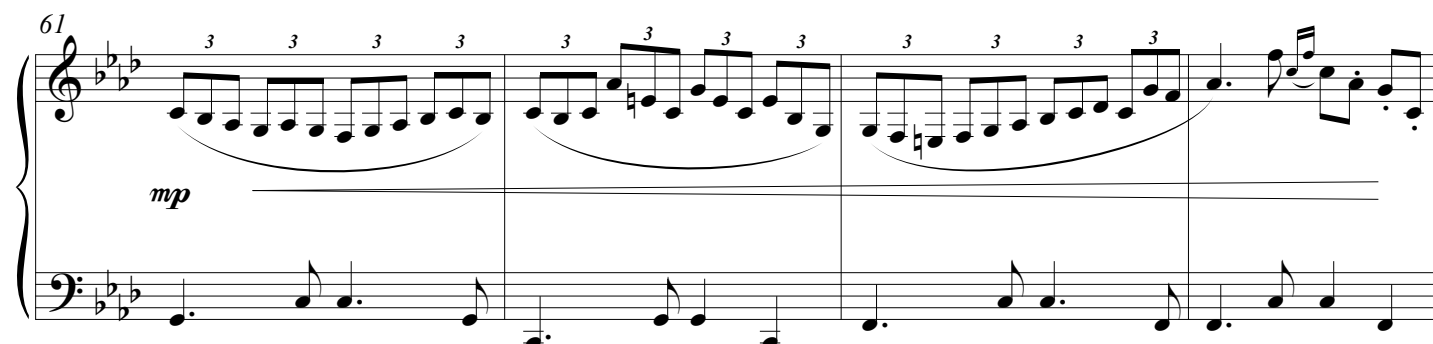
mf light, relaxedly flowing, pleasant

57

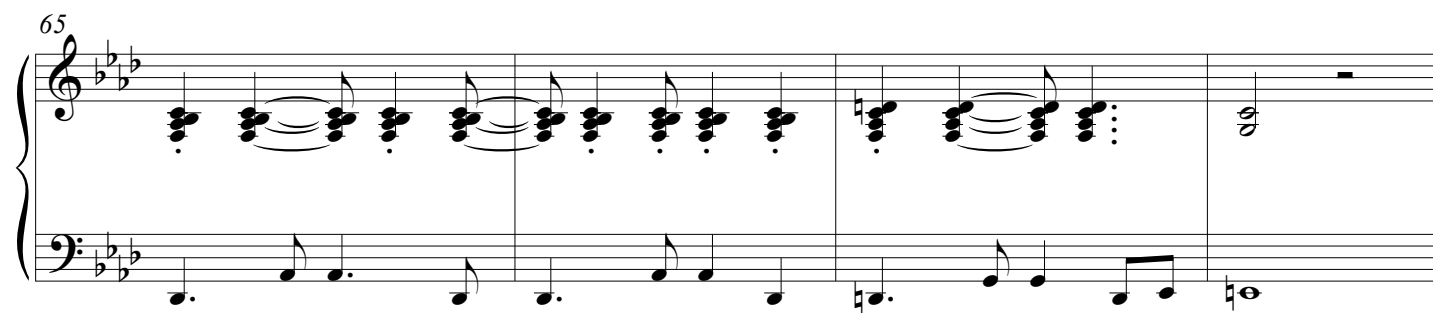


61

mp



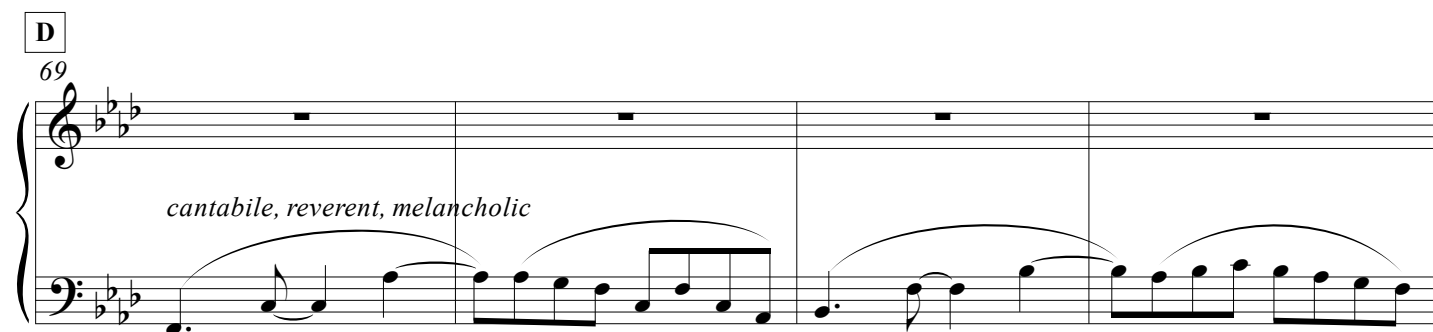
65



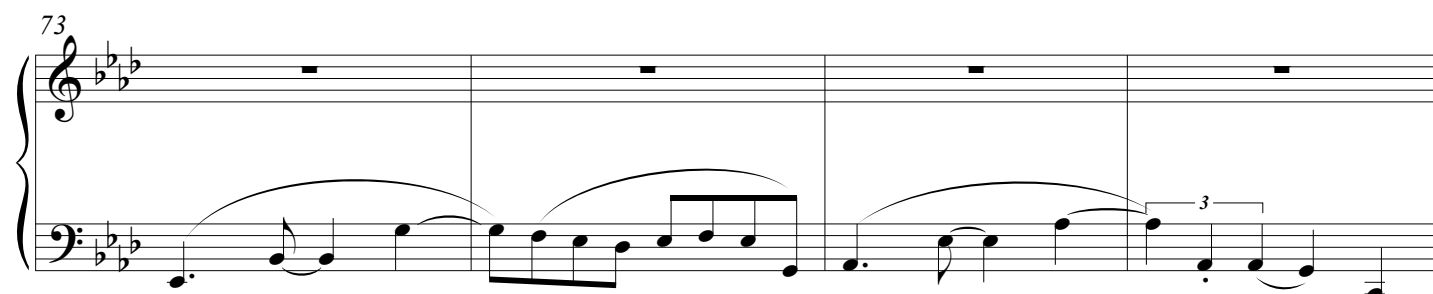
D

69

cantabile, reverent, melancholic



73



77



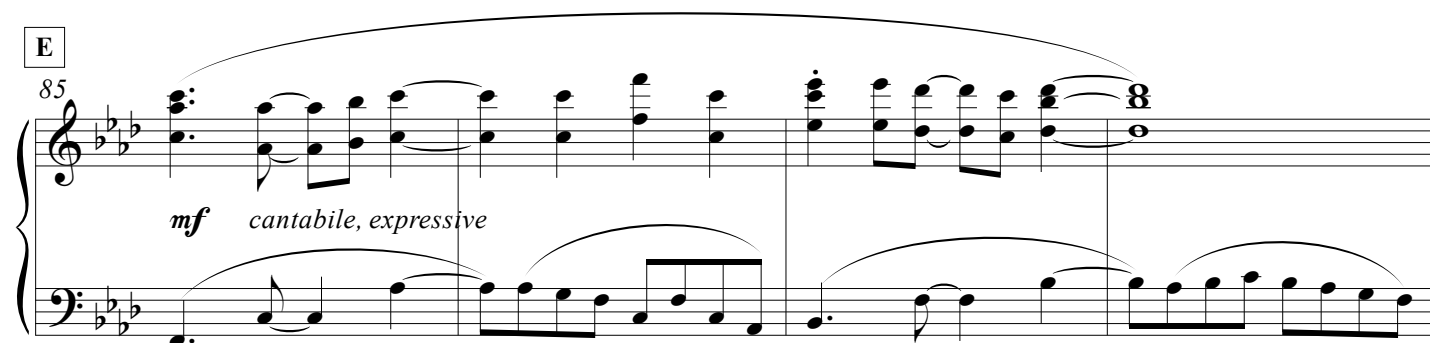
81



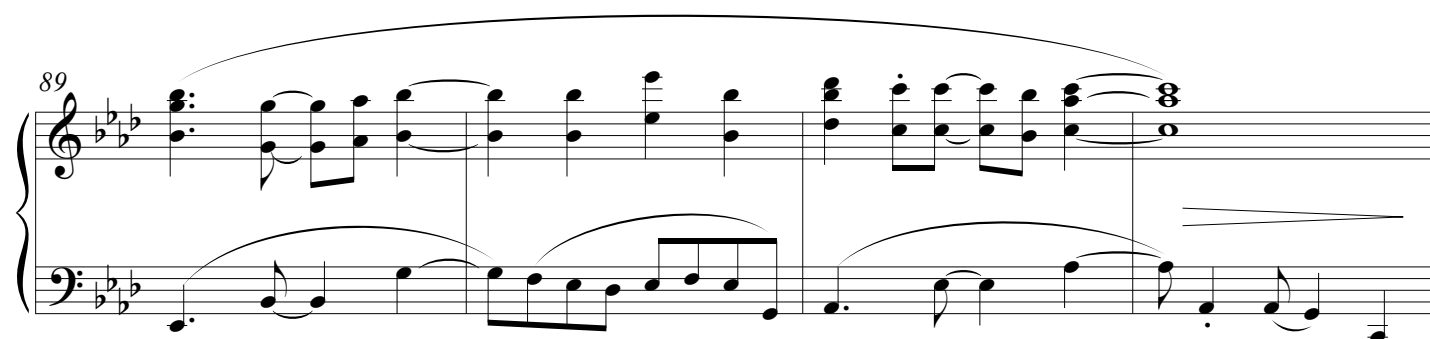
E

85

mf cantabile, expressive



89



93

p relaxed, reverent

mf passionate



97

Musical score for measures 97-100. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A fermata is placed over the final chord of measure 100.

F

101

f cantabile, expressive, but serene and gentle

relaxed and smooth, like a bossa nova

Musical score for measures 101-104. The right hand has a flowing melodic line with slurs, and the left hand continues with eighth-note accompaniment. Performance instructions are provided for the right hand.

105

Musical score for measures 105-108. The right hand continues the melodic development with slurs, and the left hand maintains the eighth-note accompaniment.

109

Musical score for measures 109-112. The right hand features a more active melodic line with slurs, and the left hand continues with eighth-note accompaniment.

113

Musical score for measures 113-116. The right hand concludes the piece with a final melodic phrase and a whole note chord, while the left hand finishes with a final eighth-note accompaniment.

G

117

mf relaxed and smooth, like a bossa nova

121

125

mp a bit more introspective

Continue at the same tempo, no rushing

129

mf RH with energy, graceful

133

f *ff* *p*

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

by José L. Elizondo

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)

