

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 ♩ = 110-120

Violino I

mf passionate, flirtatious but noble

Violino II

mf passionate, flirtatious but noble

Viola

mf passionate, flirtatious but noble

Cello

mf passionate, flirtatious but noble

Contrabasso

mf passionate, flirtatious but noble

A

6

Violino I

f

Violino II

f

Viola

f

Cello

f

Contrabasso

f

11

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.



B

15

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

p a bit playfully mysterious

p a bit playfully mysterious

p passionate, flirtatious but noble

p a bit playfully mysterious

p a bit playfully mysterious



19

Viola Soloist

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Cb.

mf

f

C

23

Viola Soloist

Vln. I

passionate, energetic

Vln. II

passionate, energetic

Vla.

f *light, gentle*

Vc.

passionate, energetic

Cb.

passionate, energetic

poco rit......

27

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

31

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f flirtatious, sensuous, graceful

pizz.

mf precise and rhythmic

pizz.

mf precise and rhythmic

mf light and rhythmic

mf flirtatious, sensuous, graceful

mf flirtatious, sensuous, graceful

35

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

cantabile, expressive

E

39

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f open, spacious

arco

f flirtatious and sensuous

arco

mf light and short

mf

f

f

43

Viola Soloist

bright and confident

Vln. I

bright and confident

Vln. II

f

Vla.

Vc.

Cb.

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

47

Viola Soloist

ff *open, broad, expressive*

Vln. I

f *with energy*

Vln. II

f *with energy*

Vla.

f *with energy*

Vc.

f *with energy*

Cb.

f *open, broad, expressive*

50

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

open, broad, expressive

open, broad, expressive

cantabile

f

mf light and rhythmic

mf light and rhythmic

mf light and rhythmic

mf a bit more introspective

mf a bit more introspective

54

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

G

58

Viola Soloist

bright and confident

f cantabile, broad, romantic

Vln. I

f precise and rhythmic

f exuberant and spacious

Vln. II

f precise and rhythmic

f exuberant and spacious

Vla.

f precise and rhythmic

f exuberant and spacious

Vc.

f bright and confident

f cantabile, broad, romantic

Cb.

f bright and confident

f exuberant and spacious

62

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp light and rhythmic

mp light and rhythmic

mp light and rhythmic

mp flirtatious and playful

mp flirtatious and playful

70

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff bright and confident

mf

mf

mf

f bright and confident

mf bright and confident

Strings & Viola Soloist

I. Otoño en Buenos Aires -p.10-

poco rit. **H** *a tempo*

74

Viola Soloist

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

78

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

I

82

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f yearning passionately

f flirtatious and playful

f flirtatious and playful

mf light and short

mf arco

mf light and rhythmic

86

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

J

91

Viola Soloist

f flirtatious and sensuous

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

96

Viola Soloist

Vln. I

f

Vln. II

ff

f

Vla.

ff

f

Vc.

cantabile

Cb.

K *Un po' pesante* *a tempo*

100

Viola Soloist

ff open, broad, expressive

Vln. I

f open, broad, expressive

Vln. II

f open, broad, expressive

Vla.

f open, broad, expressive

Vc.

f open, broad, expressive

Cb.

f

104

Viola Soloist

f

Vln. I

mf

Vln. II

mf

Vla.

mf

a bit more introspective

Vc.

mf

Cb.

flirtatious and playful

mf

108

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff bright and confident

mf

mf

f

f bright and confident

f bright and confident

Gliss

L

112

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff festive, exuberant and spacious

f festive, exuberant and spacious

f festive, exuberant and spacious

f cantabile

f rhythmic, with energy

f rhythmic, with energy

116

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

120

Viola Soloist

f flirtatious and playful

Vln. I

subito mp

Vln. II

subito mp

Vla.

subito mp

Vc.

mp

Cb.

mp

Gliss

M

124

Viola Soloist

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

128

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff passionate

reverent, a bit mysterious
subito *mf*

reverent, a bit mysterious
subito *mf*

reverent, a bit mysterious
subito *mf*

passionate, opening up

passionate, opening up

passionate, opening up

passionate and energetic
subito *mf*

reverent, a bit mysterious
subito *mf*

passionate, opening up

ff

ff

ff

ff

ff

132

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

with energy

fp

sf

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

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

Violino I

Violino II

Viola

Cello

Contrabasso

pizzicato

ff resonant, playful, with energy

6

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Strings & Viola Soloist

II. Pan de Azúcar -p.2-

11

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit......

16

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Strings & Viola Soloist

II. Pan de Azúcar -p.3-

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*

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

36

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp cantabile, expressive

(pizzicato)

mf rhythmically precise, playful, graceful

(pizzicato)

mf rhythmically precise, playful, graceful

pizzicato

mf rhythmically precise, playful, graceful

arco

f cantabile, reverent, melancholic

mf relaxed, reverent

Strings & Viola Soloist

II. Pan de Azúcar -p.5-

41

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 41-45: The Viola Soloist plays a melodic line starting on G4, moving up stepwise to A4, then B4, and finally C5. The string ensemble consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II parts play eighth-note patterns. The Viola part plays a similar eighth-note pattern. The Violoncello and Contrabass parts play a more rhythmic pattern with slurs and ties.

46

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 46-50: The Viola Soloist continues the melodic line, moving from C5 down to B4, then A4, and finally G4. The string ensemble continues with various rhythmic patterns and slurs. The Violin I and II parts play eighth-note patterns. The Viola part plays a similar eighth-note pattern. The Violoncello and Contrabass parts play a more rhythmic pattern with slurs and ties.

51

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf very expressive, passionate

arco

mf very expressive, passionate

arco

mf very expressive, passionate

pizzicato

mf relaxed and smooth, like a bossa nova

mf relaxed and smooth, like a bossa nova

56

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf cantabile, reverent, melancholic

Strings & Viola Soloist

II. Pan de Azúcar -p.7-

61

Viola Soloist

very expressive, passionate
f

Vln. I

gentle, serene
p

Vln. II

gentle, serene
p

Vla.

gentle, serene
p

Vc.

Cb.

mp

mp

66

Viola Soloist

f

C

romantic, flirting
pizzicato

Vln. I

mf *relaxed and smooth, like a bossa nova*

Vln. II

mf *relaxed and smooth, like a bossa nova*

Vla.

mf

Vc.

f

Cb.

f

Strings & Viola Soloist

II. Pan de Azúcar -p.8-

71

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf tender, lovingly

f passionate

arco

mp tender, lovingly

mf passionate

(pizzicato)

mp tender, lovingly

mf passionate

mp

mp

mp

Strings & Viola Soloist

II. Pan de Azúcar -p.9-

81

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

f cantabile, expressive

mf teasing, playfully

arco

mf teasing, playfully

mf cantabile, expressive

arco

mf cantabile, expressive

arco

mf cantabile, expressive

86

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Strings & Viola Soloist

II. Pan de Azúcar -p.10-

91

Viola Soloist

mf tender, lovingly

Vln. I

pizzicato *mp*

Vln. II

pizzicato *mp*

Vla.

mp tender, lovingly

Vc.

mp tender, lovingly

Cb.

mp tender, lovingly

96

Viola Soloist

f cantabile, expressive, legato, gentle

Vln. I

arco *f* passionate

Vln. II

arco *f* passionate

Vla.

mf

Vc.

f passionate

Cb.

mf

Strings & Viola Soloist

II. Pan de Azúcar -p.11-

E

101

Viola
Soloist

ff

cantabile, expressive, but serene and gentle

Vln. I

f

legato, broad, luminous, tender, expressive

Vln. II

mf

cantabile, expressive, but serene and gentle

Vla.

mf

cantabile, expressive, but serene and gentle

Vc.

pizzicato

f

relaxed and smooth, like a bossa nova

Cb.

mp

relaxed, reverent

106

Viola
Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

111

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.



F

116

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f cantabile, expressive, tender, with hope

pizzicato

mp relaxed and smooth, like a bossa nova

pizzicato

mp relaxed and smooth, like a bossa nova

mp cantabile, expressive, tender, with hope

f relaxed and smooth, like a bossa nova

pizz.

f relaxed and smooth, like a bossa nova



121

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

126

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

Continue at the same tempo, no rushing

131

Viola Soloist

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

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 a string ensemble and a soloist. It is written in 6/8 time with a key signature of two sharps (D major). The score is divided into two systems by a repeat sign. The first system consists of six measures, and the second system consists of four measures. The instruments are Viola Soloist, Violin I, Violin II, Viola, Cello, and Contrabass. The Viola Soloist part begins with a rest for the first four measures, then enters in the fifth measure with a forte (f) dynamic and a joyful, confident, and uncomplicated melody. The other instruments provide a rhythmic accompaniment, with Violin I and II, Viola, Cello, and Contrabass all marked with a mezzo-forte (mf) dynamic and the instruction 'very light and rhythmic'. The Cello and Contrabass parts feature a steady eighth-note pattern, while the Violins and Viola play a more complex rhythmic pattern. The score concludes with a repeat sign and a final measure in the second system.

Viola Soloist

Violin I

Violin II

Viola

Cello

Contrabass

mp very light and rhythmic

mp very light and rhythmic

mp very light and rhythmic

mf very light and rhythmic

mf very light and rhythmic

f joyful, confident, uncomplicated

7

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

B

13

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff joyful, light and danceable

mf yielding to the soloist

mf yielding to the soloist

mf

mf

mf

mf

C

19

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff joyful and exuberant

f

mf cantabile, serenely joyful

f *mf* cantabile, serenely joyful

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

25

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

confident, energetic

f joyful and exuberant

f joyful and exuberant

31

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

pizzicato

f *precise, bold and danceable*

Detailed description: This block contains measures 31 through 36 of the musical score. The Viola Soloist part begins with a melodic line in measure 31, marked with a slur. The Violin I and II parts have rhythmic patterns. The Viola part has a melodic line. The Violoncello and Contrabass parts have a pizzicato line. Dynamics include *mp* (mezzo-piano) and **f** (forte). The instruction *precise, bold and danceable* is written at the bottom right.

D

37

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *playful, light*

p *very light*

p *very light*

p *very light*

p *very light*

firm, reverent

firm, reverent

Detailed description: This block contains measures 37 through 42 of the musical score. The Viola Soloist part has a melodic line. The Violin I and II parts have rhythmic patterns. The Viola part has a melodic line. The Violoncello and Contrabass parts have a rhythmic pattern. Dynamics include **f** (forte) and **p** (piano). The instruction *playful, light* is written at the bottom right. The instruction *firm, reverent* is written at the bottom left.

43

Viola Soloist

confident, energetic

Vln. I

mf *playful, light*

Vln. II

mf *playful, light*

Vla.

Vc.

Cb.

E

49

Viola Soloist

ff *joyful and exuberant*

Vln. I

f *cantabile, serenely joyful*

Vln. II

f *joyful and exuberant*

Vla.

f *joyful and exuberant*

Vc.

f *cantabile, serenely joyful*

Cb.

f *joyful*

F

55

Viola Soloist

confident, energetic

Vln. I

joyful and exuberant

Vln. II

Vla.

Vc.

Cb.

G

61

Viola Soloist

f bold, teasing

Vln. I

mf bold, teasing

Vln. II

mf very light and rhythmic

Vla.

f bold, teasing *mf*

Vc.

f bold, teasing *mf*

Cb.

arco

mf very light and rhythmic

67

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

f

mf

f

H

73

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff open, exuberant

f open, exuberant

f

mf

f

f

f

f

Violino I and II play a melodic line with eighth and sixteenth notes. The Viola Soloist plays a descending eighth-note scale. The Violoncello and Contrabasso provide a harmonic foundation with quarter and eighth notes.

Violino I
Violino II
Viola
Violoncello
Contrabasso

I

84

Measures 84-88. The Viola Soloist enters with a melodic line marked *mf* firm, reverent. The Violoncello and Contrabasso also have melodic lines marked *mp* firm, reverent. The Violino I and II are mostly silent.

Violino I
Violino II
Viola
Violoncello
Contrabasso

mf firm, reverent
mp firm, reverent
mp firm, reverent

J

90

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff joyful and exuberant

f cantabile, serenely joyful

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

f joyful and exuberant

96

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

confident, energetic

102

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

108

1. 2.

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp very light and rhythmic

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

mf very light and rhythmic

mp reverent and a bit mysterious

mp reverent and a bit mysterious

114

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

mf

mf

mf

mf

bold f

bold f

bold f

bold f

bold f

bold f

Continue at the same tempo, no rushing

rit.-----

118

Viola Soloist

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff triumphant, festive

ff triumphant, festive

ff triumphant, festive

ff triumphant, festive

ff triumphant, festive

ff triumphant, festive

stately

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.

Viola
Soloist

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

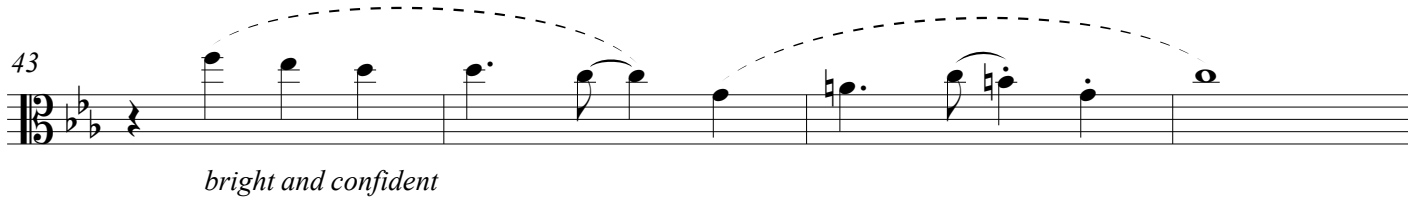
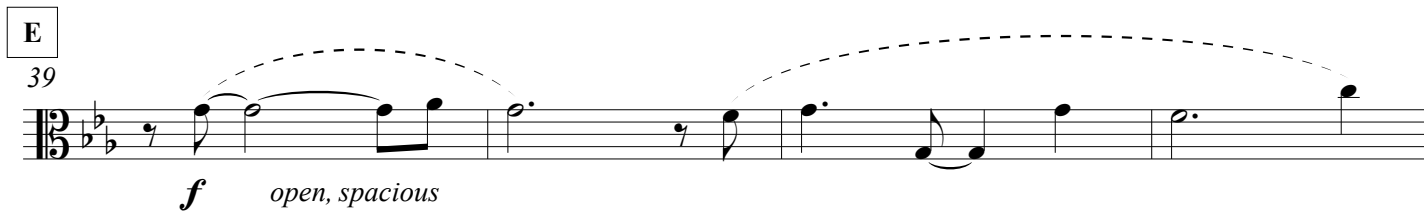
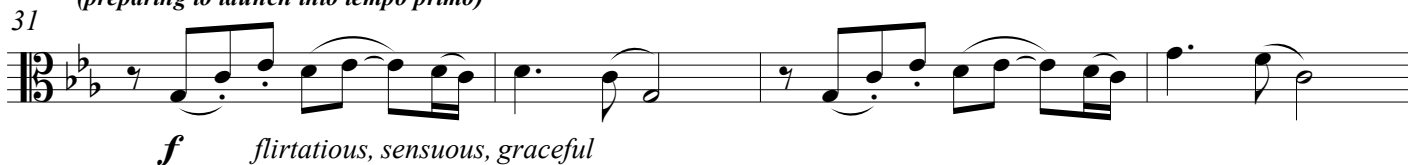
A

B

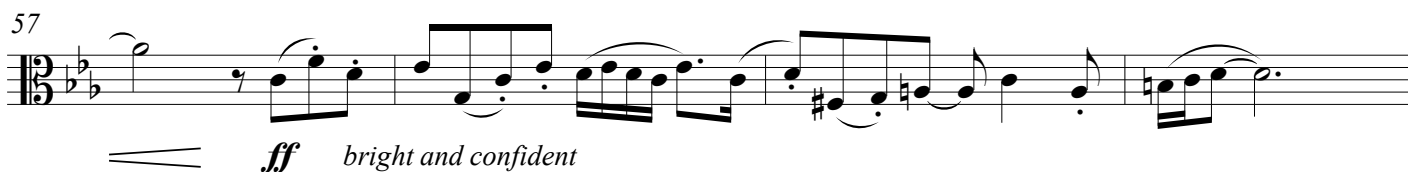
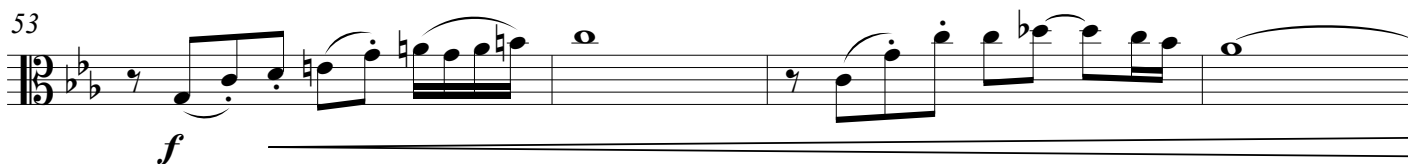
C



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



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

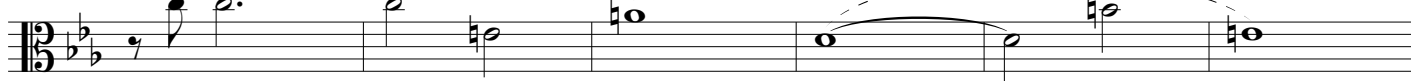


Viola
Soloist

I. Otoño en Buenos Aires -p.2-

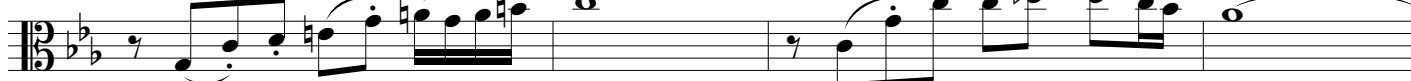
G

61



f cantabile, broad, romantic

67



mf

71



poco rit.

ff bright and confident

H

a tempo

76



mf bold and seductive

80



I

84



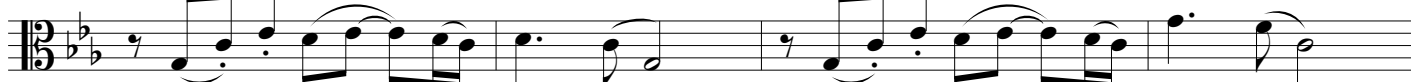
f yearning passionately

88



J

92



f flirtatious and sensuous

96



K

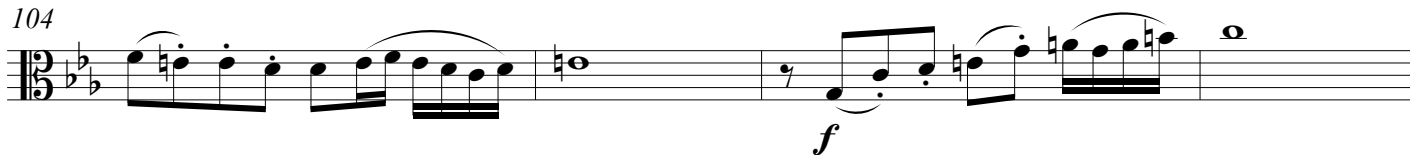
Un po' pesante

a tempo

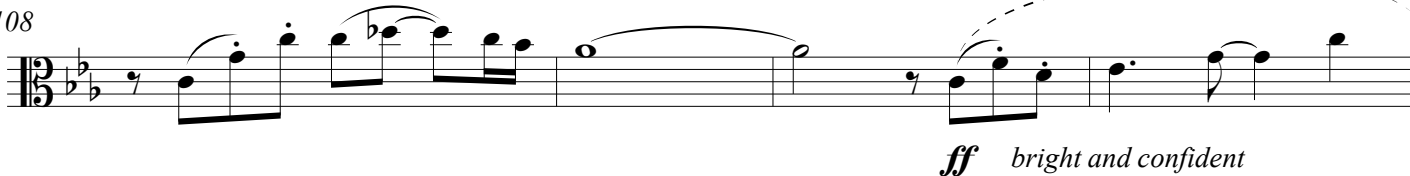
100



104



108

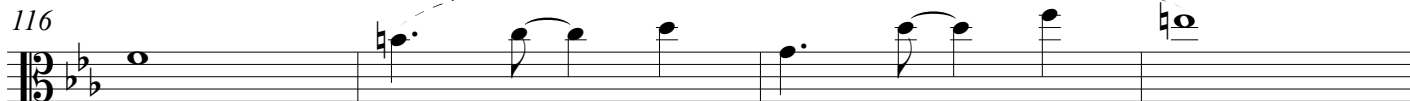


112

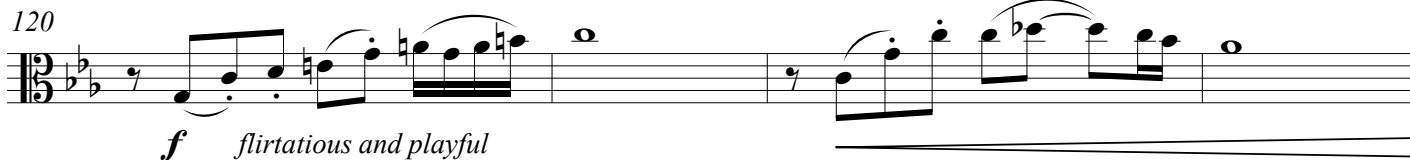


L

116



120



M

124



128



132



Viola
Soloist

Danzas Latinoamericanas

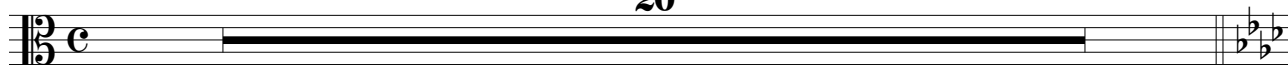
dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

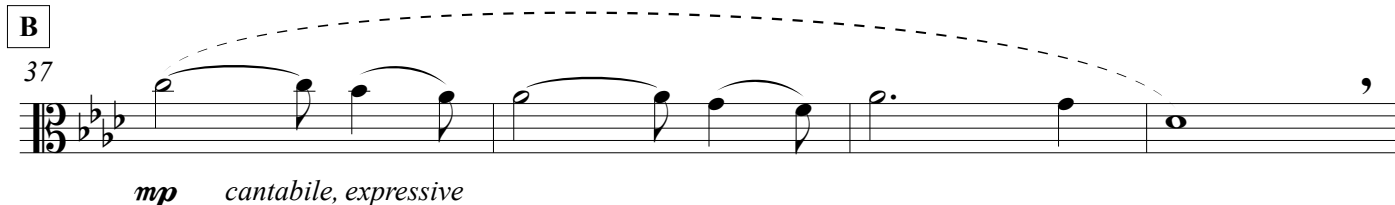
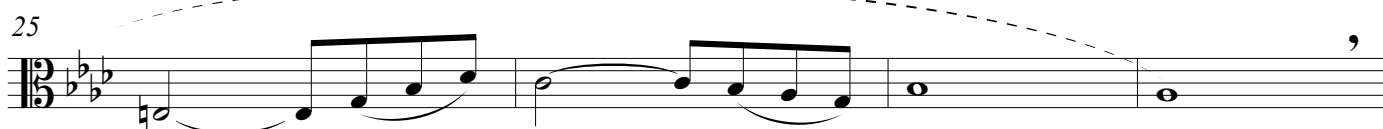
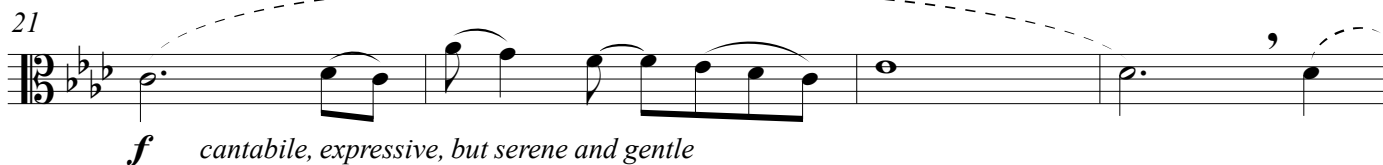
Playful, with energy ♩ = 130-150

20



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

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



Viola
Soloist

II. Pan de Azúcar -p.2-

53 **3** *mf* cantabile, reverent, melancholic

61 *f* very expressive, passionate

65 *f*

C 69 *romantic, flirting*

73

77 *mf* tender, lovingly *f* passionate

81

D 85 *f* cantabile, expressive

89

93 *mf* tender, lovingly *f*

Viola
Soloist

II. Pan de Azúcar -p.3-

97

cantabile, expressive, legato, gentle

E
101

ff *cantabile, expressive, but serene and gentle*

105

cantabile, expressive, but serene and gentle

109

5

113

cantabile, expressive, but serene and gentle

F
117

f *cantabile, expressive, tender; with hope*

123

cantabile, expressive, tender; with hope

Continue at the same tempo, no rushing

129

f *with energy, graceful*

133

ff *pizz.* *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.

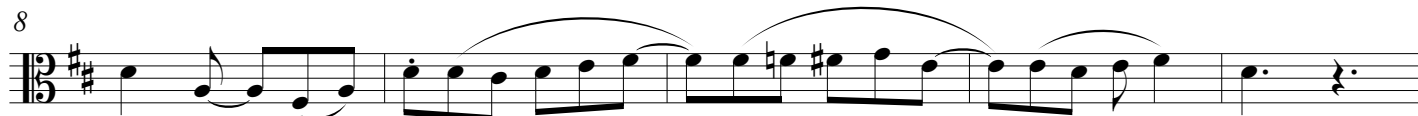
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)

A



8



B

13



C

21



26



31



D

37

3

f playful, light

E

45

confident, energetic

ff joyful and exuberant

51

confident, energetic

F

57

confident, energetic

G

63

f bold, teasing

68

f bold, teasing

H

74

ff open, exuberant

ff open, exuberant

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

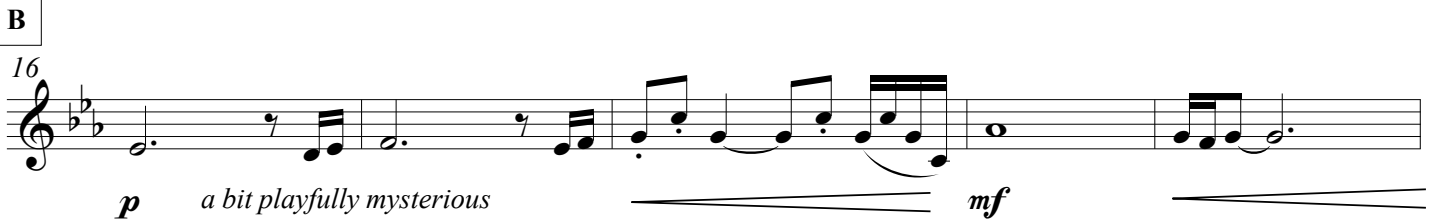
I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