A

Piano

mp very light and rhythmic

mf

joyful, light and danceable

B

mf

joyful, light and danceable

C

21

f joyful and exuberant

27

D

33

mp firm, reverent

39

E

46

f joyful and exuberant

51

51

56

F

56

61

G

mf bold, playful *mp* very light and rhythmic

61

67

mf *mp* *mf*

67

73

H

mp *f* playful, light

73

I

79

*subito **p** very light*

85

88

J

91

***f** joyful and exuberant*

95

99



103

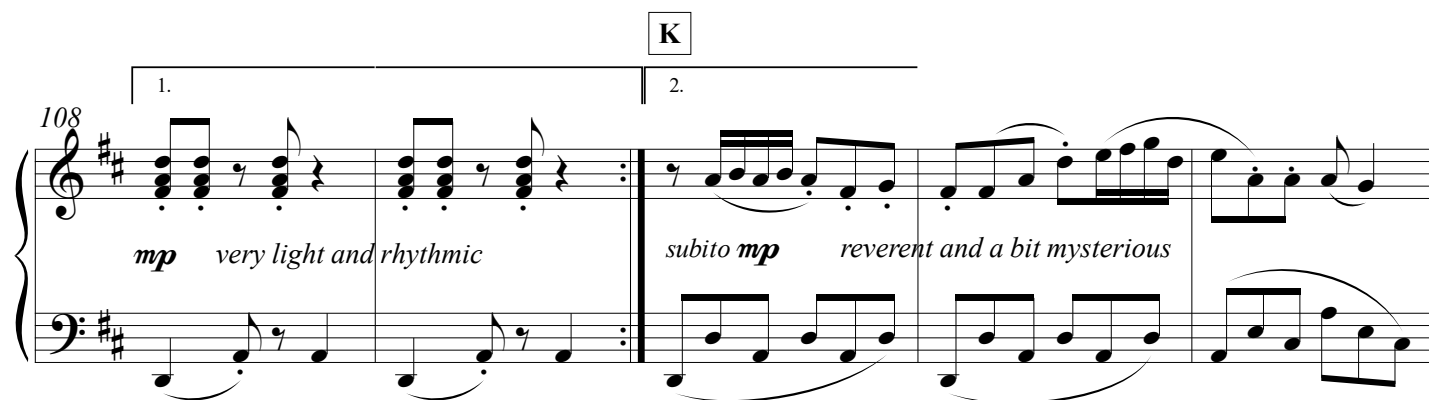


108

K

1. *mp* very light and rhythmic

2. *subito mp* reverent and a bit mysterious



113

mf

f bold



Continue at the same tempo, no rushing

rit. -----

118

ff triumphant, festive

stately



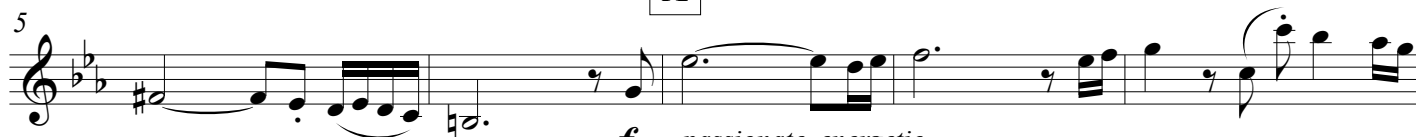
Danzas Latinoamericanas

dedicated to Carlos Prieto

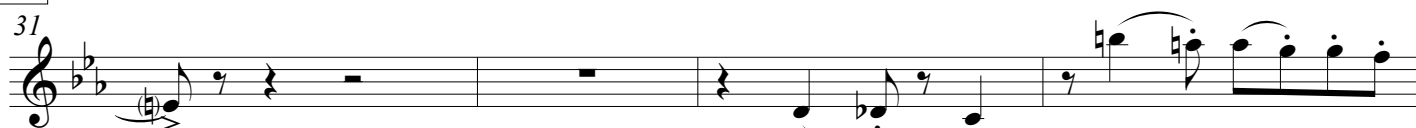
I. Otoño en Buenos Aires

by José L. Elizondo

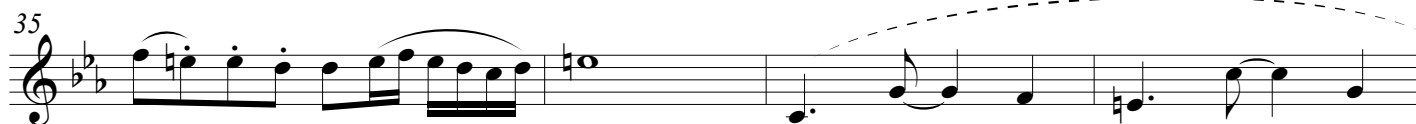
Tempo di Tango ♩ = 110

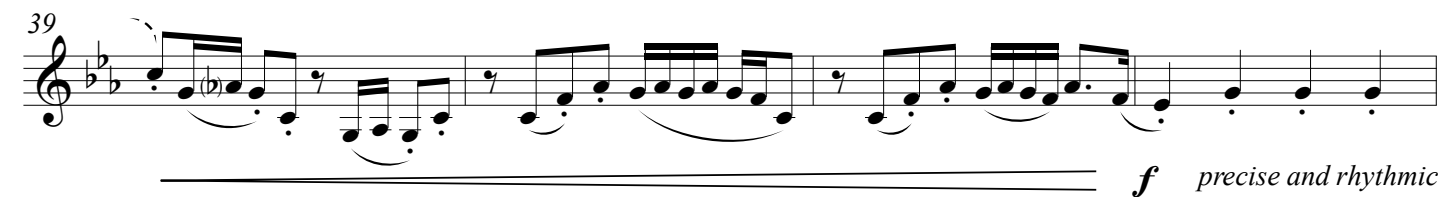
*mf* passionate, flirtatious but noble**A***f* passionate, energetic*poco rit.* -----**B***Briefly a bit slower*
(preparing to launch into tempo primo)*a tempo**pizz.**mf* precise and rhythmic**C***arco**mf* light and short

bright and confident

D*Tango-style broadening of tempo**a tempo**f* with energy

open, broad, expressive

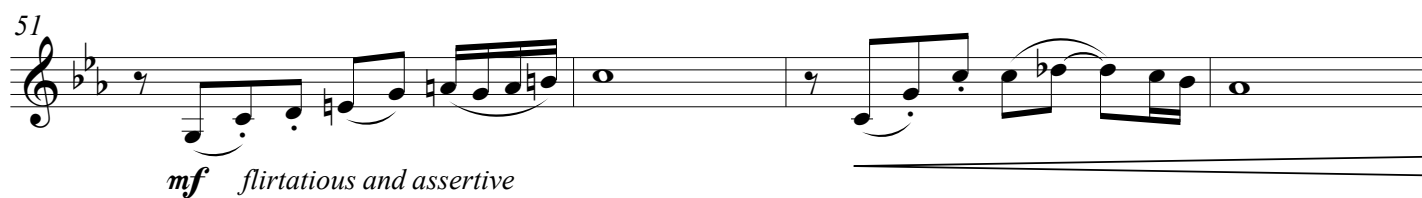
*mf* light and rhythmic

39  **f** *precise and rhythmic*

E

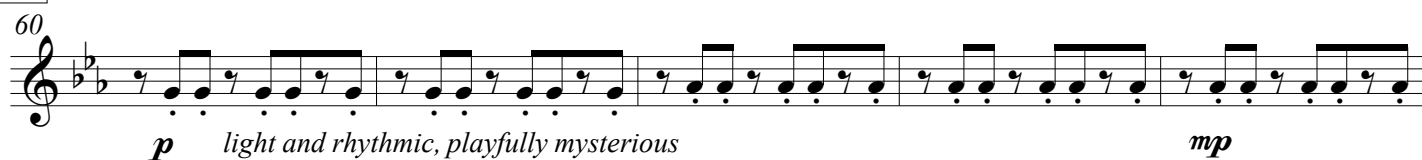
43  **mf** *staccatissimo*

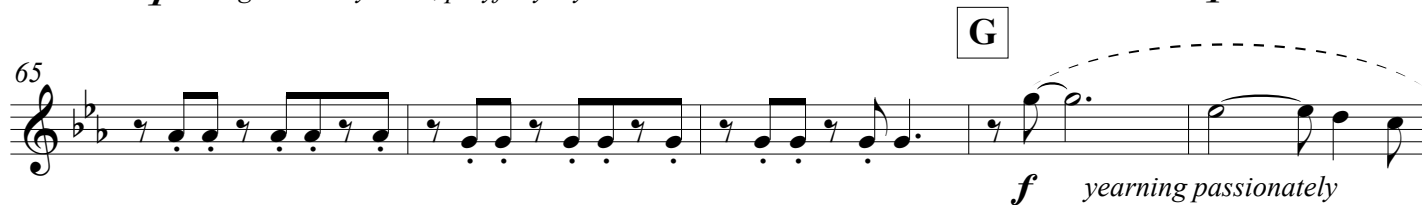
47  **f**

51  **mf** *flirtatious and assertive*

55  **f** *poco rit.*

F *a tempo*

60  **p** *light and rhythmic, playfully mysterious* **mp**

65  **f** *yearning passionately*

70  **f**

76  *subito mp* *light and rhythmic*

80  **f**

I *Un po' pesante**a tempo*

84 *f* open, broad, expressive *mp*

88 *mf*

93 *mf*

J

98 *f* festive, exuberant and spacious

101

104 *subito mp*

K

108 *f* bright and confident

112 *subito mf* reverent, a bit mysterious *passionate, opening up* *ff*

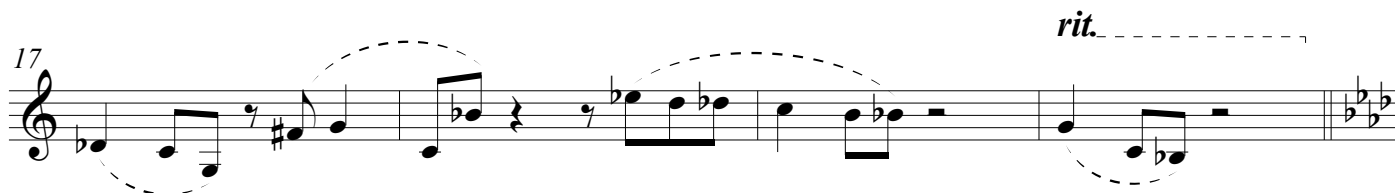
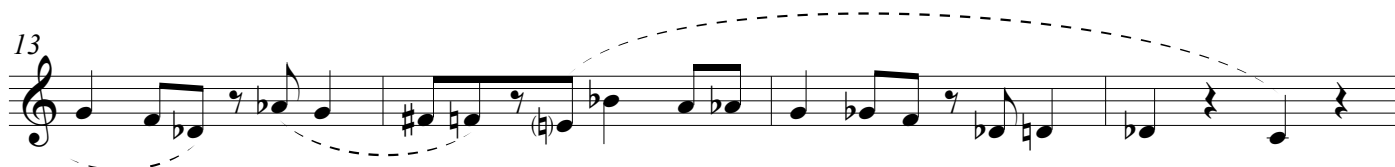
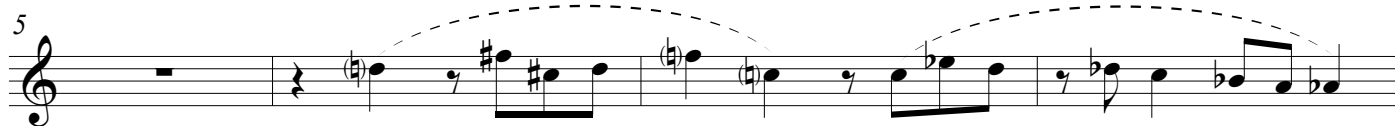
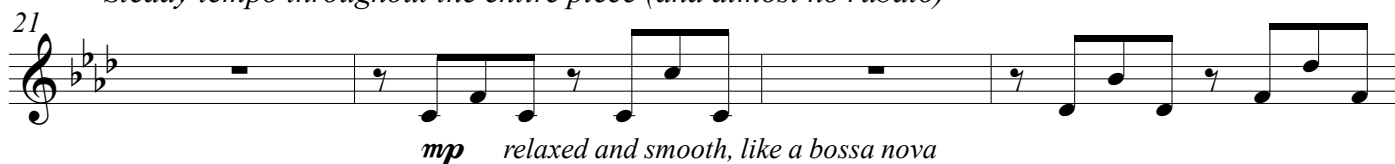
116 *with energy* *fp* *sf*

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150**pizzicato****A** **Very pleasant, serene and danceable** ♩ = 104-120*Steady tempo throughout the entire piece (and almost no rubato)*

B

(pizzicato)

37



mf rhythmically precise, playful, graceful

41



45



49



C

arco

53



mf very expressive, passionate

57



61



gentle, serene

p *mp*

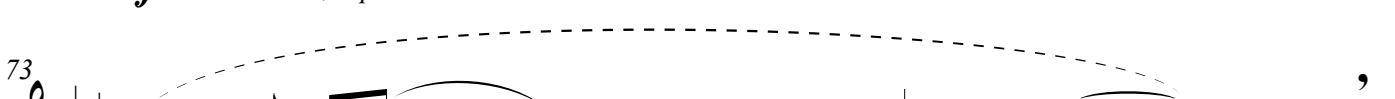
D

69



mf cantabile, expressive

73



77 *f* *passionate*

81 *mf*

E

85 *teasing, playfully*

89

93 *mp* *tender, lovingly* *f* *passionate*

97

F

101 *mf* *cantabile, expressive, but serene and gentle*

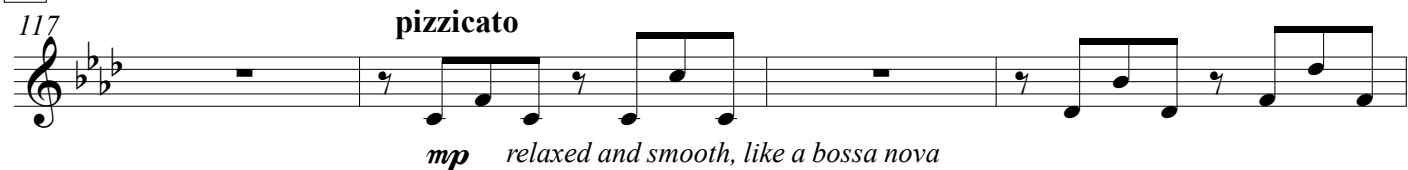
105

109

113

G

117 **pizzicato**
mp relaxed and smooth, like a bossa nova



121

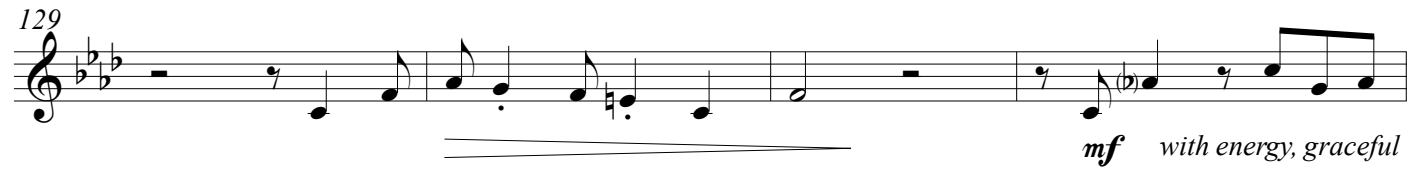


125

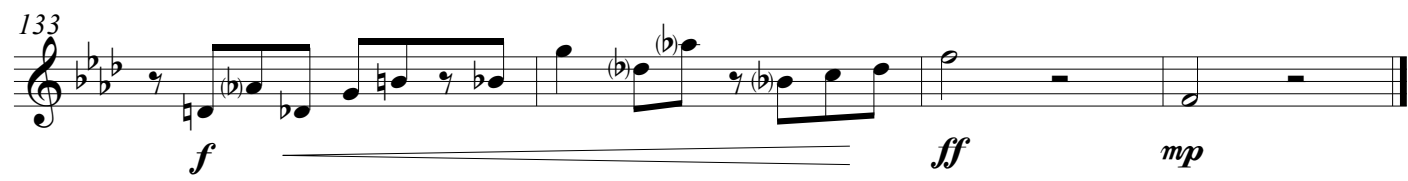


Continue at the same tempo, no rushing

129 *mf* with energy, graceful



133 *f* *ff* *mp*



Danzas Latinoamericanas

dedicated to Carlos Prieto

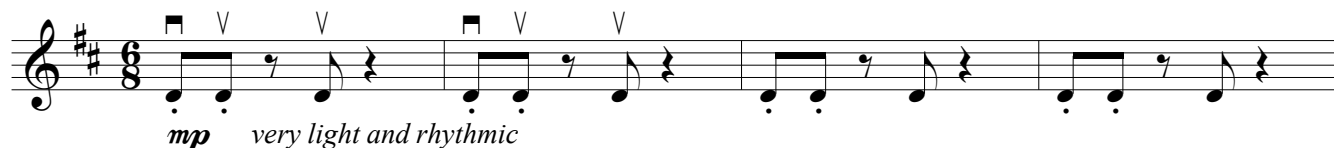
III. Atardecer Tapatío

by José L. Elizondo

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

Steady tempo throughout the entire piece (and no rubato)