A



C

*poco rit.* -----

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

a tempo

E

39 **arco**

f flirtatious and sensuous

43

bright and confident

F *Tango-style broadening of tempo a tempo*

47

f with energy open, broad, expressive

51

mf light and rhythmic

55

f precise and rhythmic

G

59

f exuberant and spacious

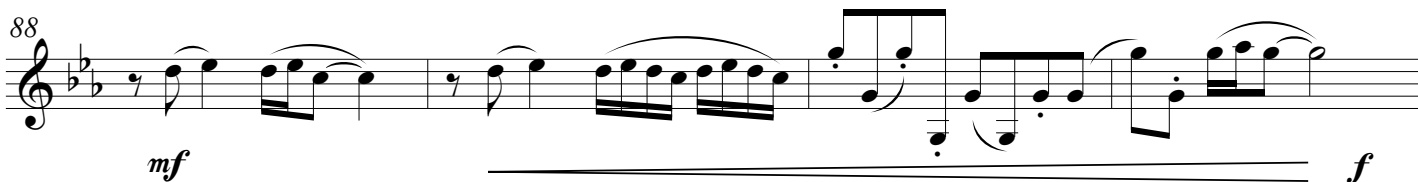
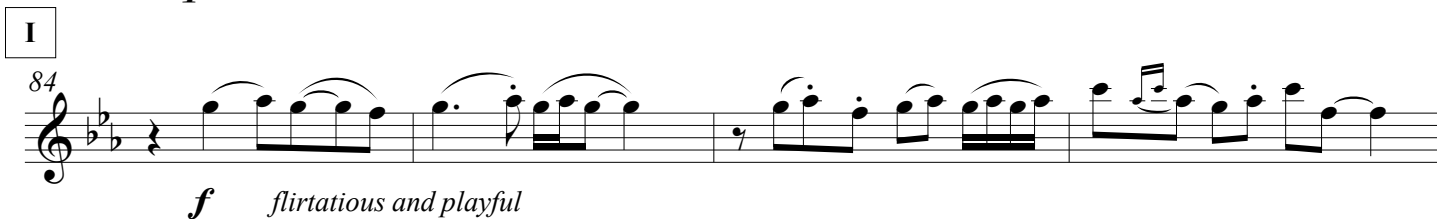
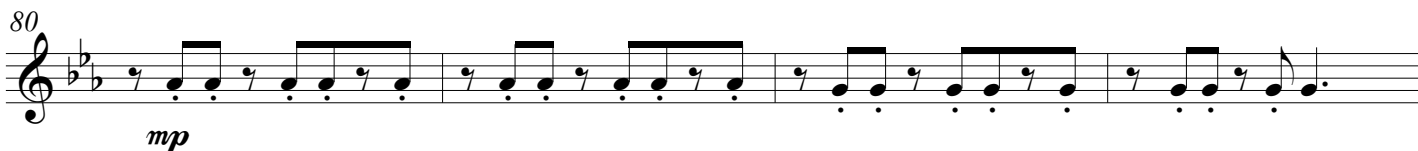
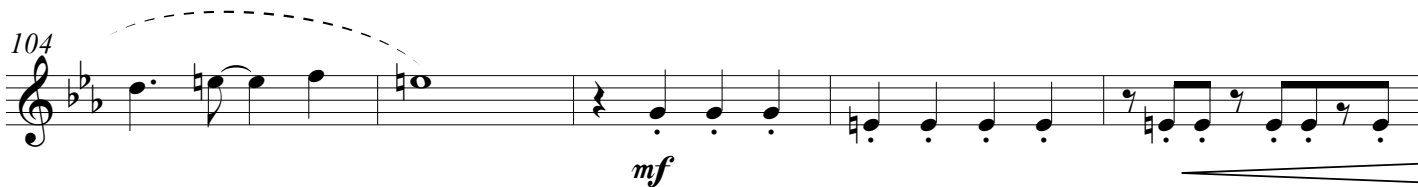
63

67

mp light and rhythmic

71

mf *poco rit.*

H *a tempo***K** *Un po' pesante* *a tempo*

L

114



117



120

**M**

124



128



passionate, opening up

ff

132



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)

21

mp relaxed and smooth, like a bossa nova

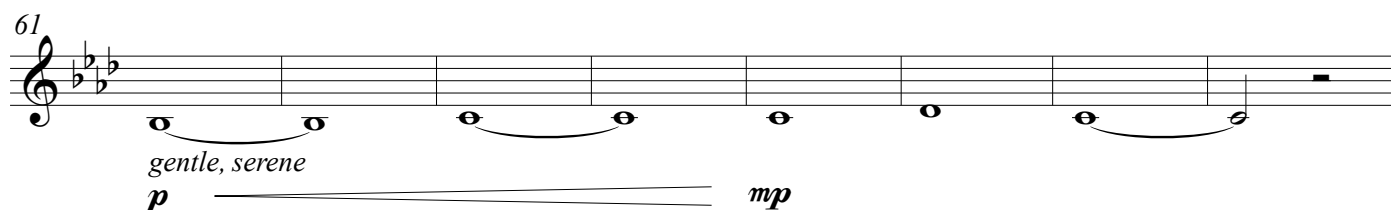
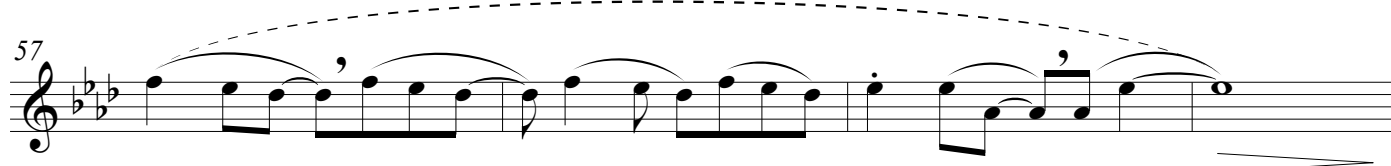
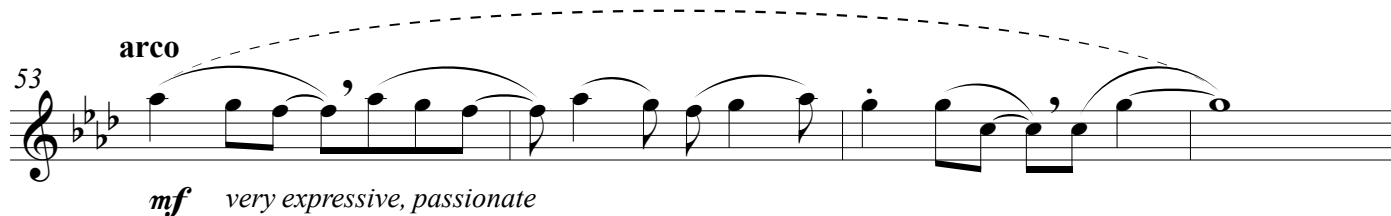
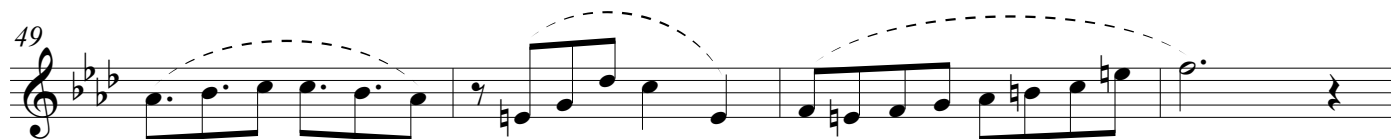
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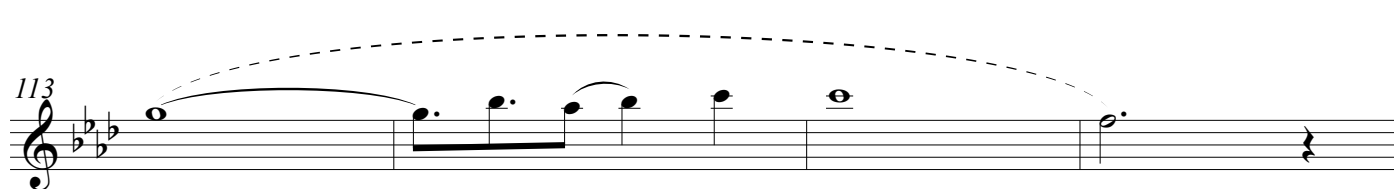
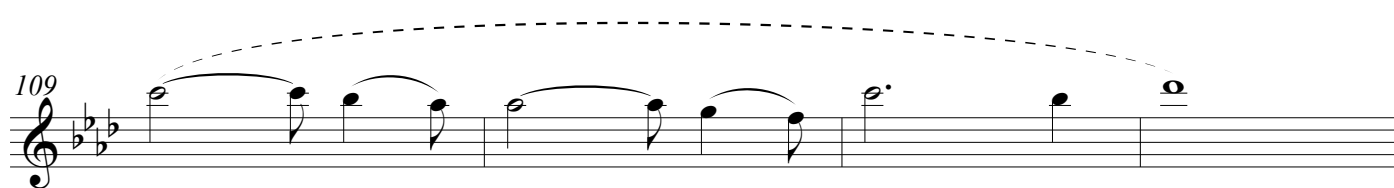
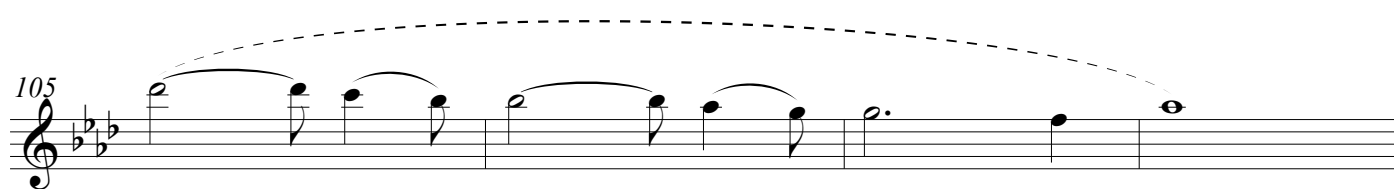
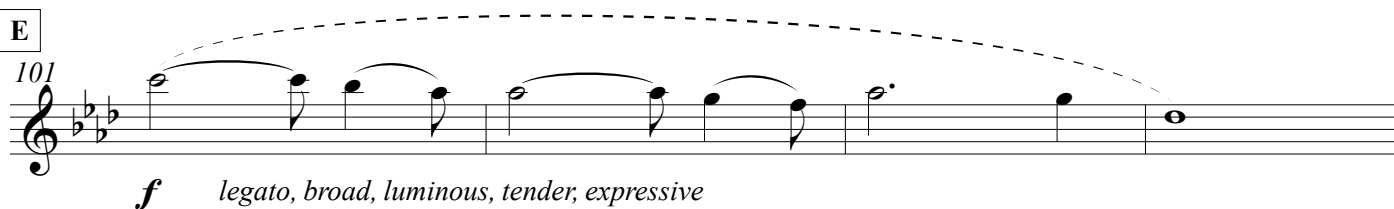
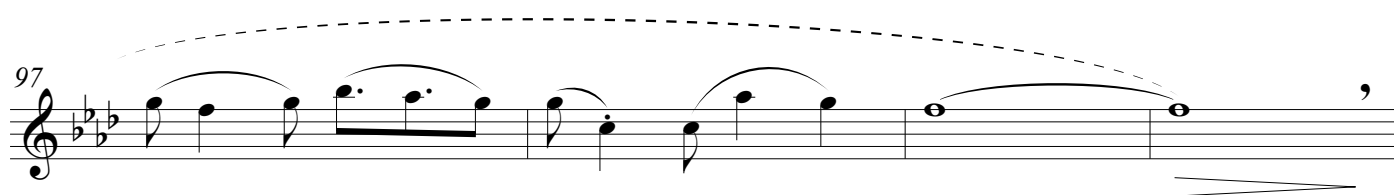
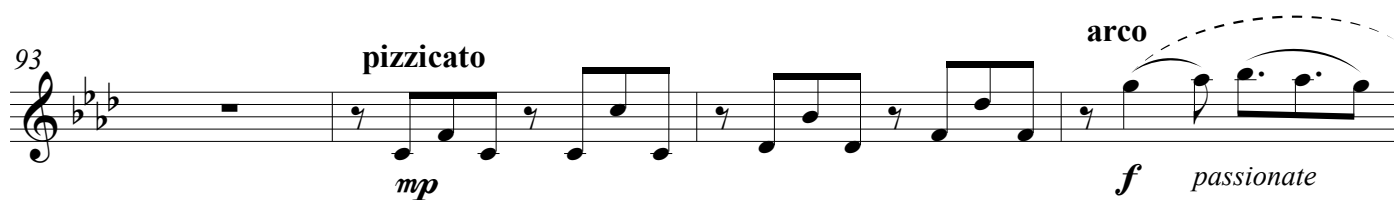
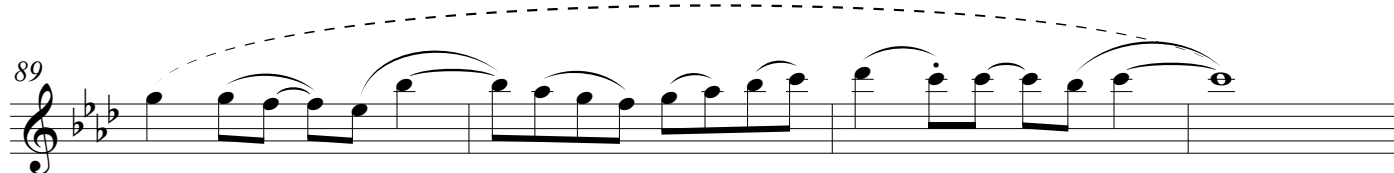
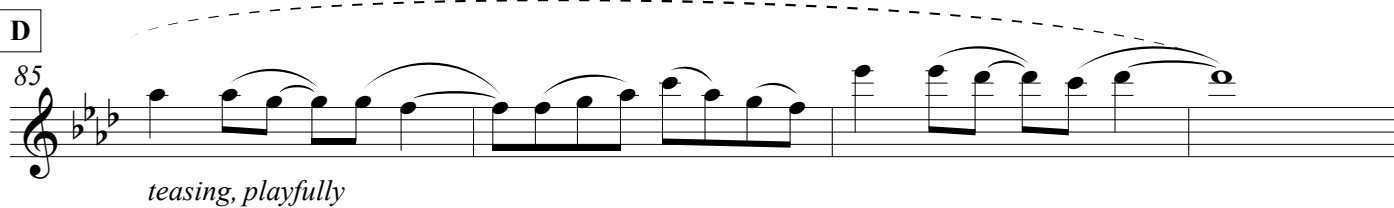
29

33

Violin I

II. Pan de Azúcar -p.2-

B**(pizzicato)****C****pizzicato**



F

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

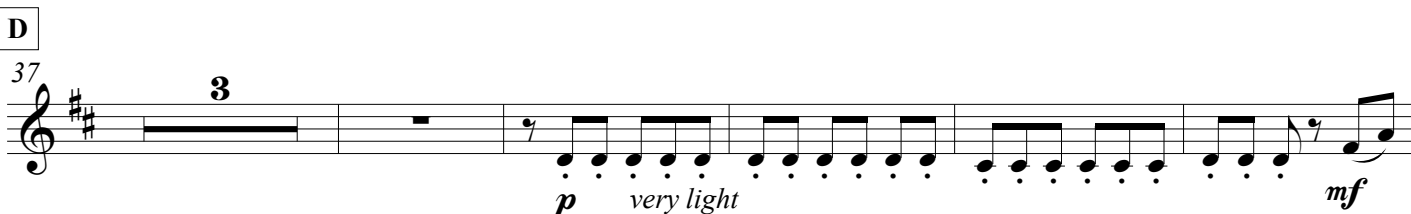
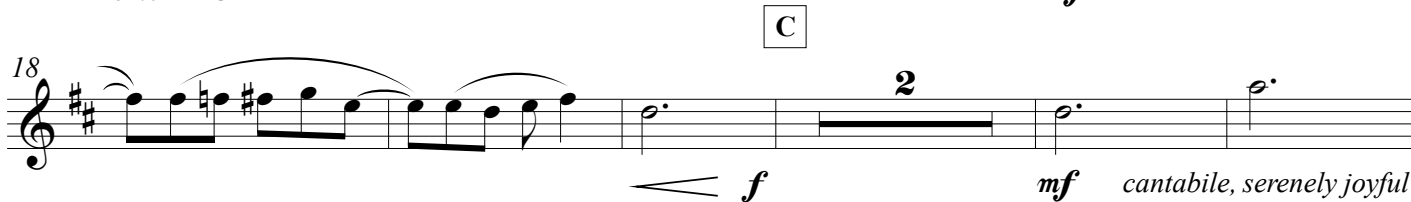
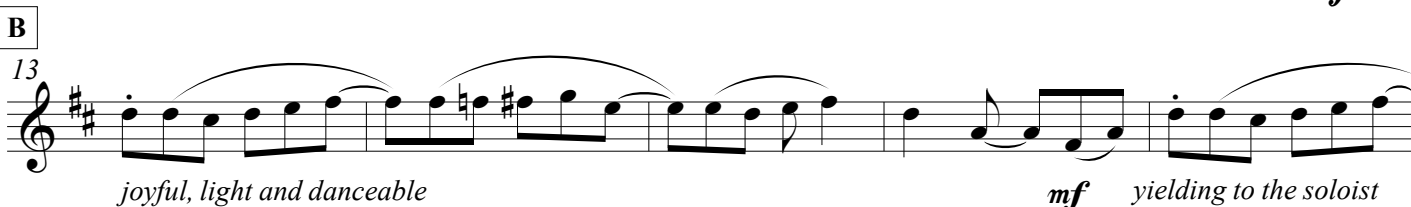
by José L. Elizondo

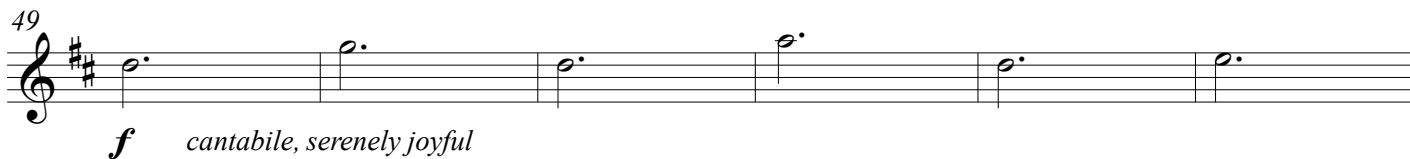
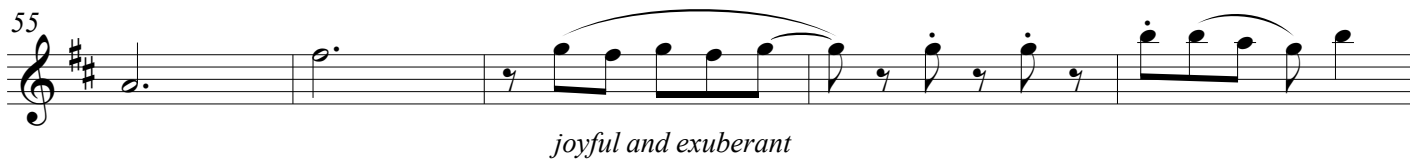
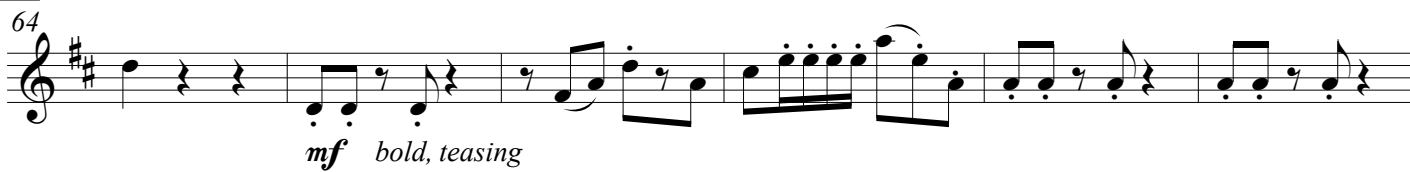
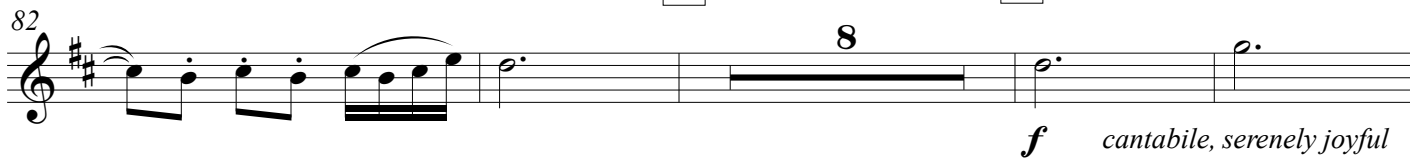
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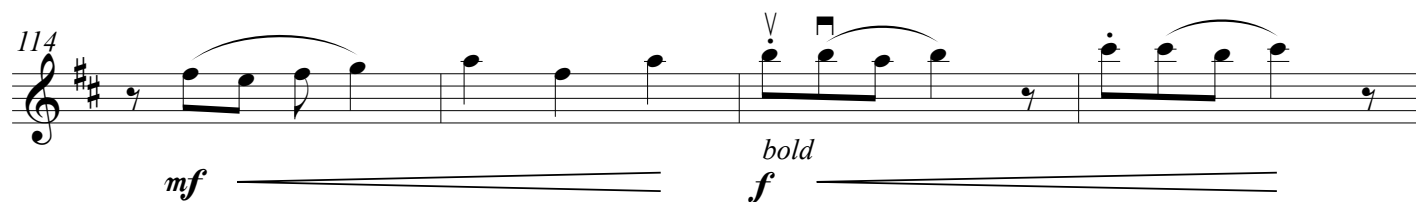
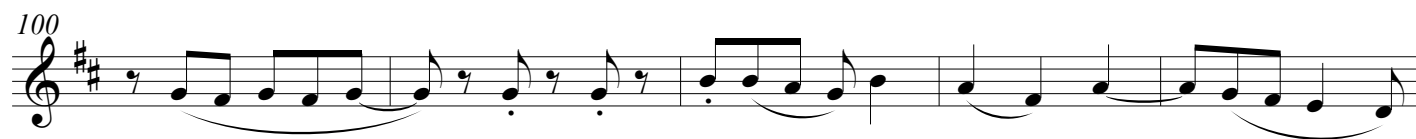
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)

A

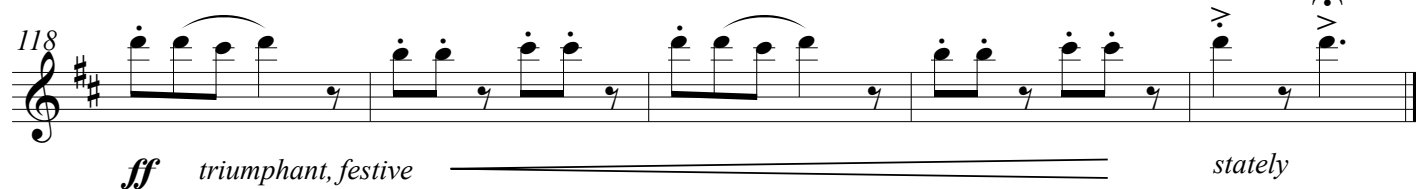


E**F****G****H****I****J**



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.

Danzas Latinoamericanas

dedicated to Carlos Prieto

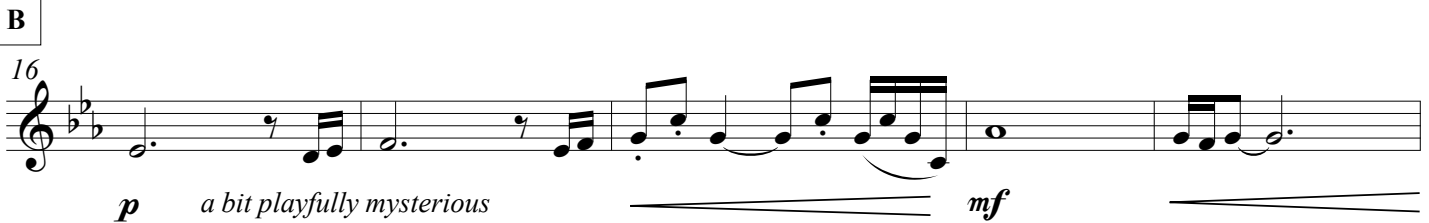
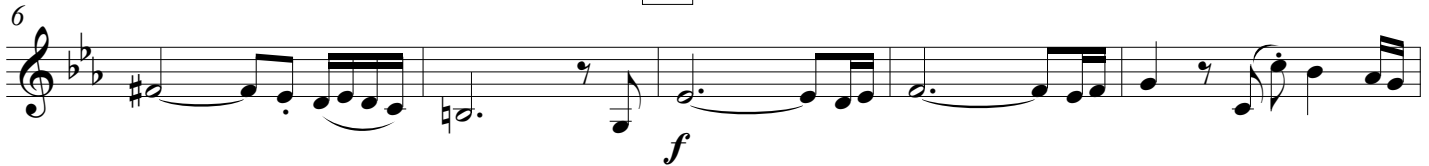
I. Otoño en Buenos Aires

by José L. Elizondo

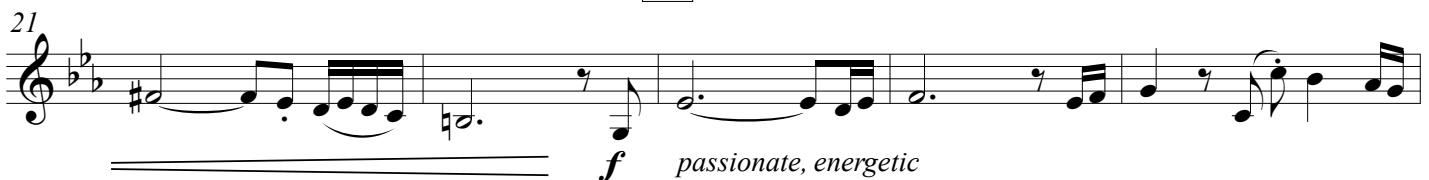
Tempo di Tango ♩ = 110-120



A



C



E

39 **arco**

mf light and short

43 *f*

F

Tango-style broadening of tempo a tempo

47

f with energy open, broad, expressive

51 *mf* light and rhythmic

55 *f* precise and rhythmic

G

59 *f* exuberant and spacious

63

67 *mp* light and rhythmic

71 *mf*

poco rit. -----

H *a tempo*

76

p light and rhythmic, playfully mysterious

80

mp

I

84

f flirtatious and playful

88

mf *f*

J

92

subito *mp* light and rhythmic

96

ff *f*

K *Un po' pesante* *a tempo*

100

f open, broad, expressive *mp*

104

mf

109

mf

L

114

*f* festive, exuberant and spacious

117



120

*subito mp***M**

124

*f* bright and confident

128

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

132

*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)

21

mp relaxed and smooth, like a bossa nova

25

29

33

B

37 (pizzicato)

mf rhythmically precise, playful, graceful

41

45

49

53 arco

mf very expressive, passionate

57

61

gentle, serene

p *mp*

C

69 pizzicato

mf relaxed and smooth, like a bossa nova

73

77 (pizzicato)

mp tender, lovingly

mf passionate

81 *arco*
mf

D

85 *teasing, playfully*

89

93 *pizzicato*
mp *arco*
f *passionate*

97

E

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

105

109

113

The image shows a page of a violin score for the second movement, 'II. Pan de Azúcar', page 3. The music is written for Violin II in a key with three flats (B-flat major or D-flat minor) and 2/4 time. The score consists of eight staves of music. The first staff (81-84) is marked 'arco' and 'mf'. The second staff (85-88) is marked 'teasing, playfully'. The third staff (89-92) continues the melody. The fourth staff (93-96) starts with 'pizzicato' and 'mp', then switches to 'arco' and 'f' with the instruction 'passionate'. The fifth staff (97-100) continues the melody. The sixth staff (101-104) is marked 'mf' and 'cantabile, expressive, but serene and gentle'. The seventh staff (105-108) continues the melody. The eighth staff (109-112) continues the melody. The final staff (113) ends with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs and phrasing marks.