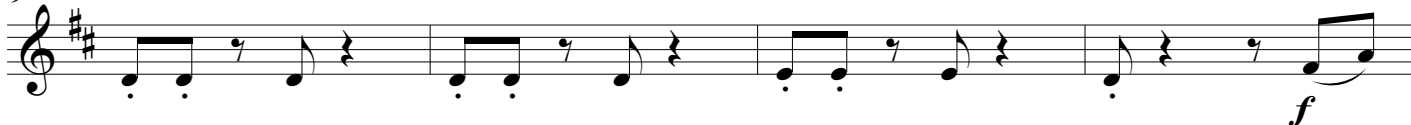


A

5



9



B

13



joyful, light and danceable

17



yielding to the soloist

C

21

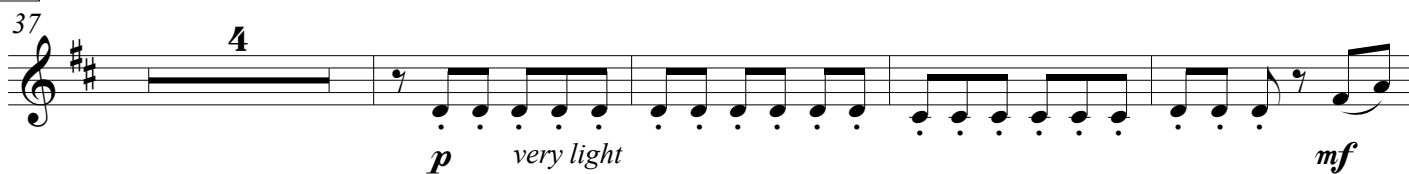
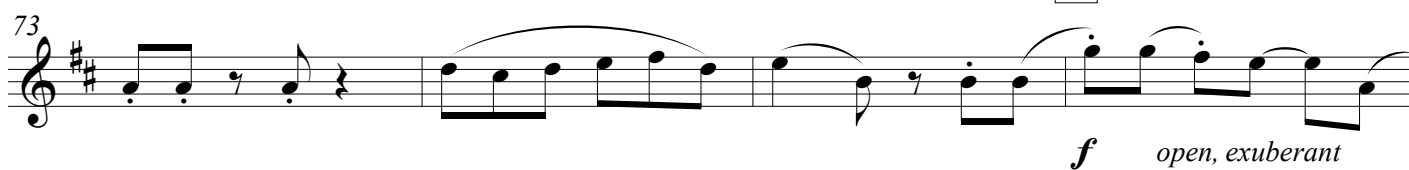


25



29



**D****E****F****G****H**

77

81

I

8

J

92

f joyful and exuberant

96

100

105

1.

mp very light and rhythmic

K

2.

110

mp reverent and a bit mysterious

114

mf **f** bold

Continue at the same tempo, no rushing

rit.-----

118

ff triumphant, festive **stately**

The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110

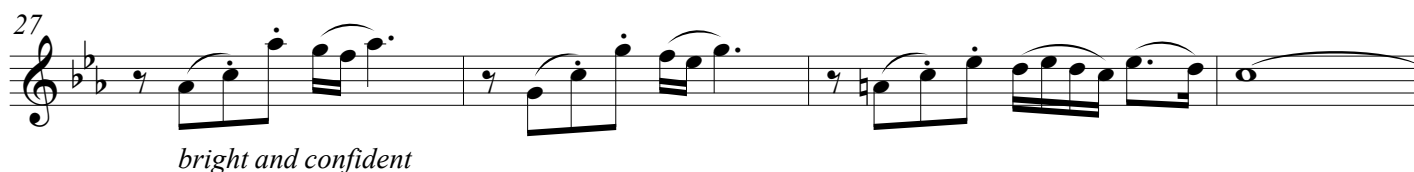


A

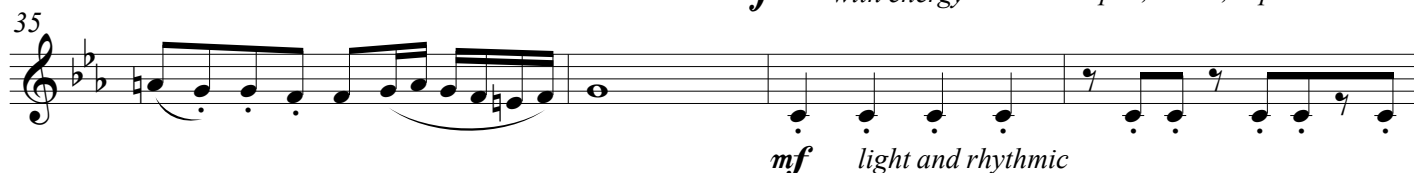


B Briefly a bit slower
(preparing to launch into tempo primo)

a tempo
pizz.



D Tango-style broadening of tempo *a tempo*

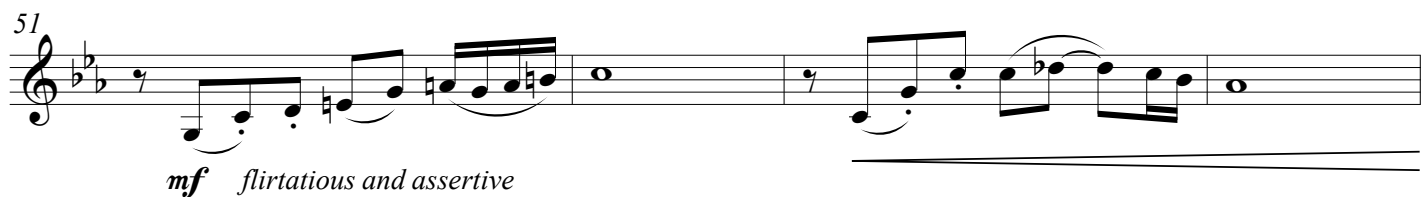


39  *f* precise and rhythmic

E

43  *mf* staccatissimo

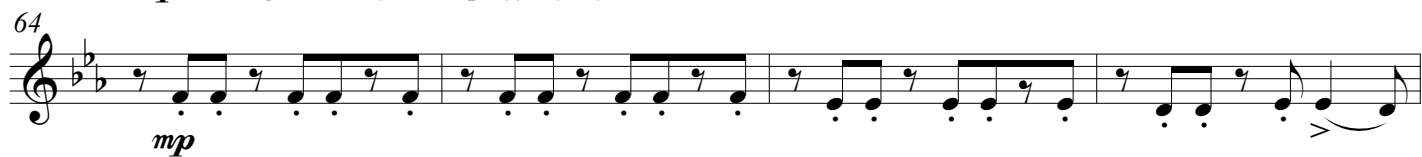
47 

51  *mf* flirtatious and assertive

55  *f* *poco rit.*

F *a tempo*

60  *p* light and rhythmic, playfully mysterious

64  *mp*

68  *mf*

72  *f*

H 76  *subito mp* light and rhythmic

80

ff *f*

I *Un po' pesante*

a tempo

84

f *open, broad, expressive* *mp*

88

mf

92

mf

J

96

f *festive, exuberant and spacious*

100

104

subito mp

K

108

f *bright and confident*

112

passionate, opening up *ff*

116

with energy *fp* *sf*

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

ff resonant, playful, with energy

5

9

13

17

rit.

A

Very pleasant, serene and danceable ♩ = 104-120

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

mp relaxed and smooth, like a bossa nova

21

25

29

33

B

37

(pizzicato)



mf *rhythmically precise, playful, graceful*

41



45



49



C

53

arco



mf *very expressive, passionate*

57



61



gentle, serene

p

mp

D

69

pizzicato



mf *melancholic, smooth like a bossa nova*

73



II. Pan de Azúcar -p.3-

77 *f* *passionate*

81 *arco*
mf

E

85 *teasing, playfully*

89

93 *mp* *tender, lovingly* *f* *passionate*

97

F

101 *mf* *cantabile, expressive, but serene and gentle*

105

109

113

G

117 **pizzicato**
mp relaxed and smooth, like a bossa nova

121

125

Continue at the same tempo, no rushing

129
mf with energy, graceful

133
f *ff* *mp*

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

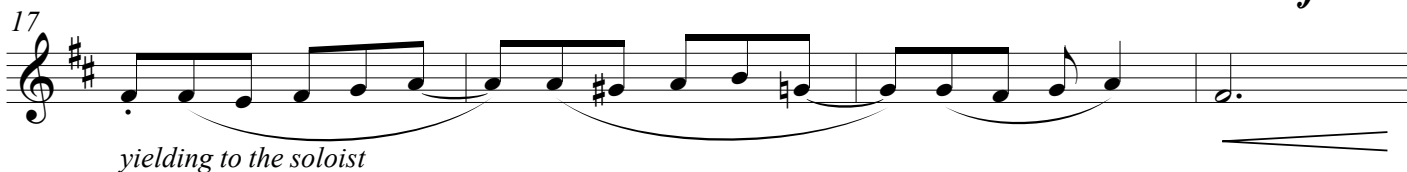
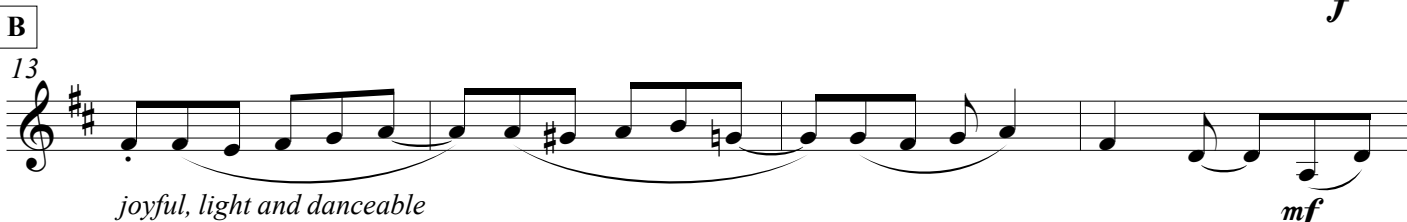
by José L. Elizondo