F

117 **pizzicato**

mp relaxed and smooth, like a bossa nova

121

125

129

Continue at the same tempo, no rushing

mf with energy, graceful

133

f *ff* *mp*

Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

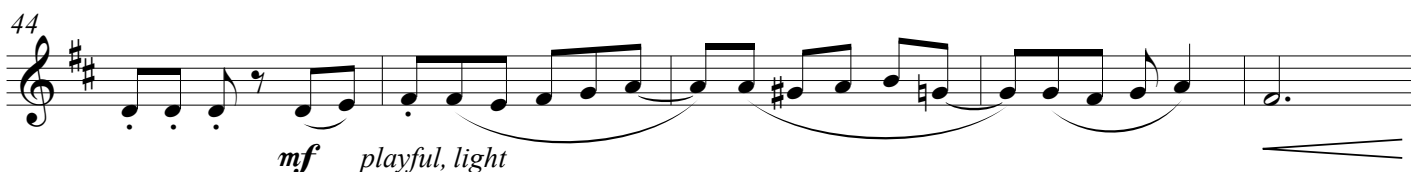
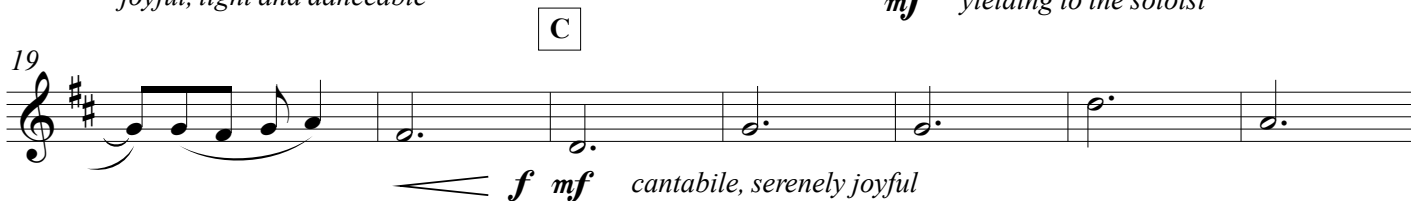
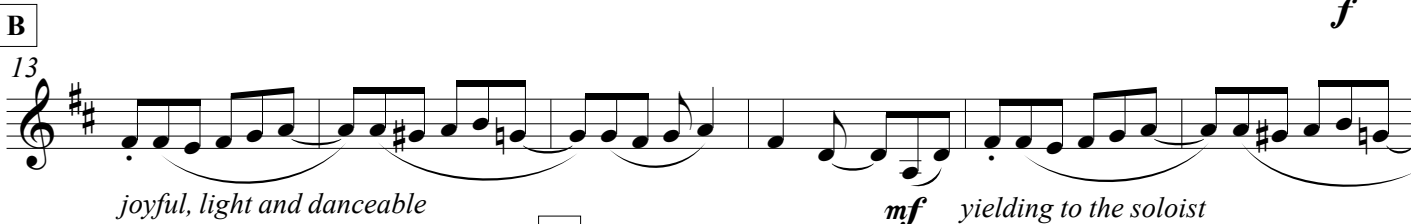
by José L. Elizondo

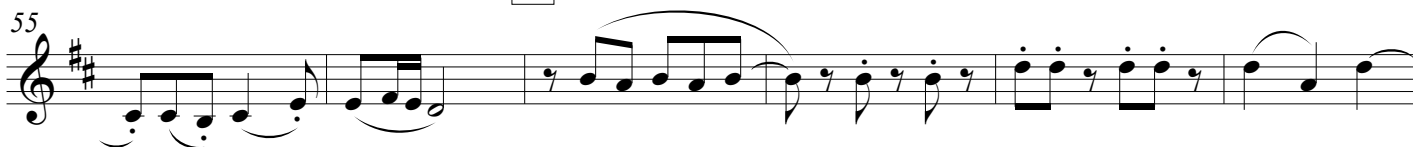
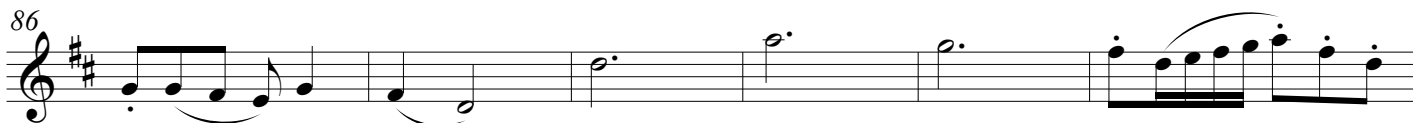
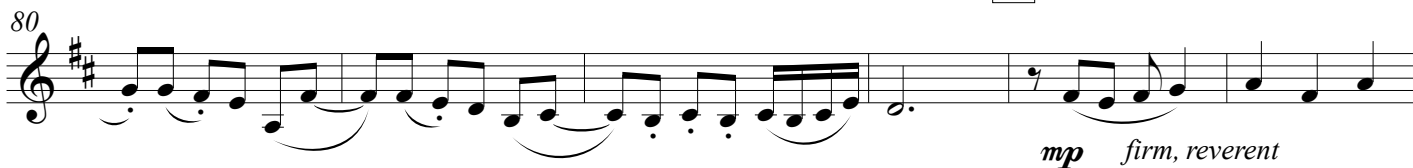
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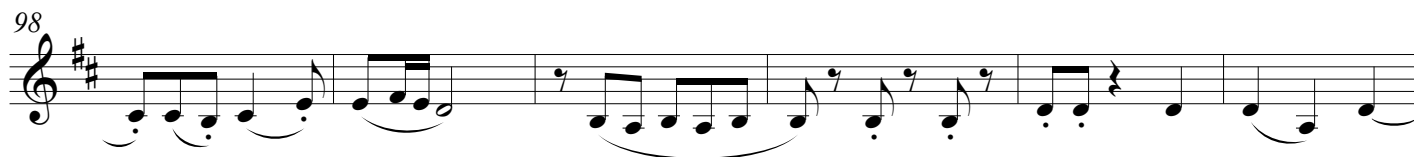
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)

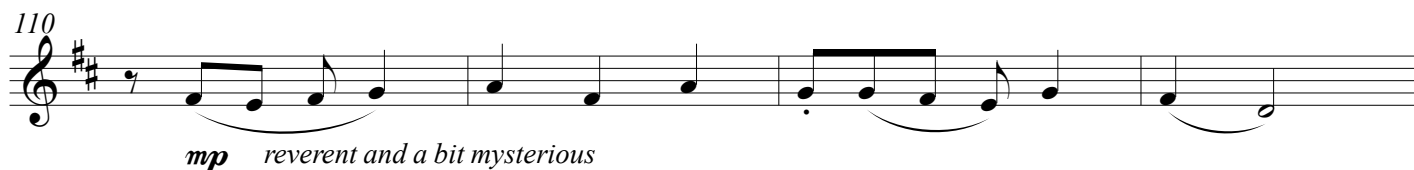
A



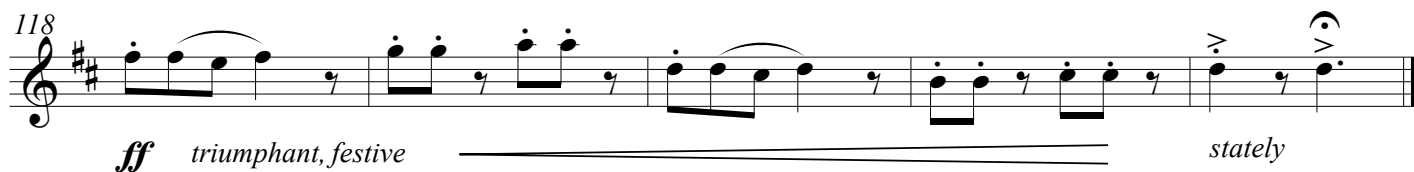
E**F****G****H****I**

J**K**

2.



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.

Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



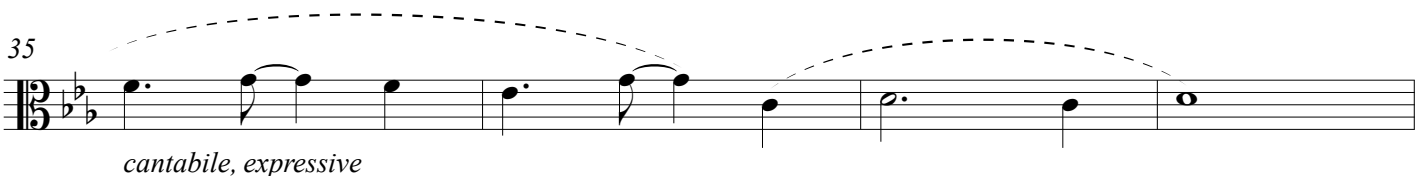
A



C

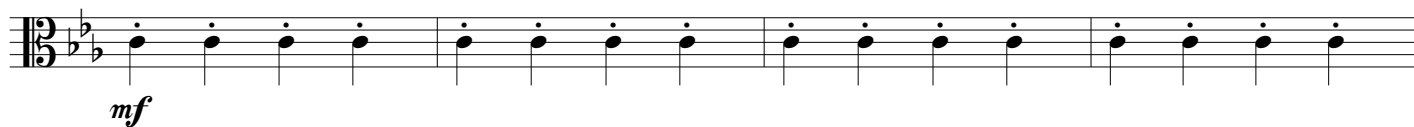


D Briefly a bit slower (preparing to launch into tempo primo) *a tempo*



E

39



43



F

Tango-style broadening of tempo a tempo

47



51



55



G

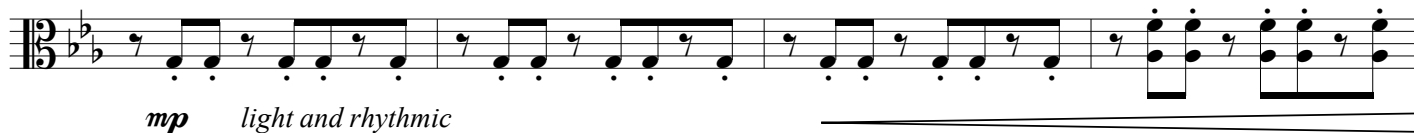
59



63



67

*poco rit.*

71



H *a tempo*

76

**I**

81



86

**J**

91



96

**K** *Un po' pesante**a tempo*

100



104

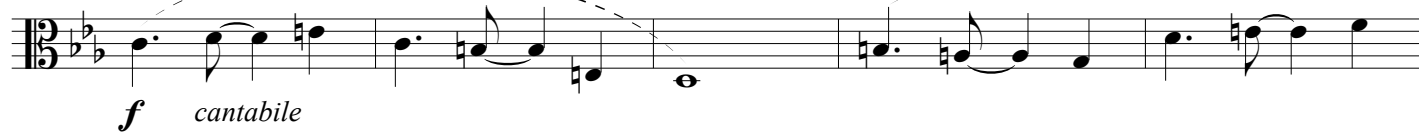


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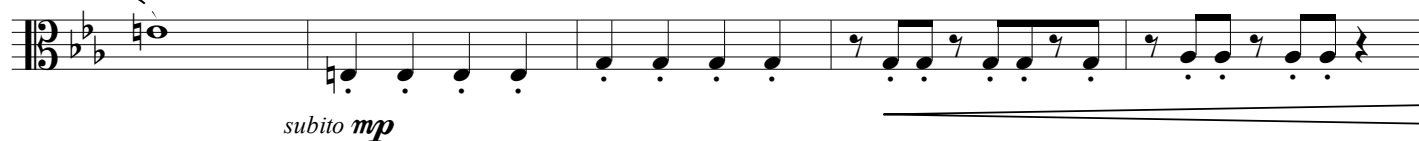


L

114



119

**M**

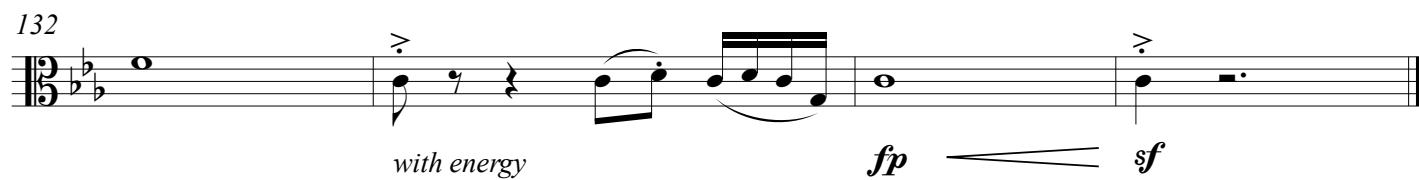
124



128



132



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

Musical score for the first section of 'Pan de Azúcar'. The score is written for Viola in 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Playful, with energy' with a quarter note equal to 130-150 beats per minute. The performance instruction is 'pizzicato'. The dynamics are marked 'ff' (fortissimo) with the instruction 'resonant, playful, with energy'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. Dashed lines indicate phrasing or slurs over groups of notes. The section ends with a double bar line.

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

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

Musical score for the second section of 'Pan de Azúcar'. The score is written for Viola in 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Very pleasant, serene and danceable' with a quarter note equal to 104-120 beats per minute. The performance instruction is 'arco'. The dynamics are marked 'mp' (mezzo-piano) with the instruction 'cantabile, expressive, but serene and gentle'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. Dashed lines indicate phrasing or slurs over groups of notes. The section ends with a double bar line.

B

37

pizzicato**mf** *rhythmically precise, playful, graceful*

41



45



49



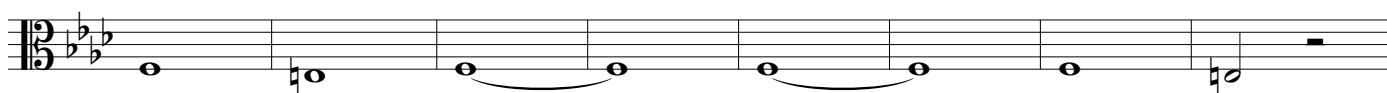
53

arco**mf** *very expressive, passionate*

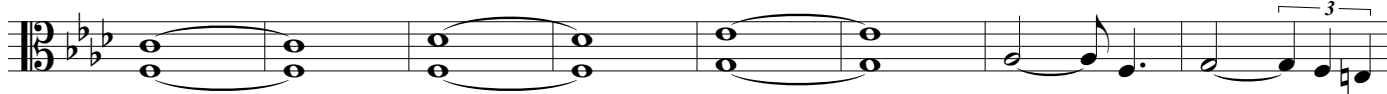
57



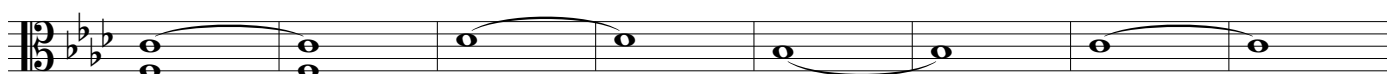
61

**p** *gentle, serene***C**

69

**mf**

77

**mp**

D

85



89



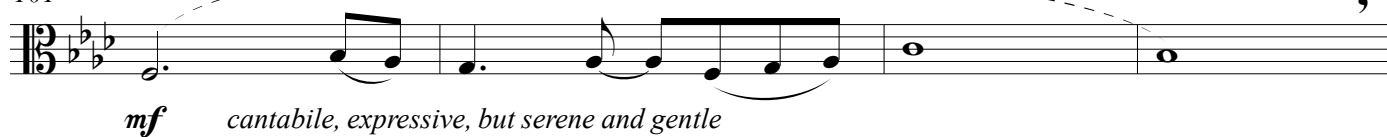
93



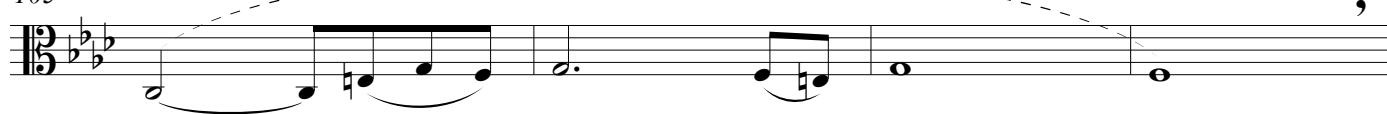
97

**E**

101



105



109



113

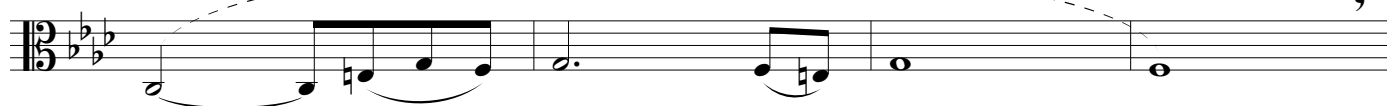


F

117



121



125

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

129

**pizzicato**

133



Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

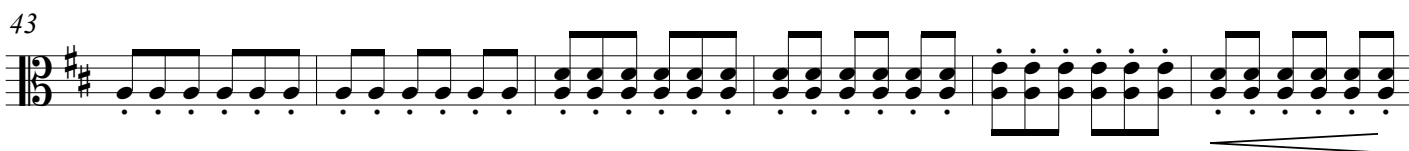
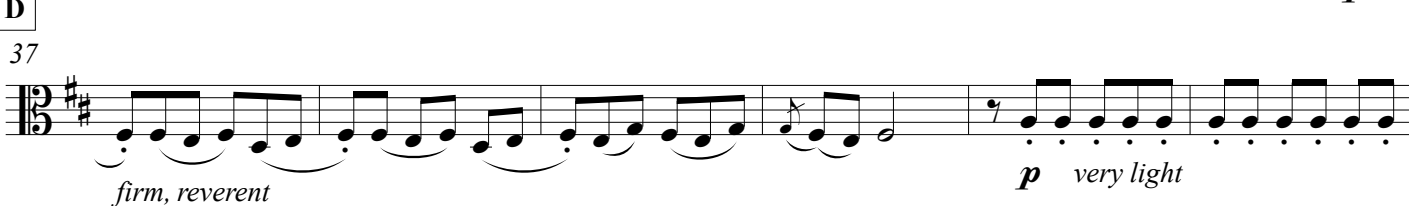
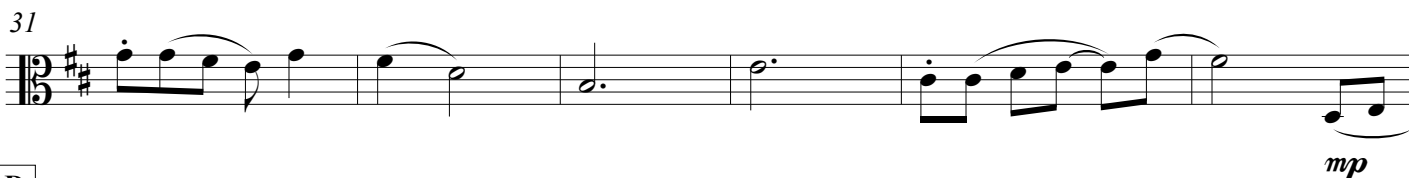
by José L. Elizondo

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



E

49

**F**

55

**G**

61



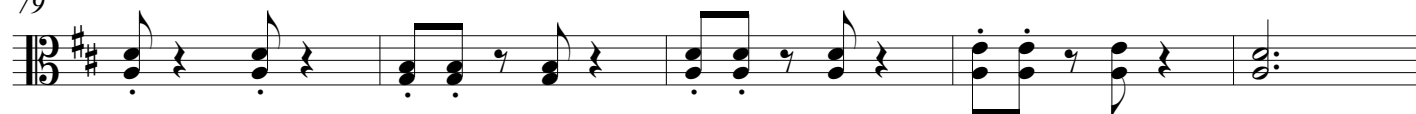
67

**H**

73



79

**I**

84

**J**

92



98



105

mp very light and rhythmic

K 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 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

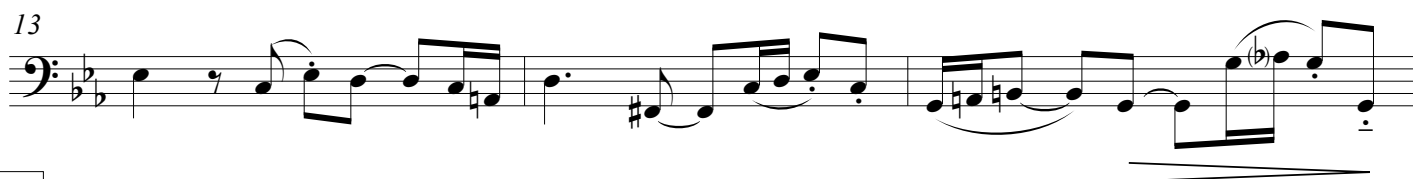
I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



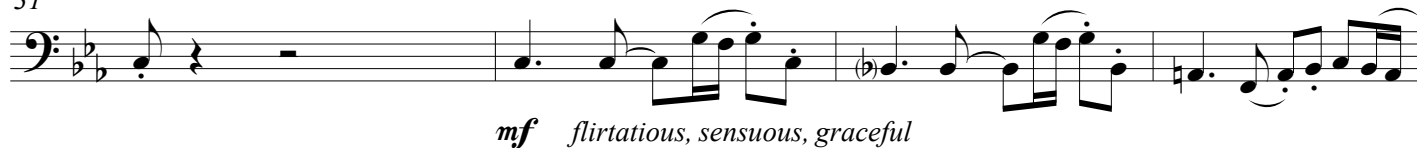
A



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

a tempo

31

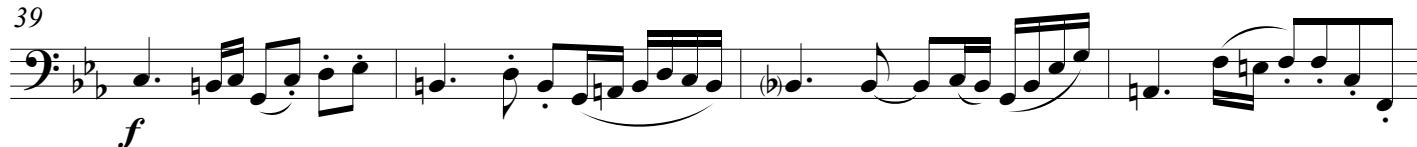


35



E

39



43



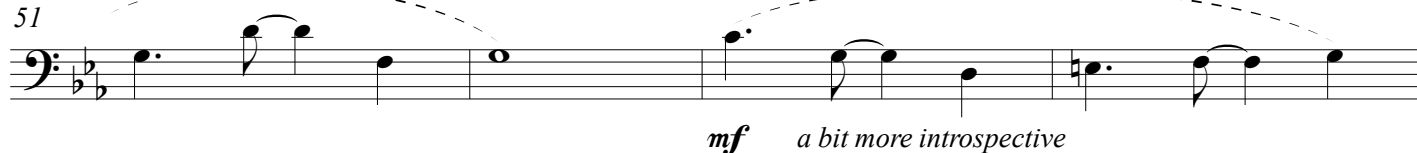
F *Tango-style broadening of tempo*

a tempo

47



51



55

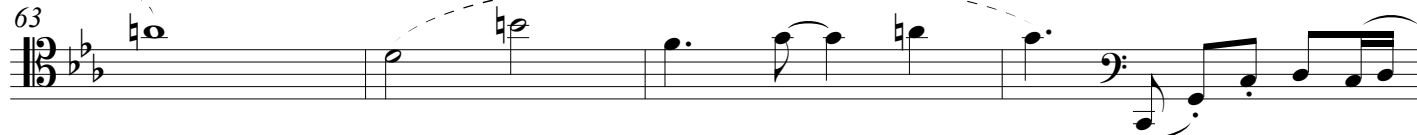


G

59



63

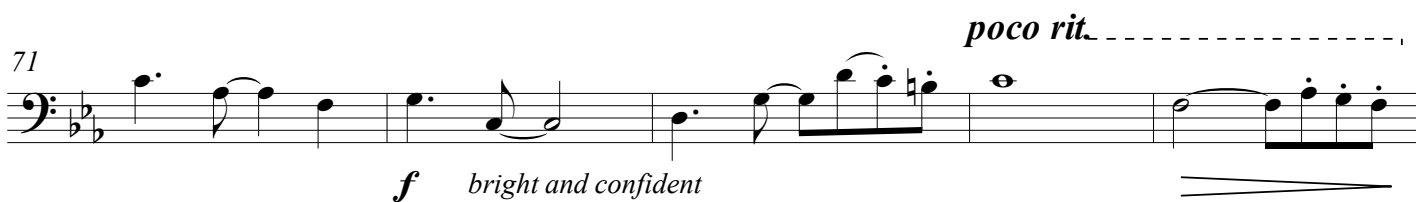


67



mp flirtatious and playful

71

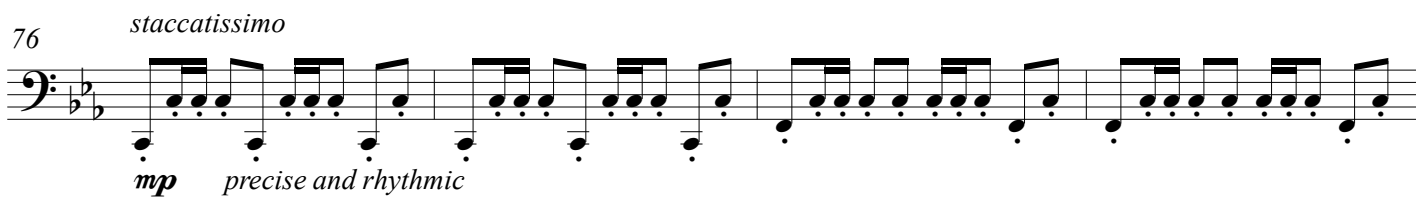


f bright and confident

poco rit.