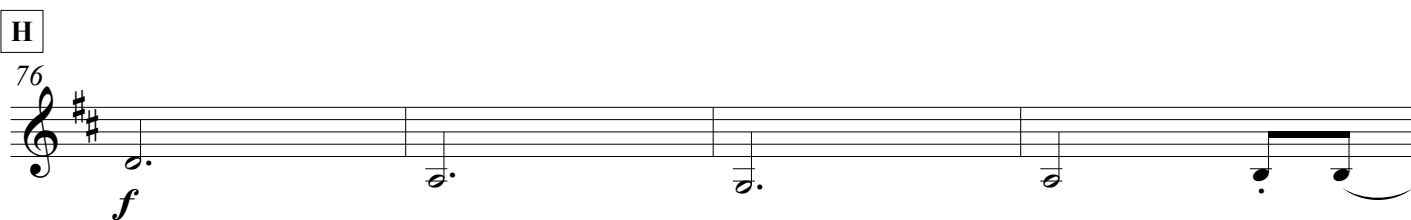
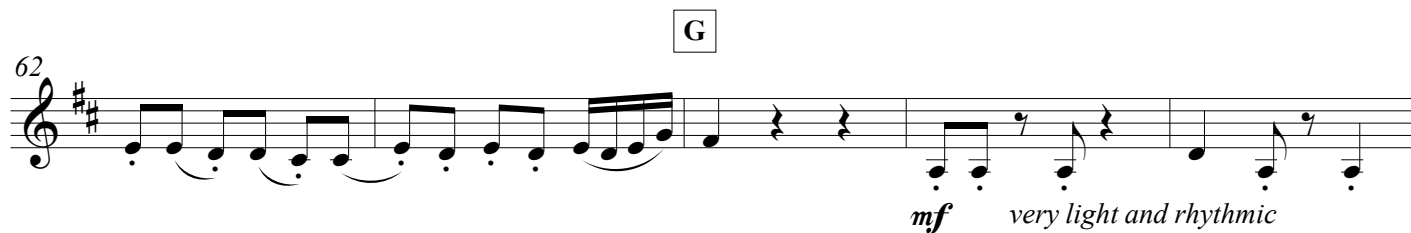
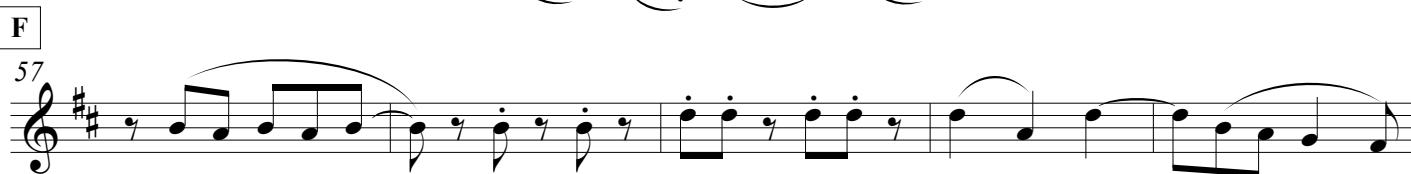
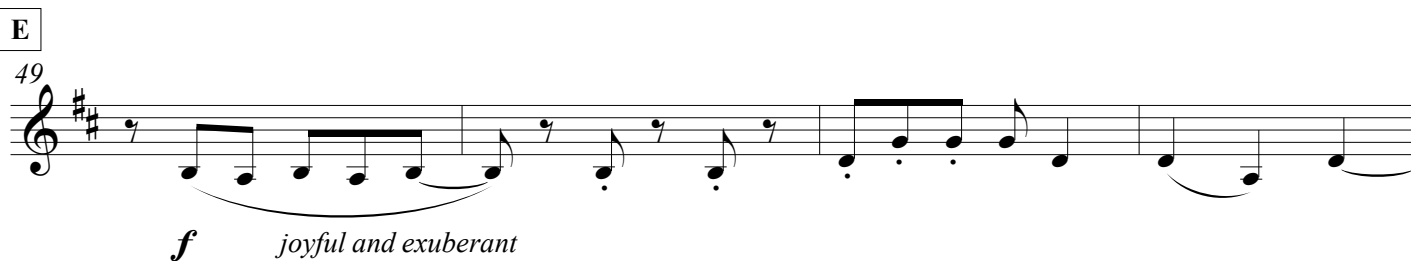
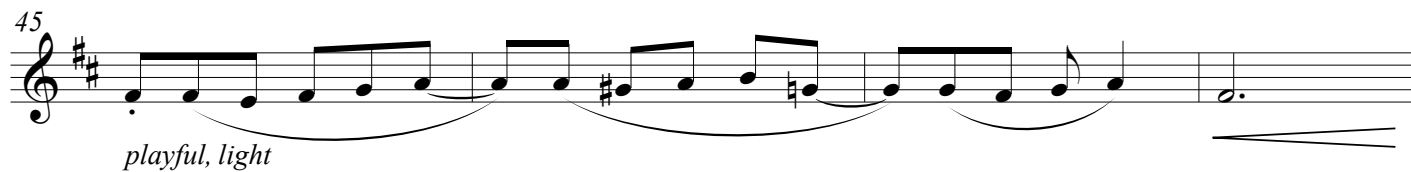
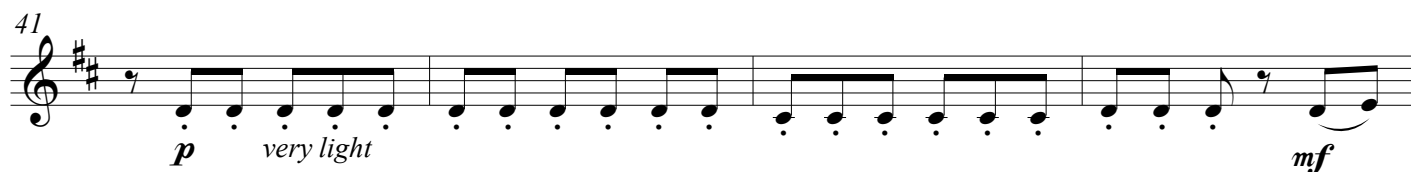
NOTE: Even though this piece is notated using 6/8 meter, the music actually alternates between 6/8 and 3/4 meter throughout the piece, as is characteristic in this type of Mexican dance. Performers are kindly encouraged to be aware of those meter changes that add an element of playfulness to the piece. 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)

A





I

84 *mp* firm, reverent

88

J

92 *f* joyful and exuberant

96

100

105 1. *mp* very light and rhythmic

K 2.

110 *mp* reverent and a bit mysterious

114 *mf* *bold* *f*

Continue at the same tempo, no rushing *rit.*-----

118 *ff* triumphant, festive *stately*

The score is written for Violin II in treble clef with a key signature of two sharps (F# and C#). It consists of several systems of music. The first system (measures 84-87) is marked *mp* and 'firm, reverent'. The second system (measures 88-91) continues the melody. The third system (measures 92-95) is marked *f* and 'joyful and exuberant'. The fourth system (measures 96-99) continues the joyful melody. The fifth system (measures 100-103) continues the melody. The sixth system (measures 104-107) is marked *mp* and 'very light and rhythmic', featuring a first ending bracket. The seventh system (measures 108-111) is marked *mp* and 'reverent and a bit mysterious'. The eighth system (measures 112-115) is marked *mf* and *bold*, with a crescendo line leading to *f*. The ninth system (measures 116-119) is marked *ff* and 'triumphant, festive', with a deceleration line marked *rit.* leading to the final measures, which are marked *stately*.

The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

Danzas Latinoamericanas

dedicated to Carlos Prieto

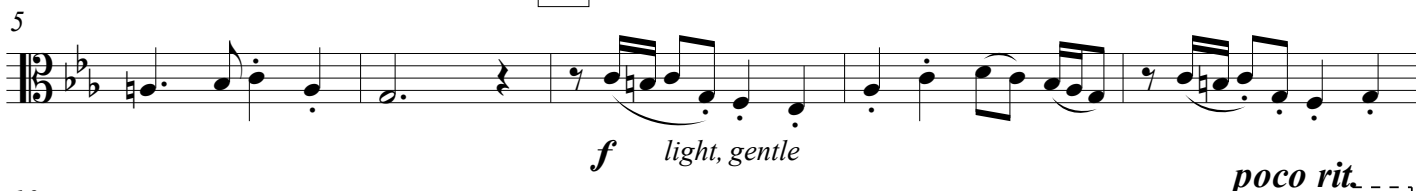
I. Otoño en Buenos Aires

by José L. Elizondo

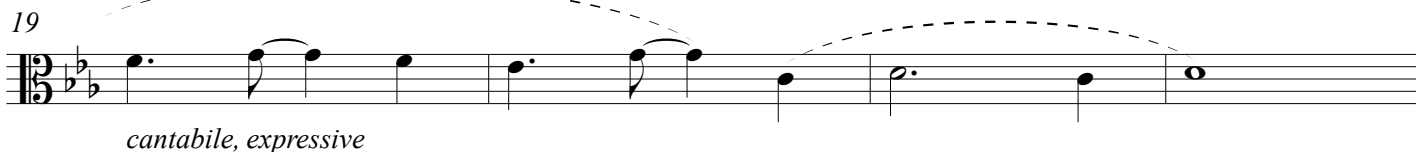
Tempo di Tango ♩ = 110



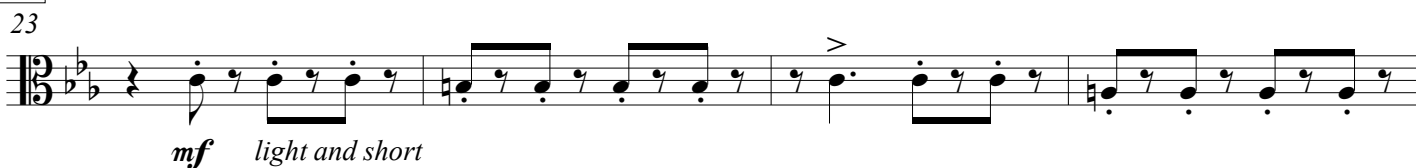
A

*poco rit.* ...

B

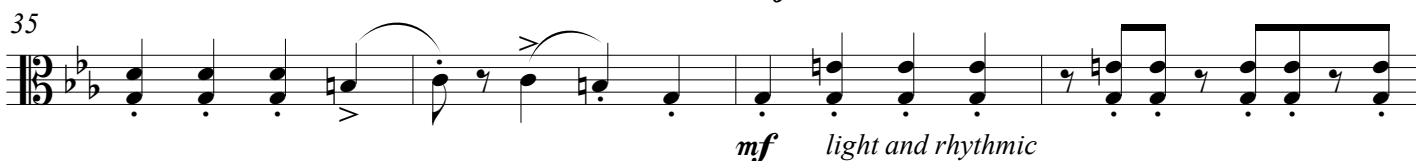
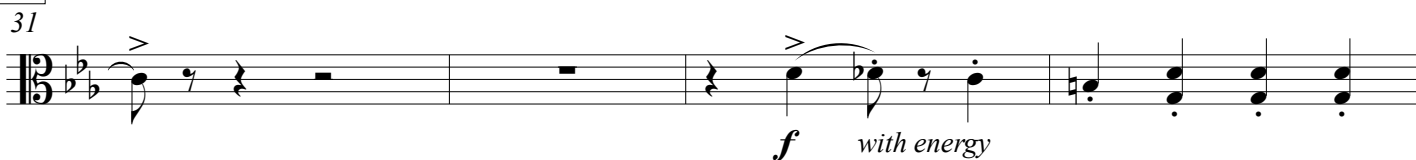
Briefly a bit slower
(preparing to launch into tempo primo)*a tempo**f*

C



D

Tango-style broadening of tempo

a tempo

39

f precise and rhythmic

E

43

mf staccatissimo

47

51

mf light and rhythmic

poco rit.

55

mf

F

a tempo

60

p light and rhythmic, playfully mysterious

64

mp

G

68

mf

72

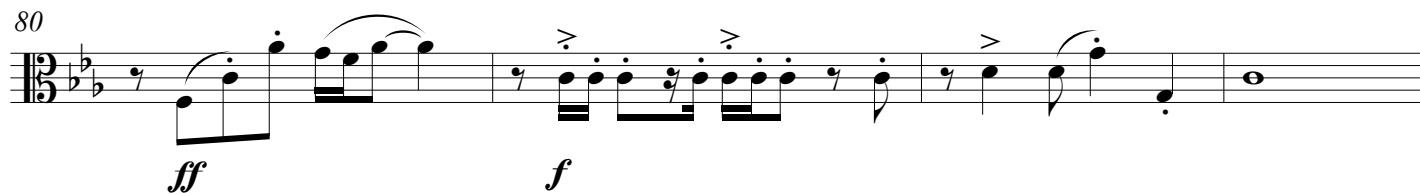
f

H

76



80

**I***Un po' pesante**a tempo*

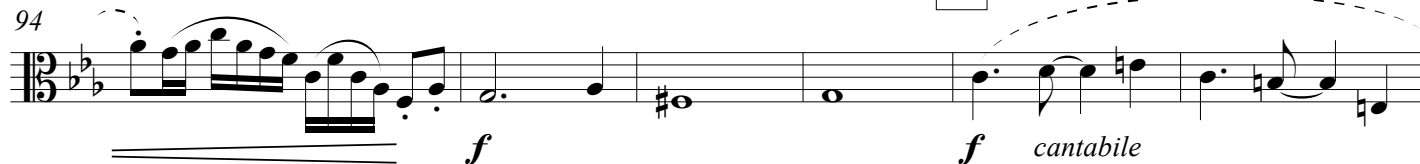
84



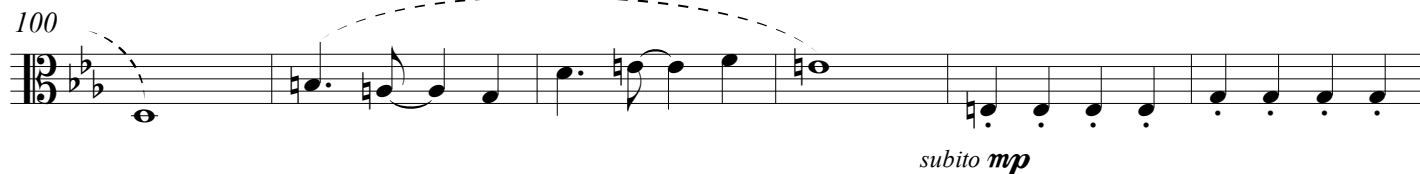
88



94



100

**K**

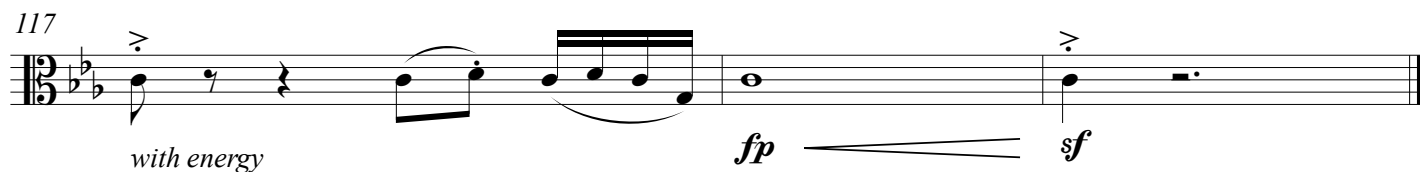
106



112



117



Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

ff resonant, playful, with energy

5

9

13

17

rit.

This section consists of five staves of music in 3/8 time. The first staff begins with a 'pizzicato' instruction. The music is characterized by a playful and energetic feel, with a tempo of 130-150 beats per minute. The first staff includes a 'ff' (fortissimo) dynamic marking and the instruction 'resonant, playful, with energy'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff starts with a measure number of 5. The third staff starts with a measure number of 9. The fourth staff starts with a measure number of 13. The fifth staff starts with a measure number of 17 and ends with a 'rit.' (ritardando) instruction.

A

Very pleasant, serene and danceable ♩ = 104-120

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

mp cantabile, expressive, but serene and gentle

21

25

29

33

arco

This section consists of four staves of music in 3/8 time. The music is characterized by a pleasant, serene, and danceable feel, with a tempo of 104-120 beats per minute. The first staff includes a 'cantabile, expressive, but serene and gentle' instruction and a 'mp' (mezzo-piano) dynamic marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff starts with a measure number of 21. The second staff starts with a measure number of 25. The third staff starts with a measure number of 29. The fourth staff starts with a measure number of 33. The first staff of this section includes an 'arco' instruction.

B

37 **pizzicato**

mf rhythmically precise, playful, graceful

41

45

49

C

53 **arco**

mf very expressive, passionate

57

61

gentle, serene
p *mp*

D

69

mp

77

85

85



89



93



97



F

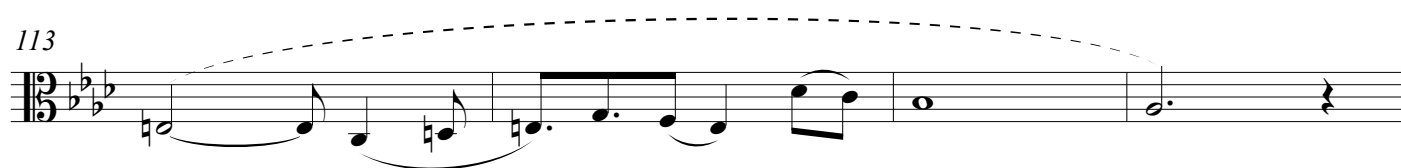
105



109



113



G

117

mp cantabile, expressive, tender, with hope

121

125

p a bit more introspective

Continue at the same tempo, no rushing

129

mf

pizzicato

mf with energy, graceful

133

f

ff

mp

Danzas Latinoamericanas

dedicated to Carlos Prieto

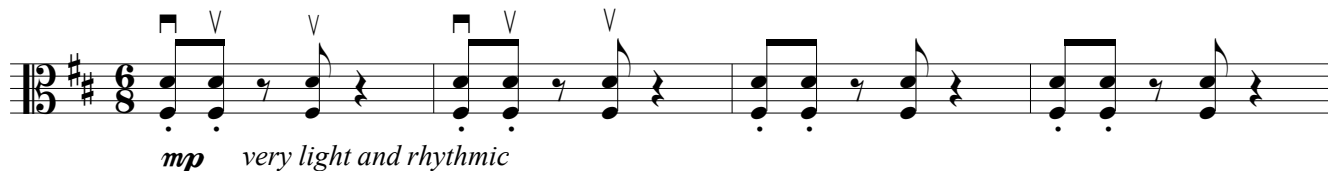
III. Atardecer Tapatío

by José L. Elizondo

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)

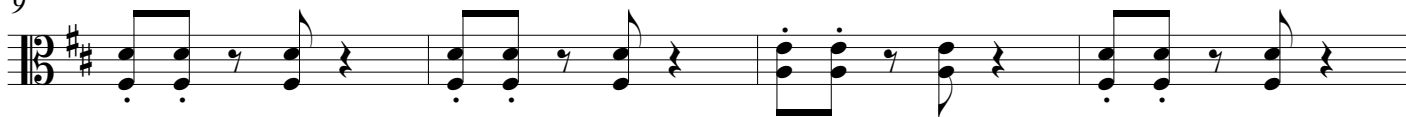


A

5

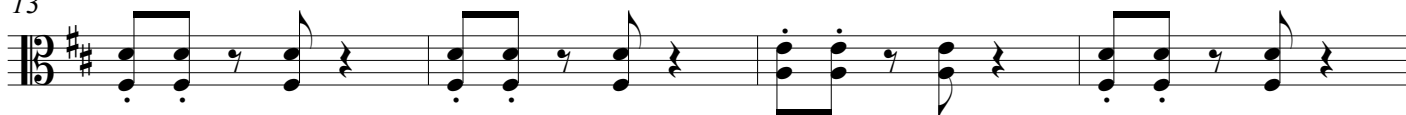


9

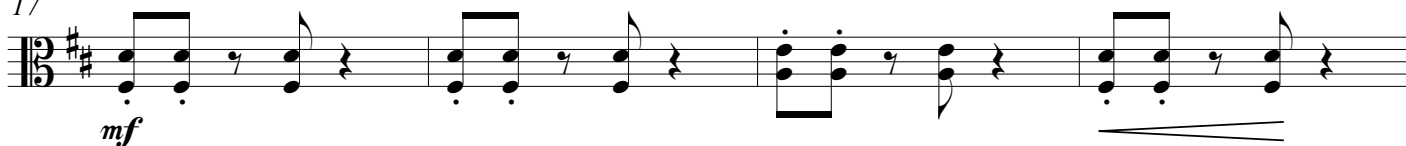


B

13



17



C

21



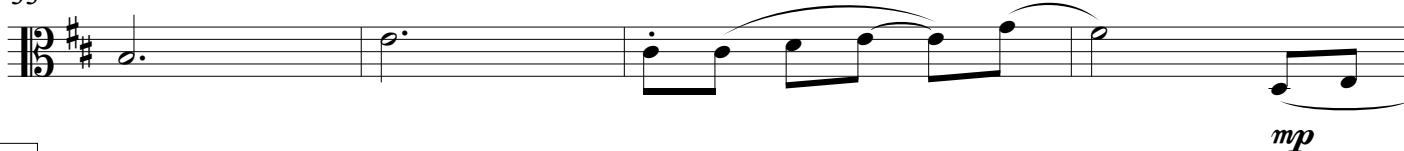
25



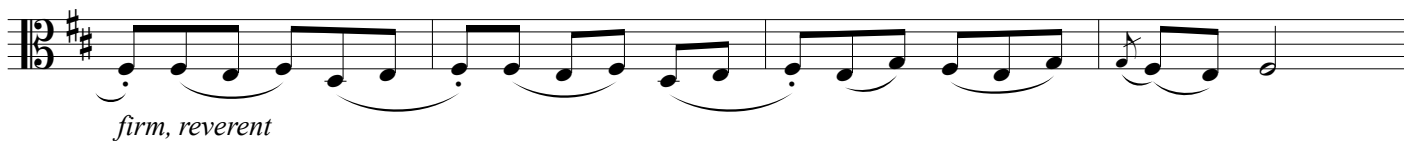
29



33

**D**

37



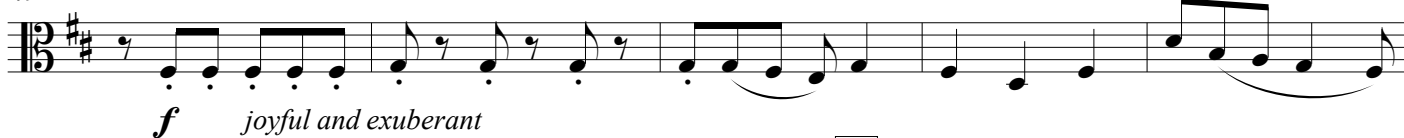
41



45

**E**

49

**F**

54



59

**G**

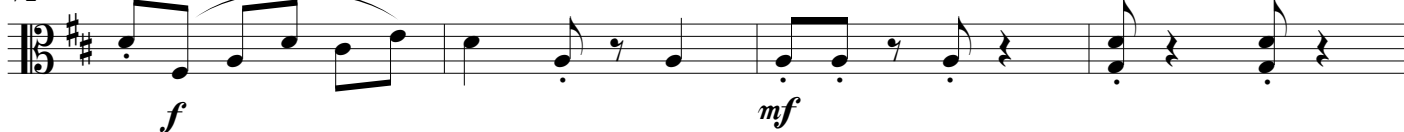
64

*mf*

68

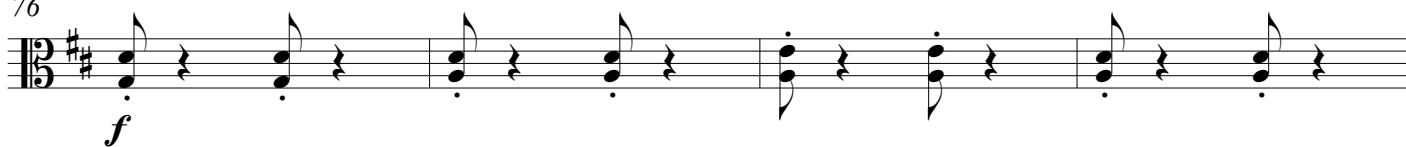
*mf*

72

*mf*

H

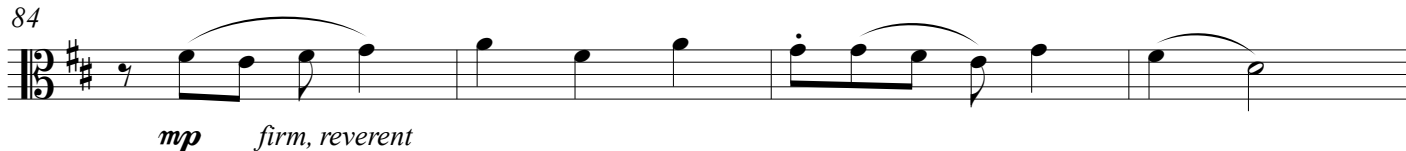
76



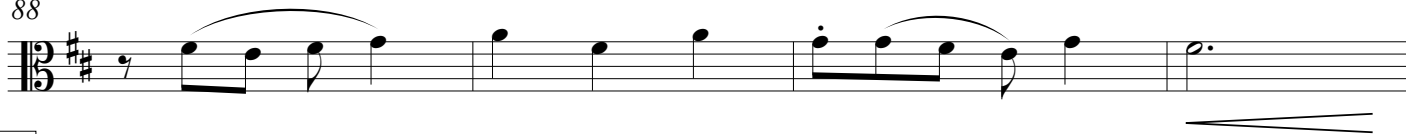
80

**I**

84



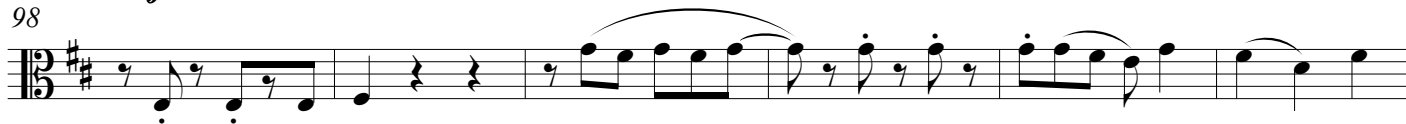
88

**J**

92



98

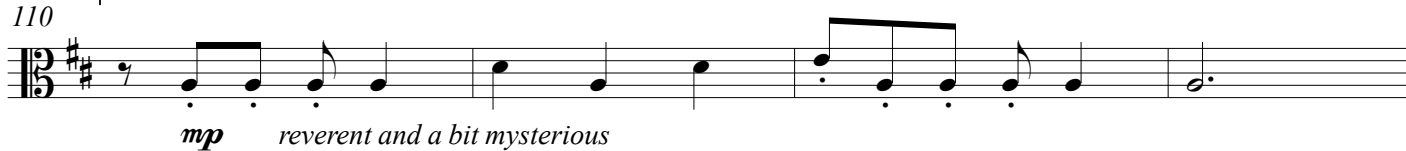


104

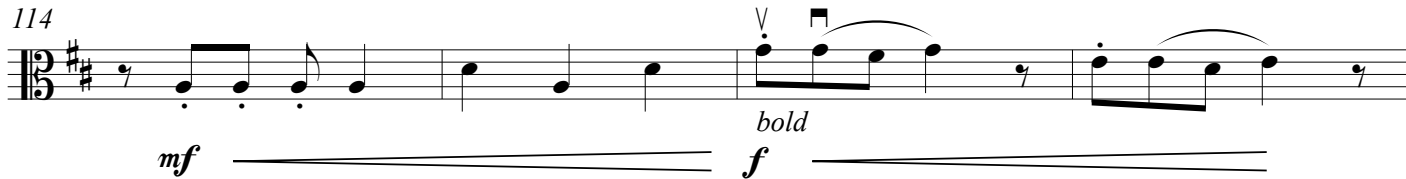
*mp* very light and rhythmic**K**

2.

110

*mp* reverent and a bit mysterious

114

*bold*

Continue at the same tempo, no rushing

rit.