H *a tempo*

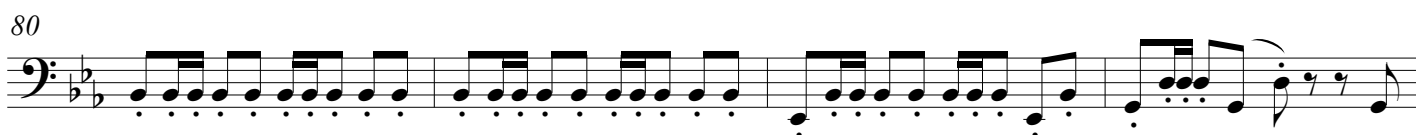
76



staccatissimo

mp precise and rhythmic

80



I

84



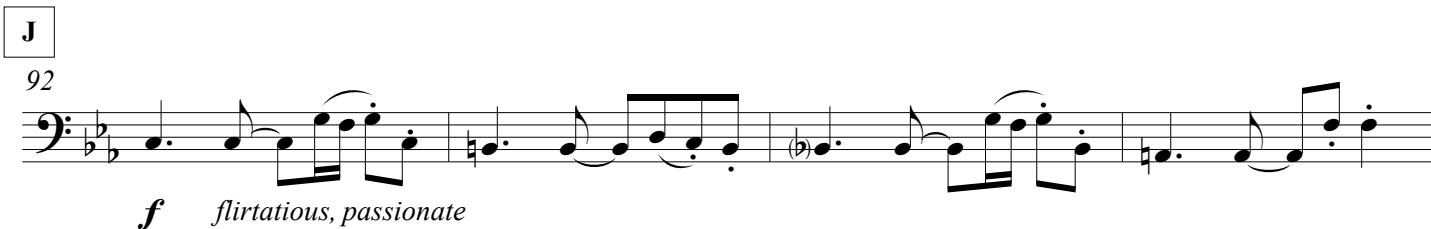
mf

88



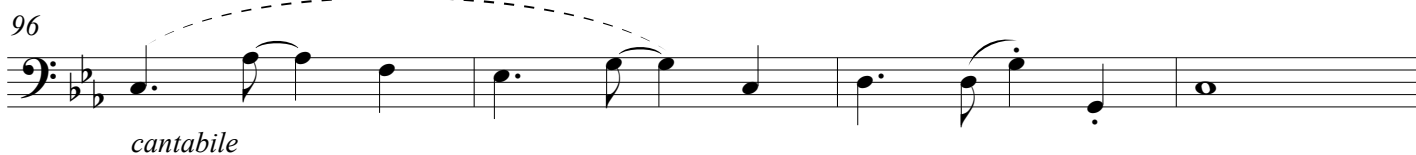
J

92

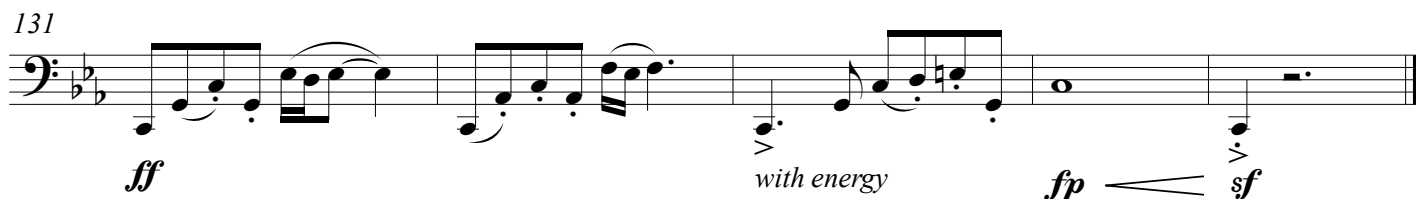
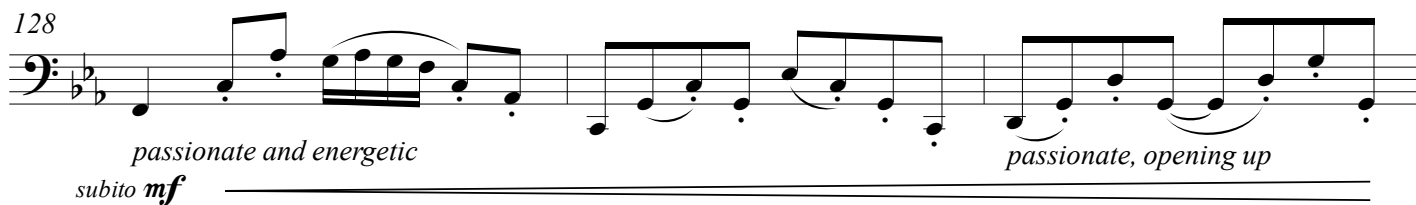
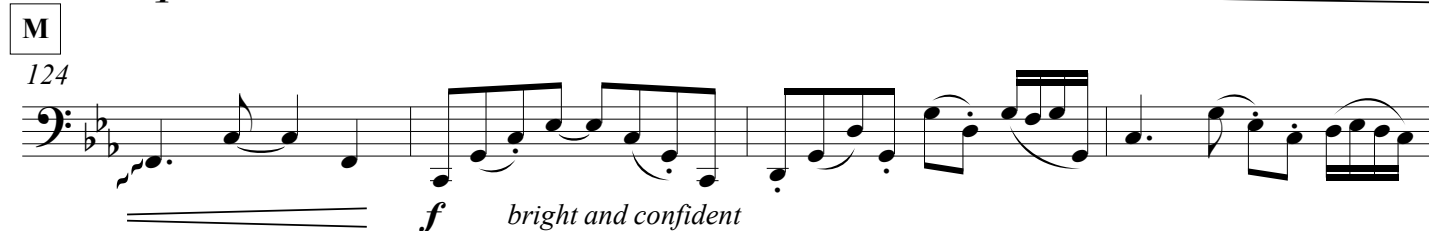
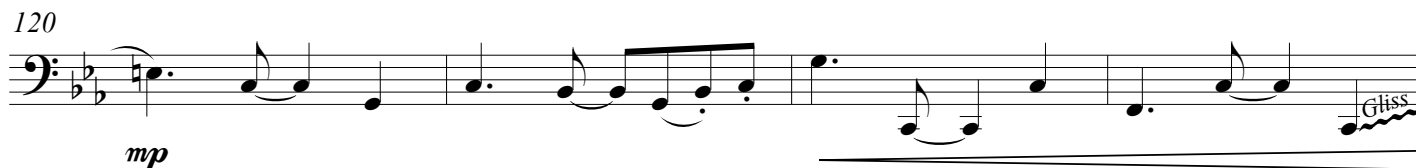
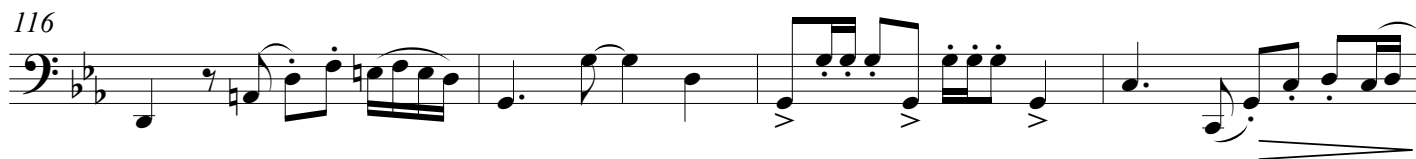
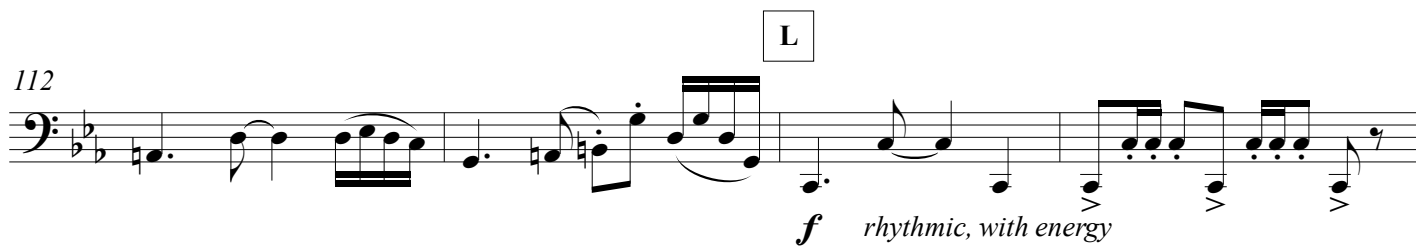
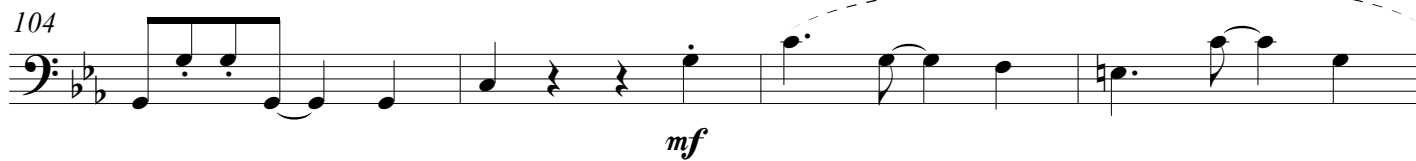
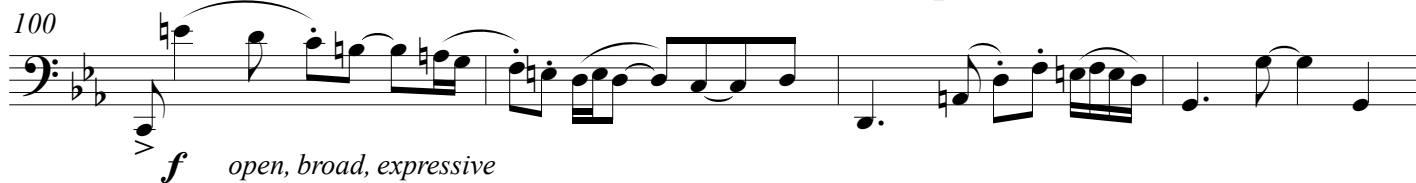


f flirtatious, passionate

96



cantabile

K *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 for 'Pan de Azúcar'. It consists of five staves of music in bass clef, 6/8 time. The first staff begins with a 'pizzicato' instruction and a dynamic of 'ff'. The music is characterized by playful, resonant rhythms with many slurs and ties. The key signature has one flat (B-flat). The section ends with a 'rit.' (ritardando) marking.

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

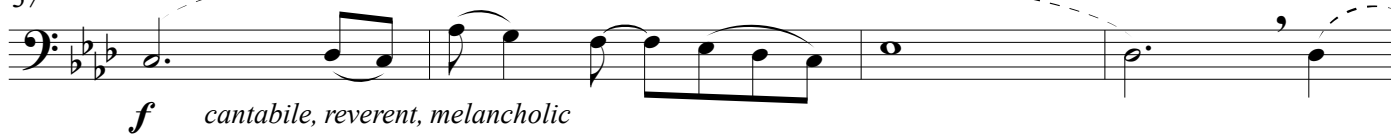
Steady tempo throughout the entire piece (and almost no rubato)

Second section of the musical score, marked 'A'. It consists of four staves of music in bass clef, 6/8 time. The tempo is slower, marked 'Very pleasant, serene and danceable' with a tempo of 104-120. The music is 'relaxed and smooth, like a bossa nova' with a dynamic of 'f'. The key signature changes to two flats (B-flat and E-flat). The section maintains a steady tempo throughout.