118

*ff* triumphant, festive*stately*

The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

Danzas Latinoamericanas

dedicated to Carlos Prieto

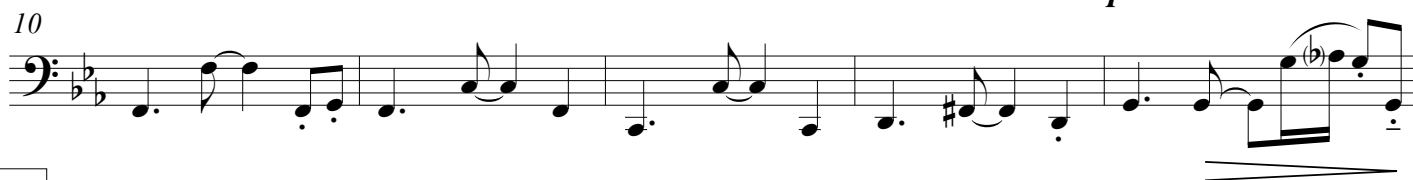
I. Otoño en Buenos Aires

by José L. Elizondo

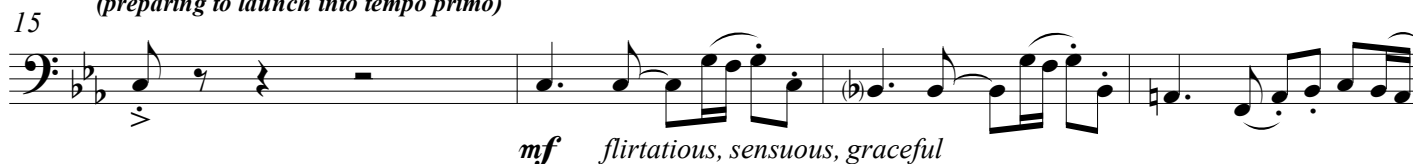
Tempo di Tango ♩ = 110



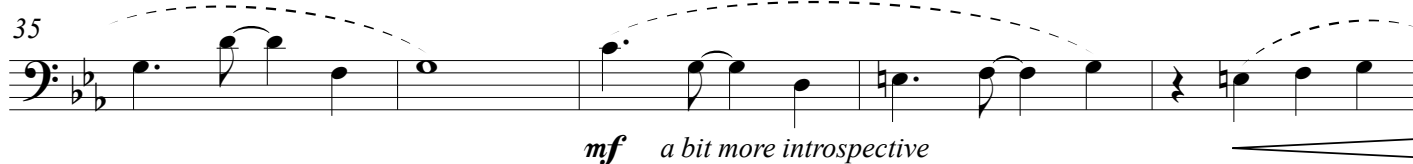
A

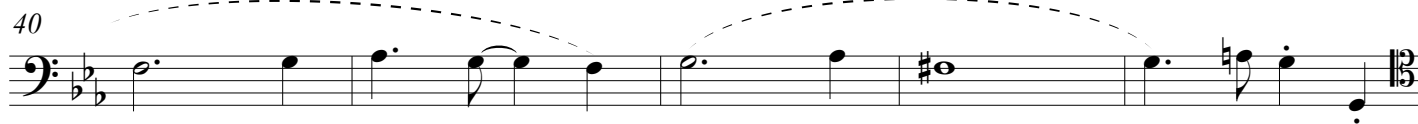


B Briefly a bit slower
(preparing to launch into tempo primo) *a tempo*



D Tango-style broadening of tempo *a tempo*





f *bright and confident*



f *cantabile, broad, romantic*



mp *flirtatious and playful*



f *bright and confident*

poco rit.



staccatissimo

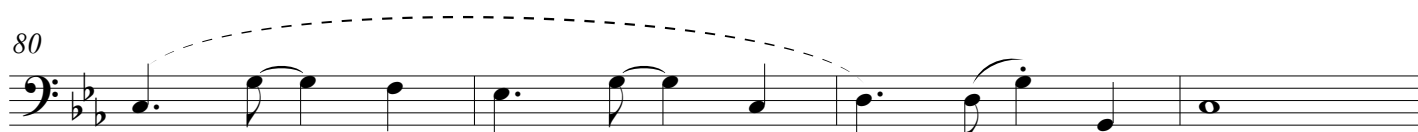
mp *precise and rhythmic*



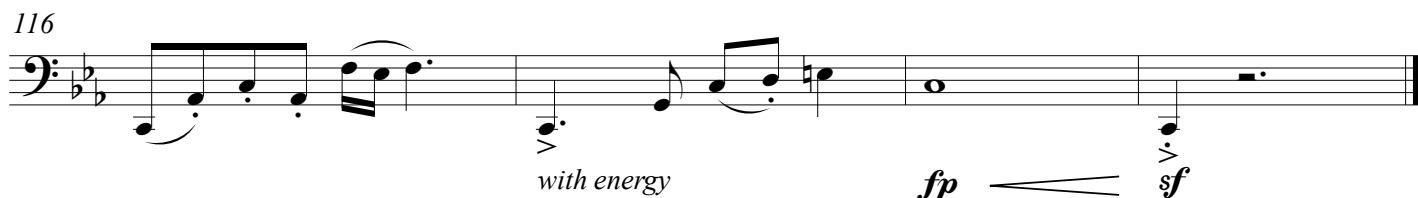
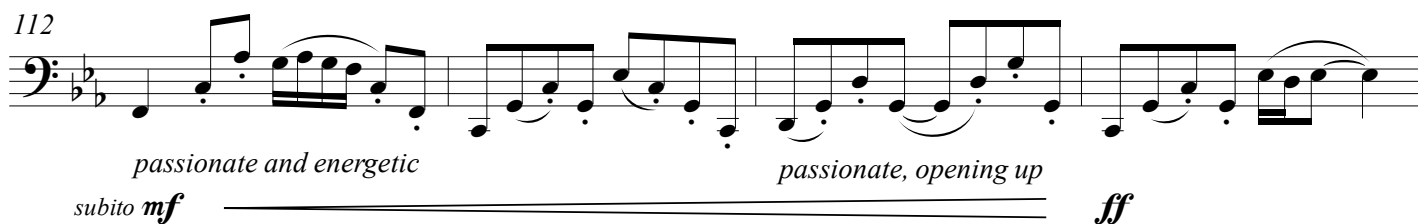
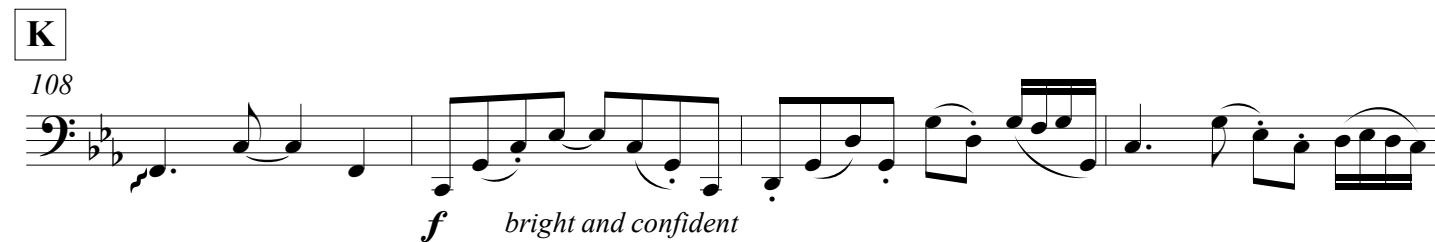
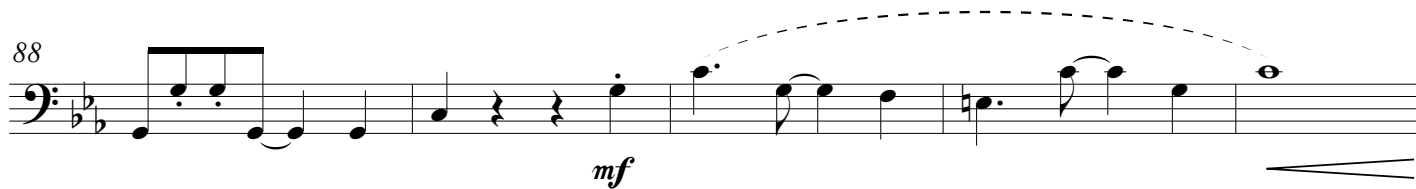
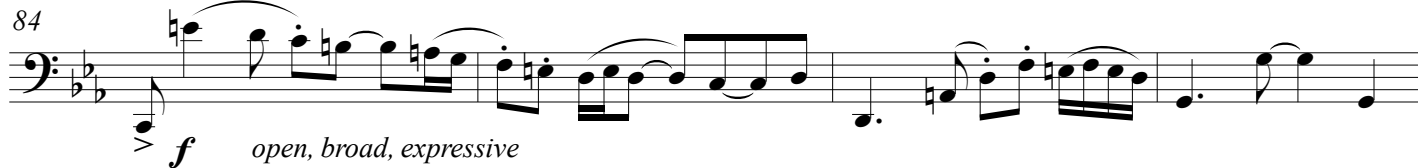
mf



f *flirtatious, passionate*



cantabile

I *Un po' pesante**a tempo*

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

ff resonant, playful, with energy

First section of the musical score, measures 1 through 17. The music is written in bass clef with a common time signature (C). It features a series of eighth and sixteenth notes, often beamed together, with frequent rests. Dashed lines above the staff indicate phrasing. The key signature has one flat (B-flat). The section ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

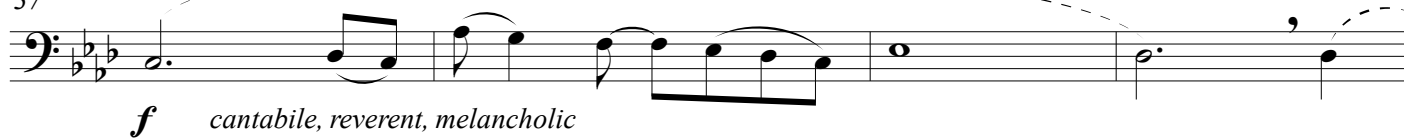
A **Very pleasant, serene and danceable** ♩ = 104-120

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

Second section of the musical score, measures 21 through 33. The music is written in bass clef with a common time signature (C). It features a series of eighth and sixteenth notes, often beamed together, with frequent rests. Dashed lines above the staff indicate phrasing. The key signature has two flats (B-flat and E-flat). The section ends with a double bar line.

B

37

arco

41



45



49

**C**

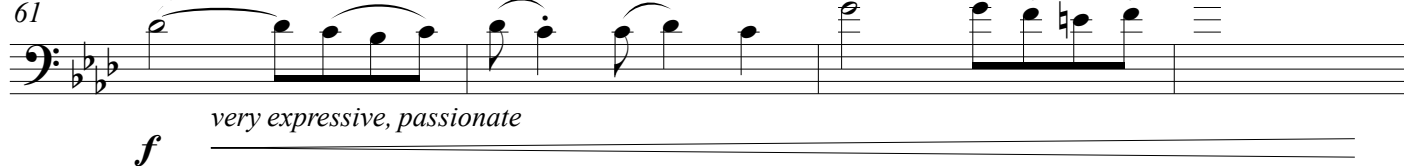
53

pizzicato

57

**Principal cello solo**

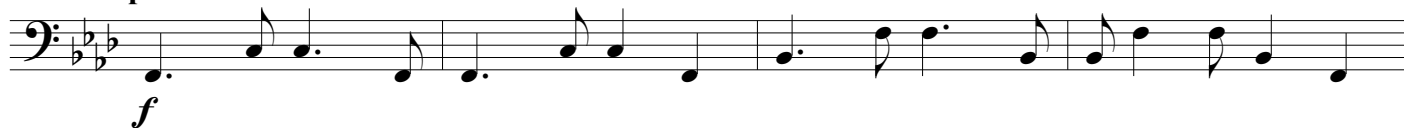
61

arco**Tutti**

65

arco**D**

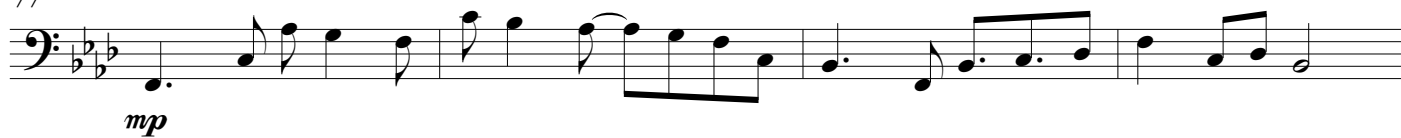
69

pizzicato

73



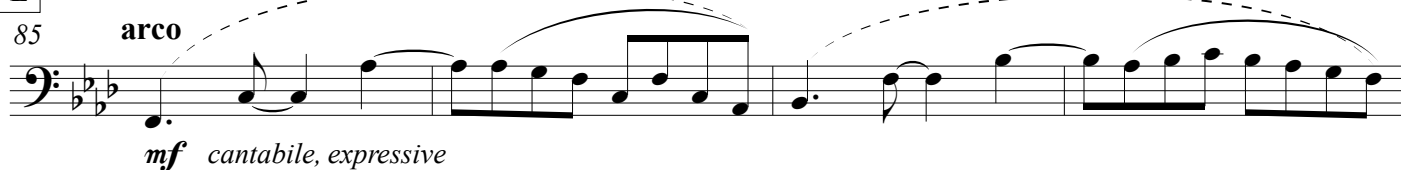
77



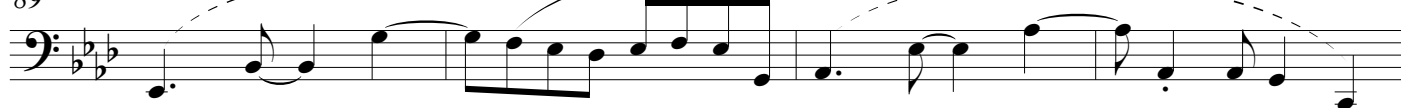
81

**E**

85



89



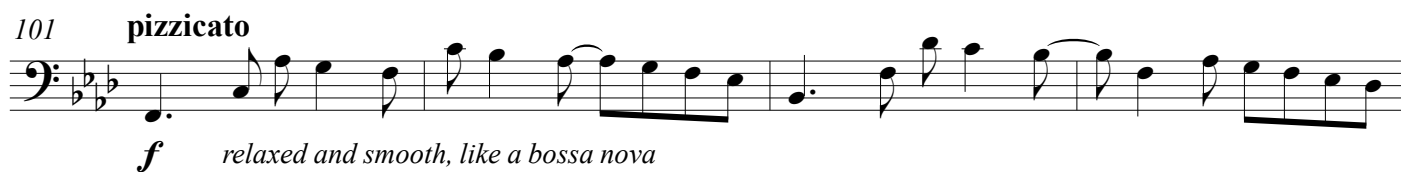
93



97

**F**

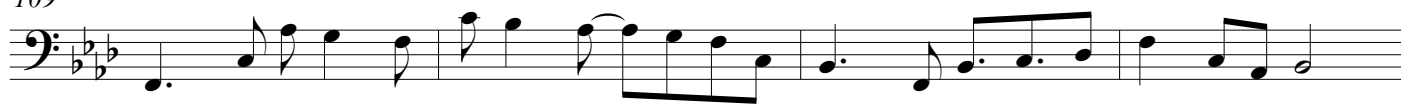
101



105



109



113



G

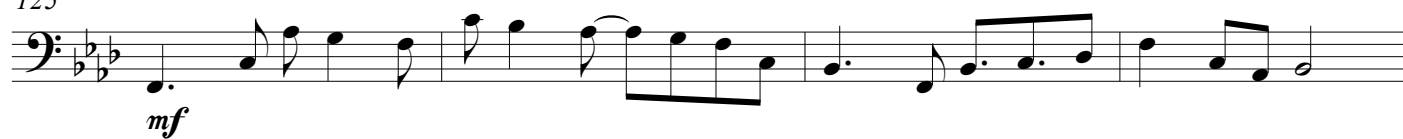
117



121



125



129

Continue at the same tempo, no rushing



133



Danzas Latinoamericanas

dedicated to Carlos Prieto

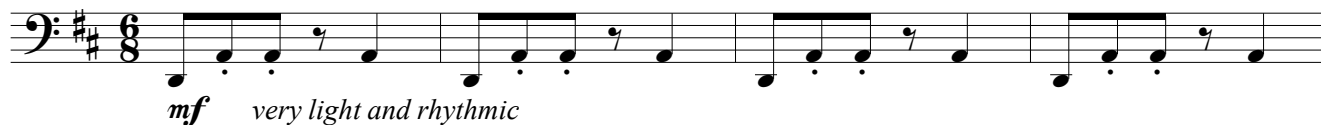
III. Atardecer Tapatío

by José L. Elizondo

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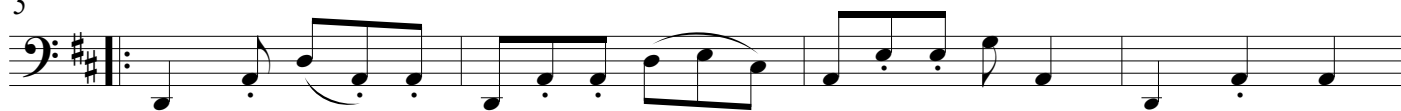
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)



A

5

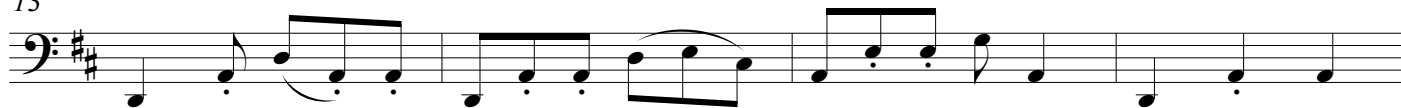


9

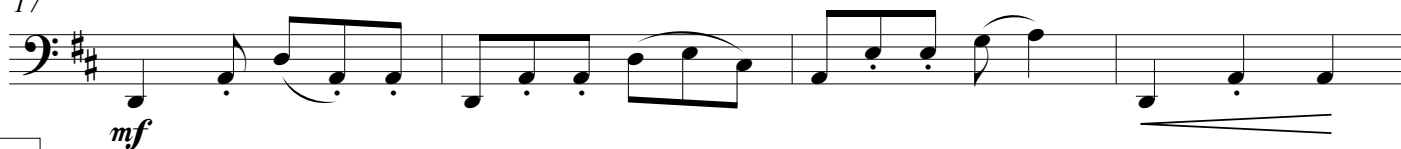


B

13



17



C

21



25



29



33



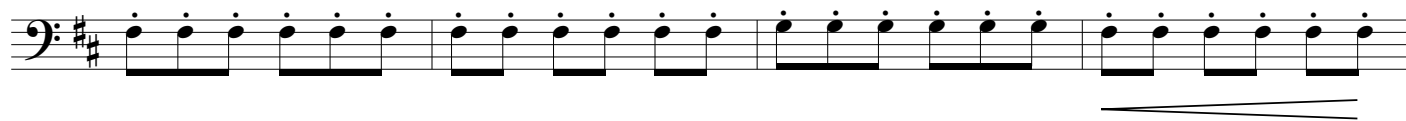
D

37

4



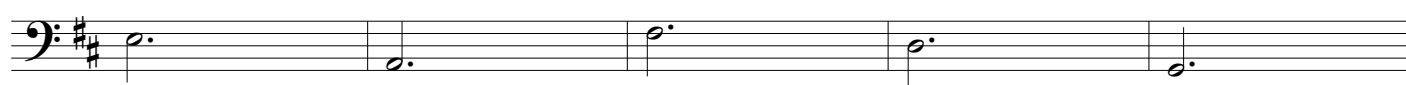
45

**E**

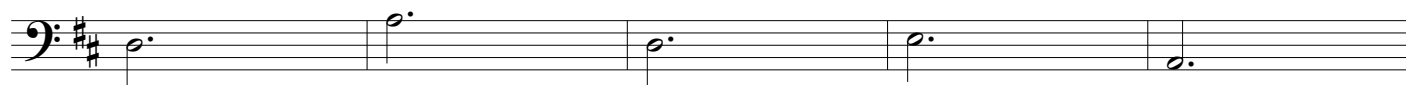
49

**F**

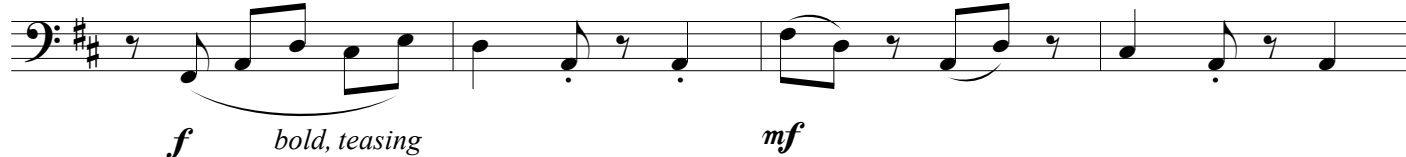
54



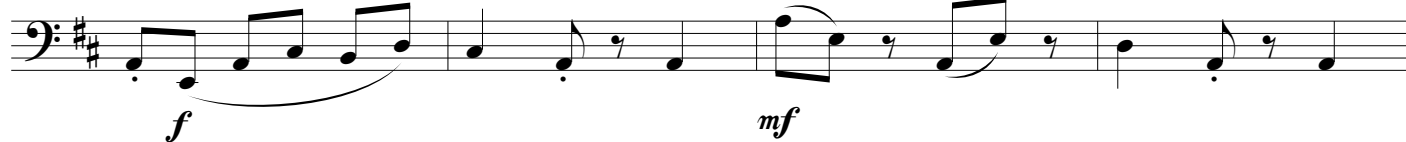
59

**G**

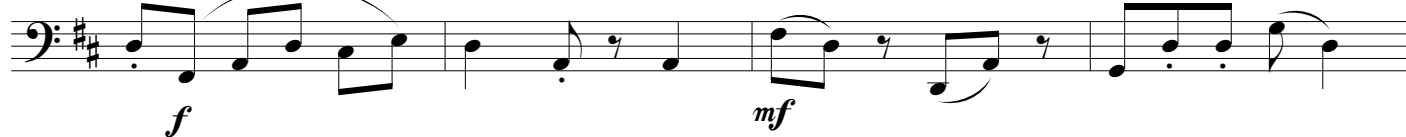
64



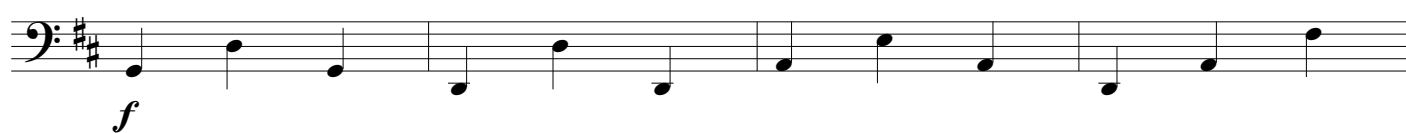
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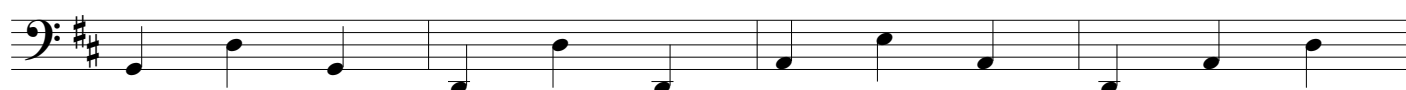
72

**H**

76

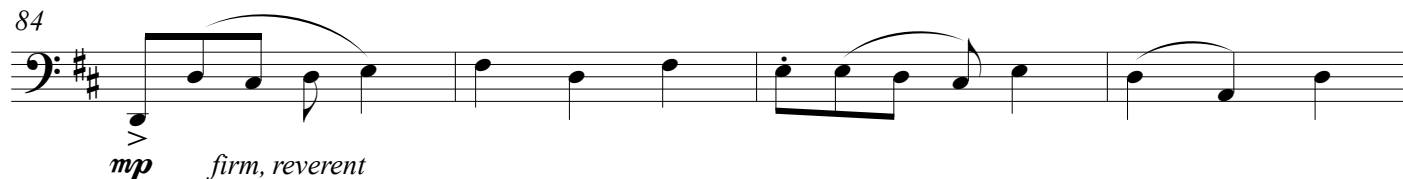


80

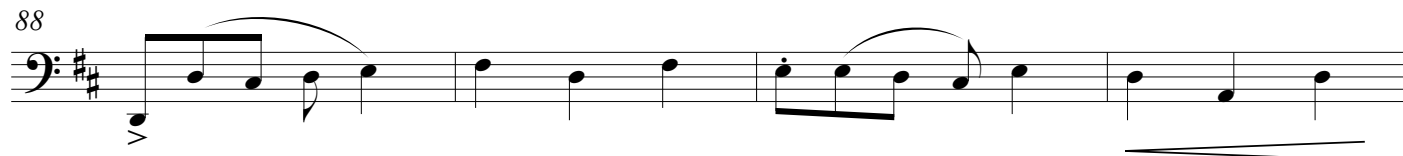


I

84



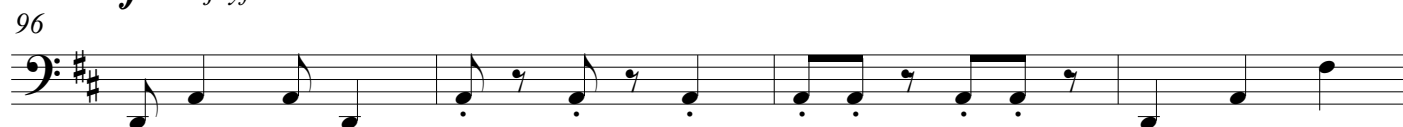
88

**J**

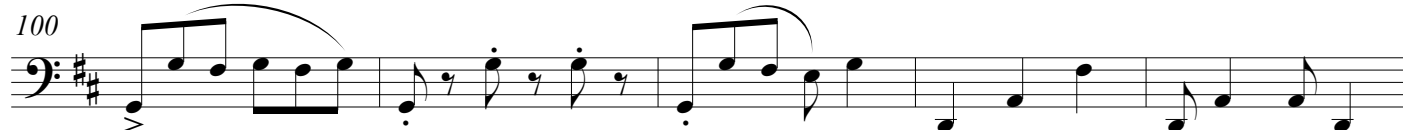
92



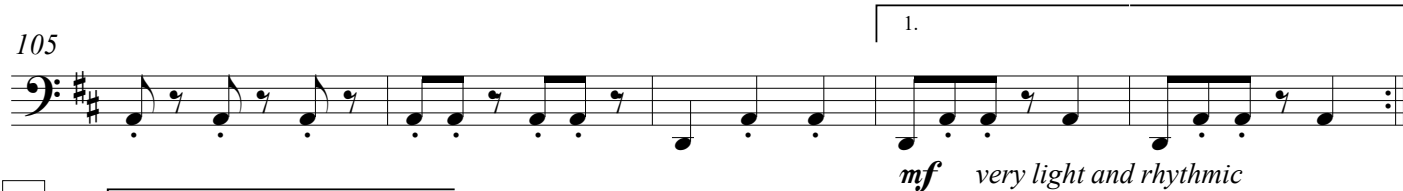
96



100

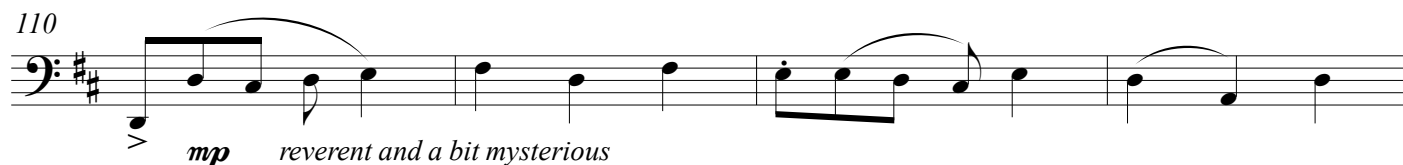


105

**K**

2.

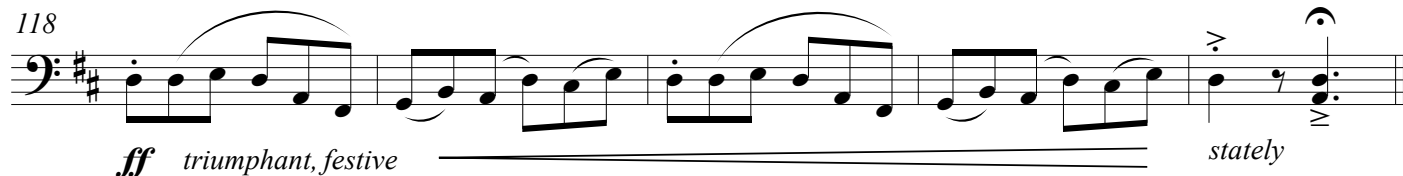
110



114

**Continue at the same tempo, no rushing***rit.*-----

118



The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.

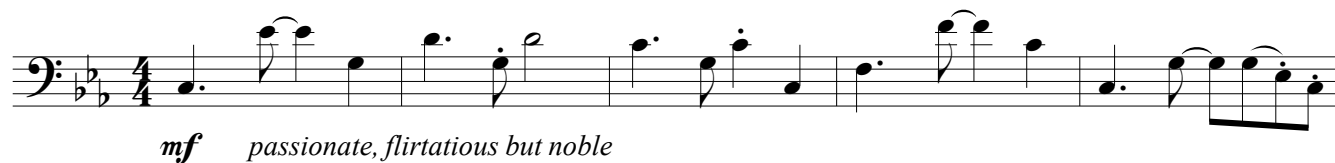
Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

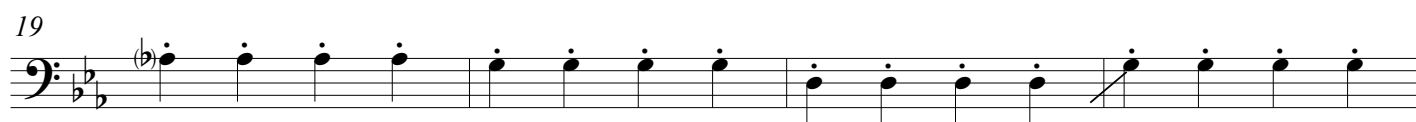
Tempo di Tango ♩ = 110



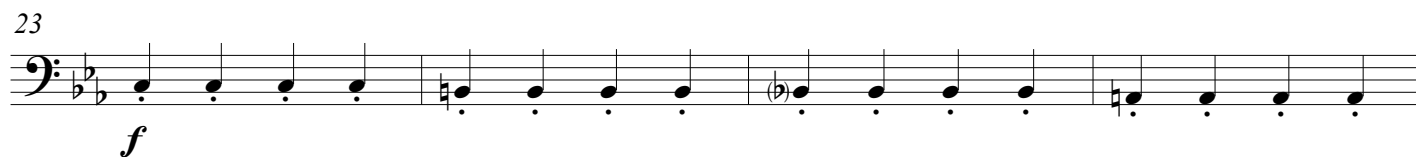
A



B

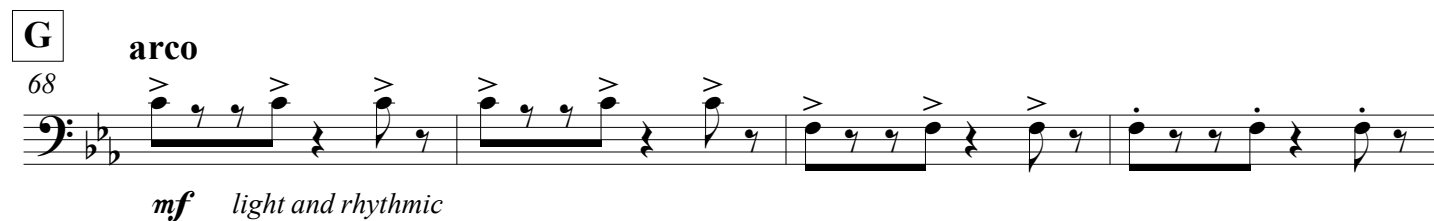
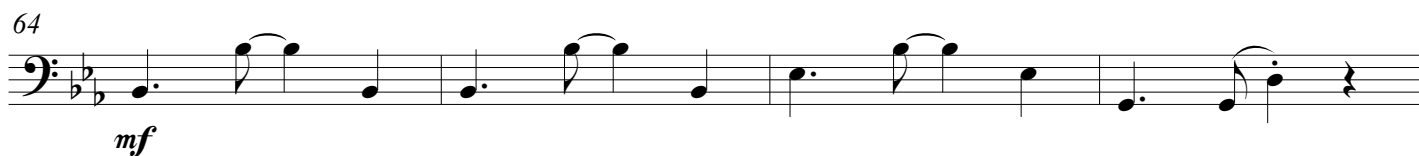
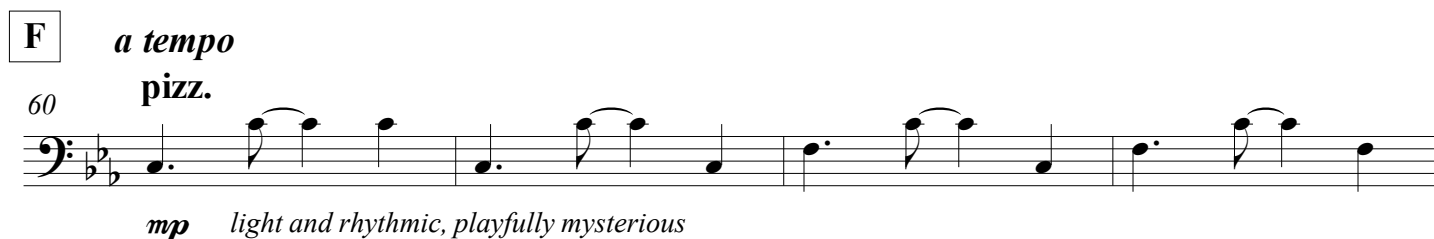
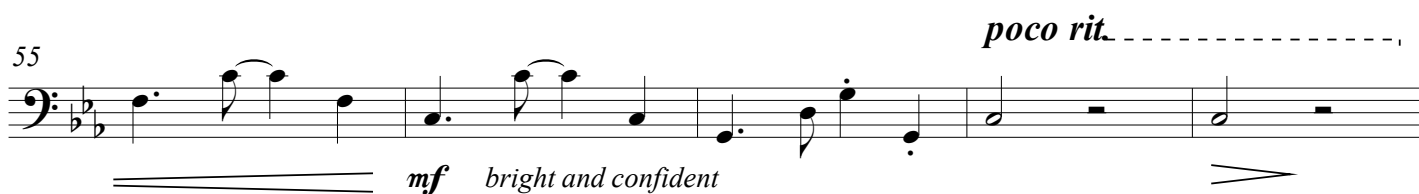
*Briefly a bit slower**(preparing to launch into tempo primo)**a tempo*

C



D

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



H

76

f light and rhythmic

80

I

Un po' pesante

a tempo

84

f

88

flirtatious and playful *mf*

93

f bright and confident

J

98

f rhythmic, with energy

103

mp

K

108

f bright and confident

reverent, a bit mysterious
subito *mf*

114

passionate, opening up
ff

with energy

fp *sf*

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

ff resonant, playful, with energy

5

9

13

17

rit.

A

Very pleasant, serene and danceable ♩ = 104-120

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

f relaxed and smooth, like a bossa nova

21

25

29

33

B

37

mf relaxed, reverent

41

45

49

C

53

mf relaxed and smooth, like a bossa nova

57

61

65

D

69

f

73

77

mp

81

mf

E

85

arco

85 **arco**
mf cantabile, expressive

89

89

93

93 **mp** *tender, lovingly*

97

97 **mf**

F

101

101 **mp** *relaxed, reverent*

109

109

G

117

pizzicato

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

121

121

125

125 **mp**

Continue at the same tempo, no rushing

129

129 **f** *with energy, graceful*

133

133 **f** **ff** **mp**

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

by José L. Elizondo

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)



A

5



9



B

13



17



mf

C

21



f

joyful and exuberant

25



29



33



pizzicato

f

*precise, bold
and danceable*

D

37



41



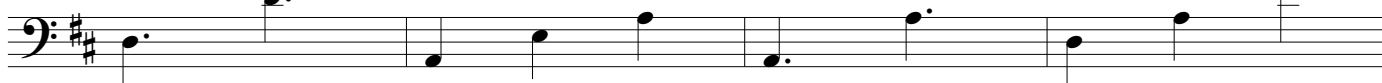
45

**E**

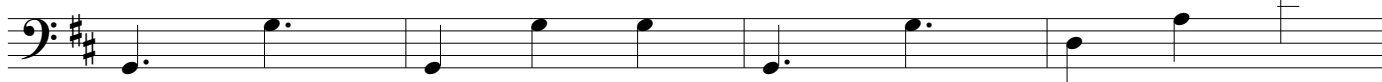
49

***f*** *joyful*

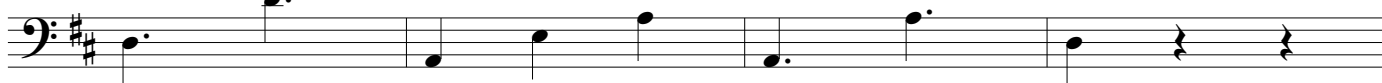
53

**F**

57

**G**

61



65

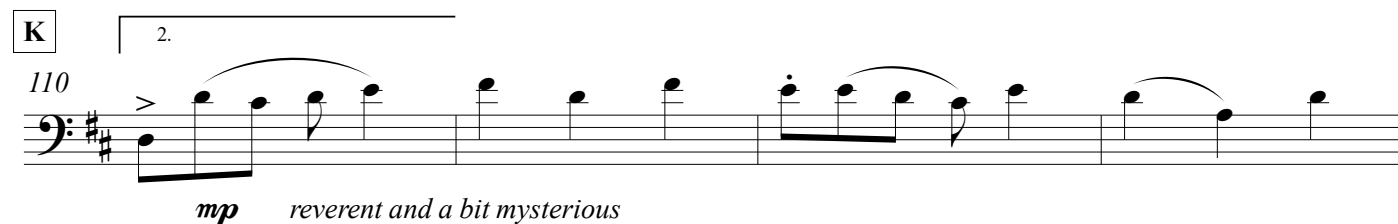
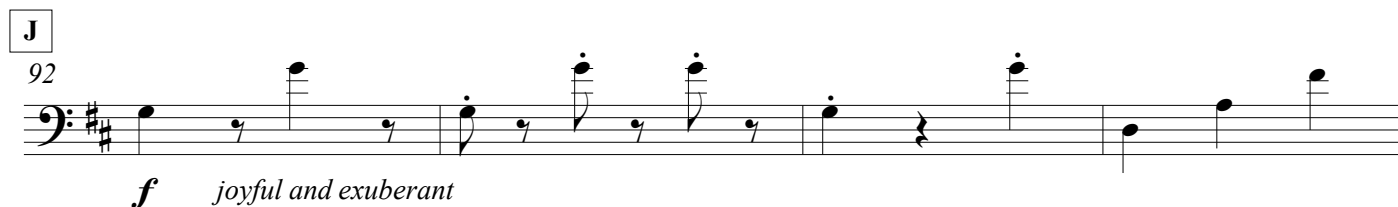
arco***mf*** *very light and rhythmic*

69

**H**

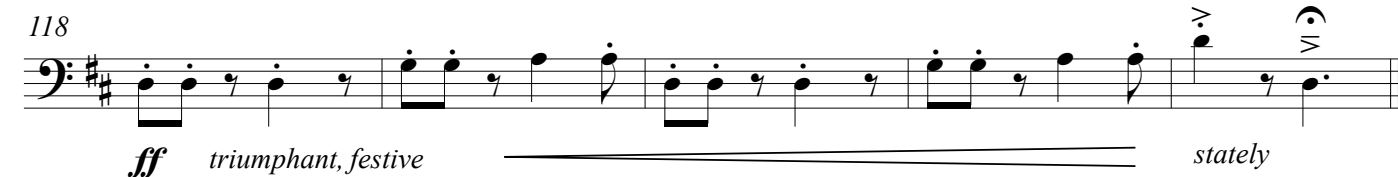
73

***f***



Continue at the same tempo, no rushing

rit. -----



The tempo of the entire piece is steady. The only section of the piece where the tempo should be slowed down is the very last 2 measures, to help the ending more convincing, particularly after all the accumulated energy in the last 4 measures.