B

37

arco



41



45



49



53

pizzicato



57



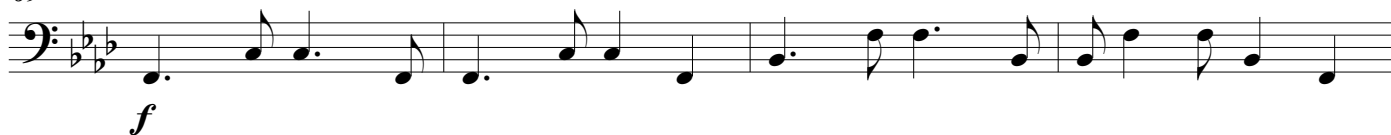
61



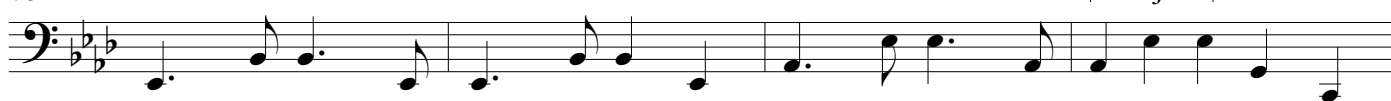
65

**C**

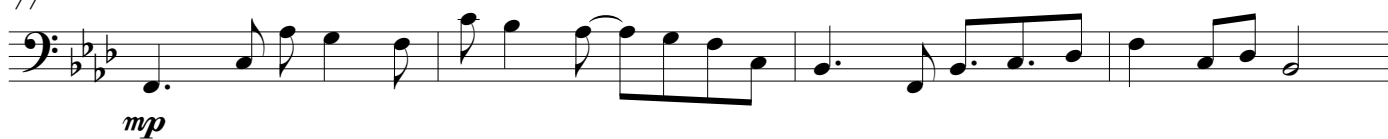
69



73



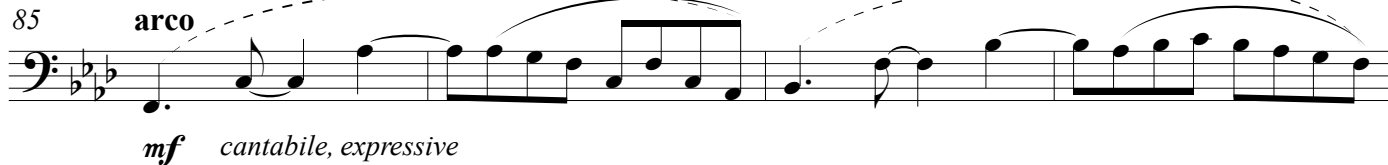
77



81

**D**

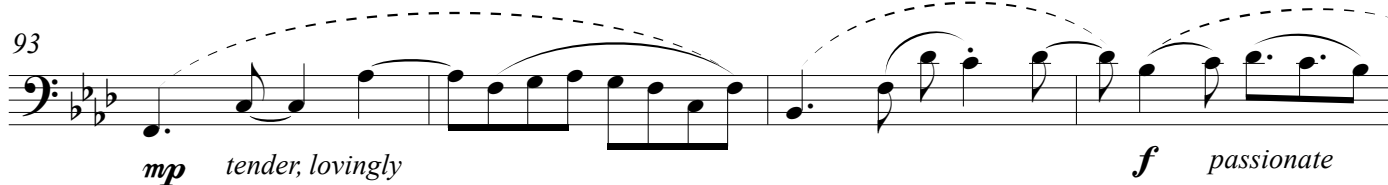
85



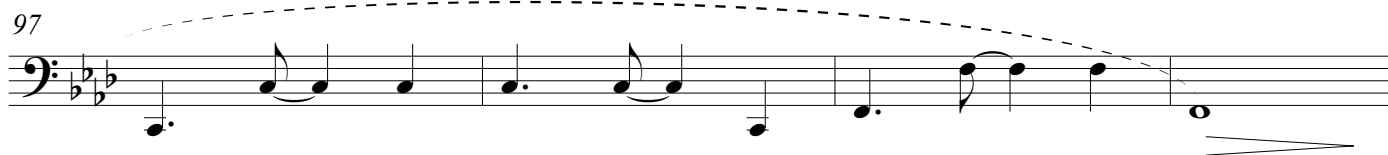
89



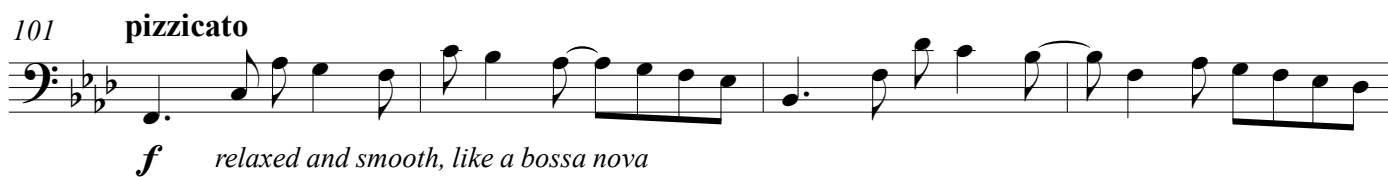
93



97

**E**

101



105



109



113



F

117



121



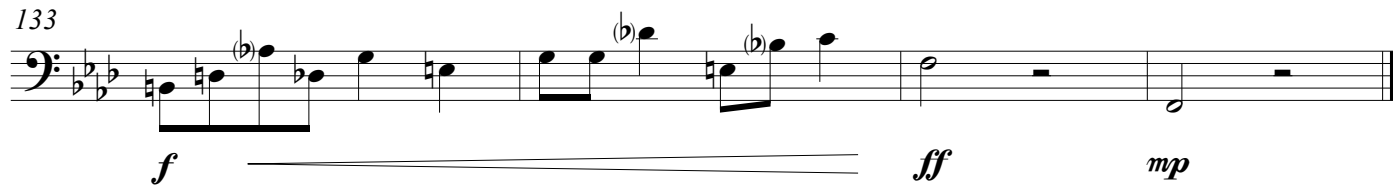
125

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

129



133



Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

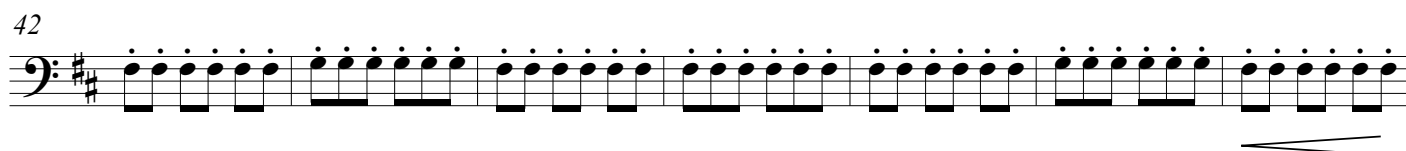
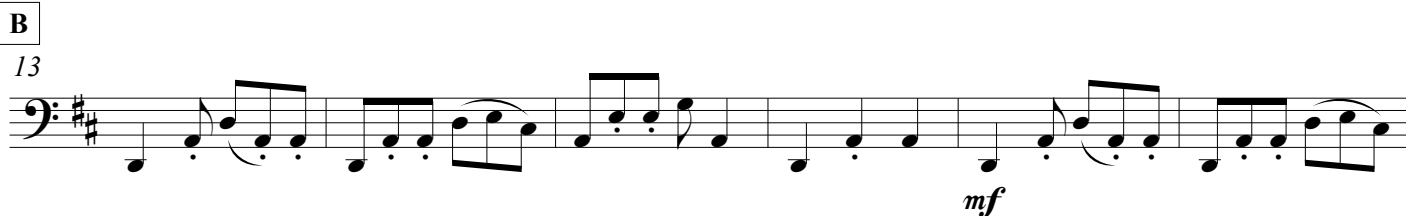
by José L. Elizondo

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

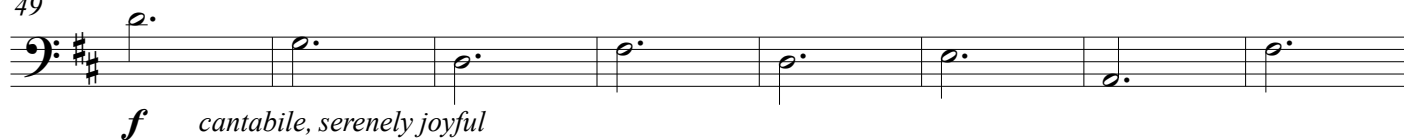
Steady tempo throughout the entire piece (and no rubato)

A



E

49

**F**

57

**G**

64



70

**H**

76

**I**

82

**J**

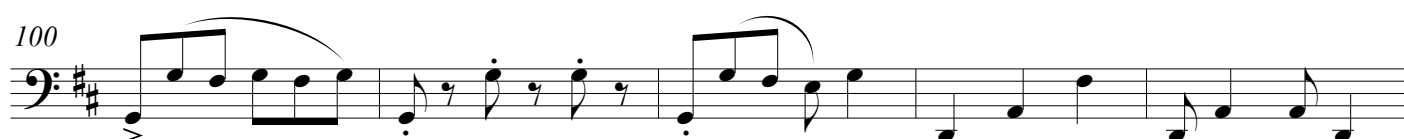
88



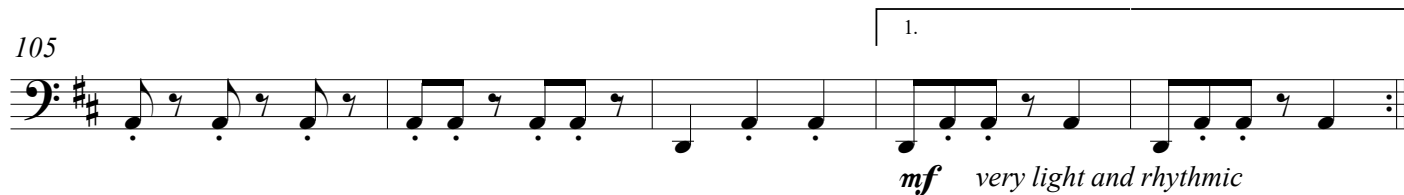
94



100



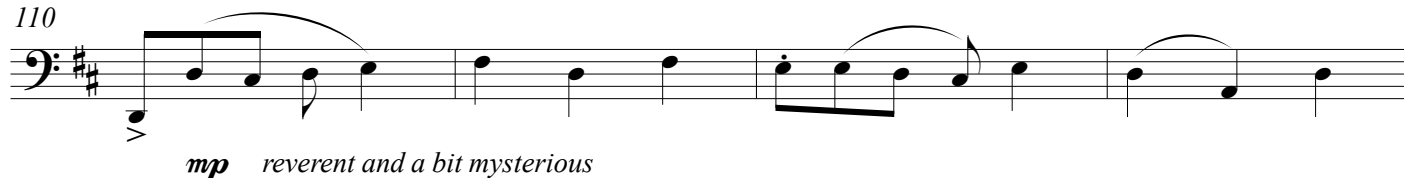
105



K

2.

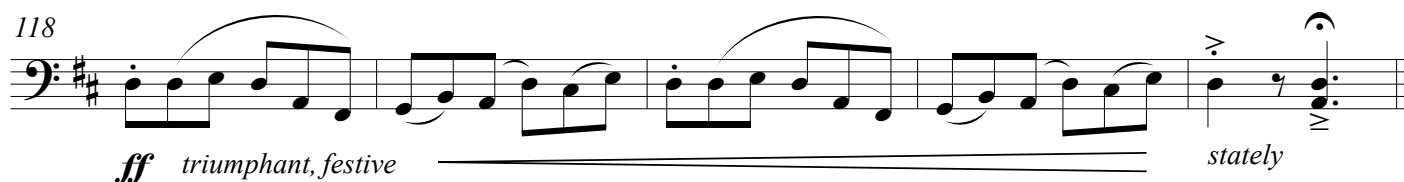
110



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.

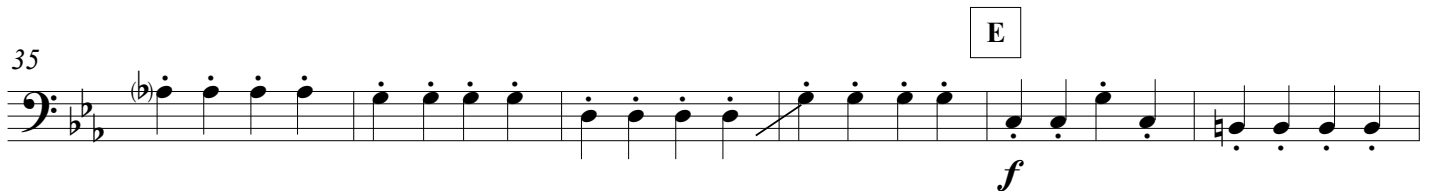
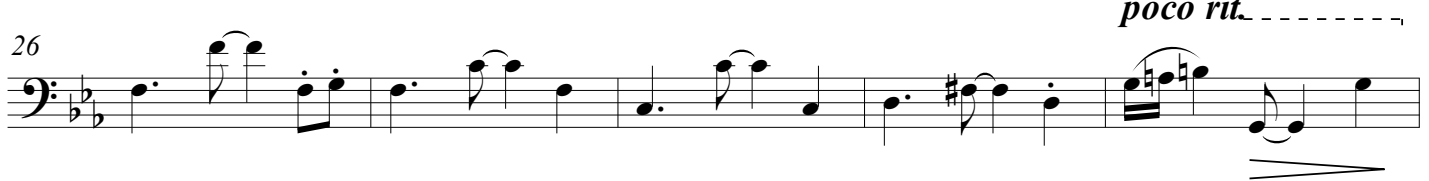
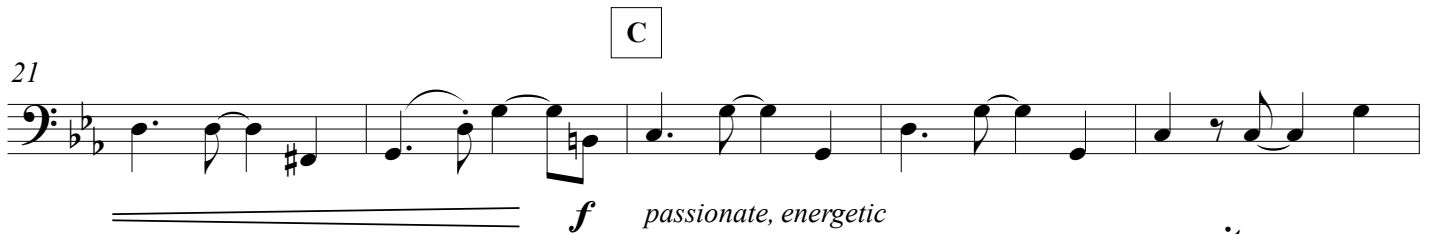
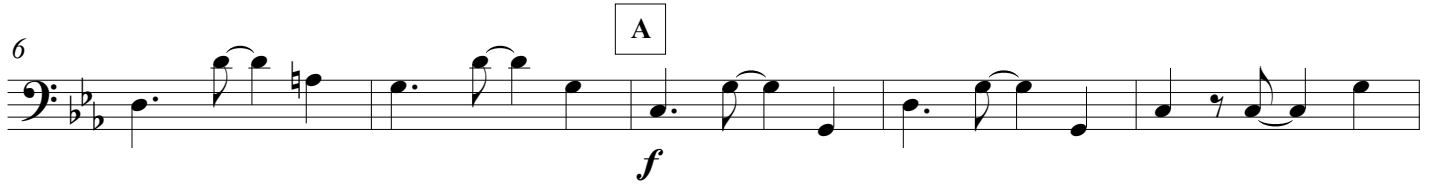
Danzas Latinoamericanas

dedicated to Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



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

47 *f* open, broad, expressive

51 *mf* a bit more introspective

56 *f* bright and confident

G

61 *f* exuberant and spacious

65 *mp* flirtatious and playful

69 *mf* bright and confident

poco rit.

H *a tempo*

74 *pizz.* *mp* light and rhythmic, playfully mysterious

79

I *arco*

84 *mf* light and rhythmic

88

J

92 *f* light and rhythmic

K *Un po' pesante* *a tempo*

97 *f*

103 flirtatious and playful *mf*

108 *f* bright and confident

L

112 *f* rhythmic, with energy

116 *mp*

M

122 *f* bright and confident

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

131 *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

Contrabass

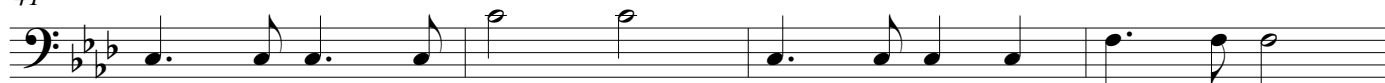
II. Pan de Azúcar -p.2-

B

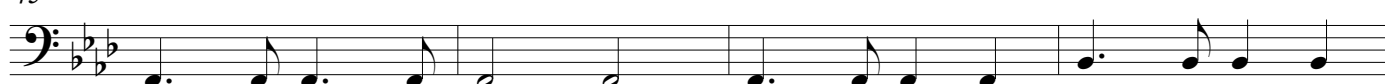
37



41



45



49



53



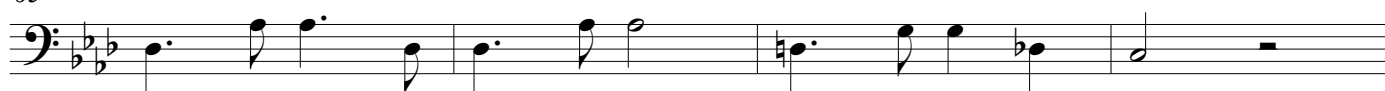
57



61



65



C

69



73



Contrabass

II. Pan de Azúcar -p.3-

77

mp

81

mf

D

85 **arco**

mf *cantabile, expressive*

89

93

mp *tender, lovingly*

97

mf

E

101

mp *relaxed, reverent*

109

F

117

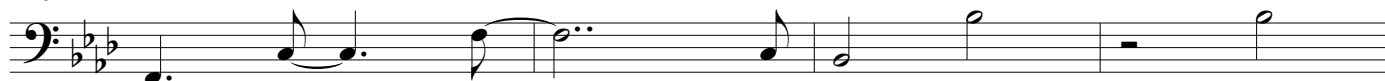
pizz.



121

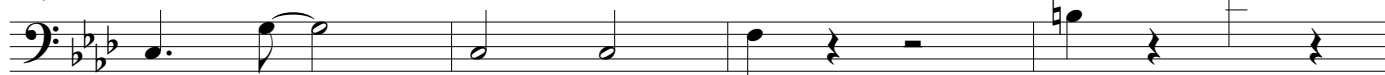


125



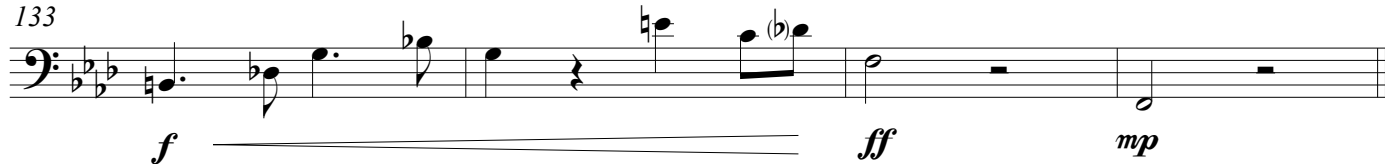
Continue at the same tempo, no rushing

129



with energy, graceful

133



Danzas Latinoamericanas

dedicated to Carlos Prieto

III. Atardecer Tapatío

by José L. Elizondo

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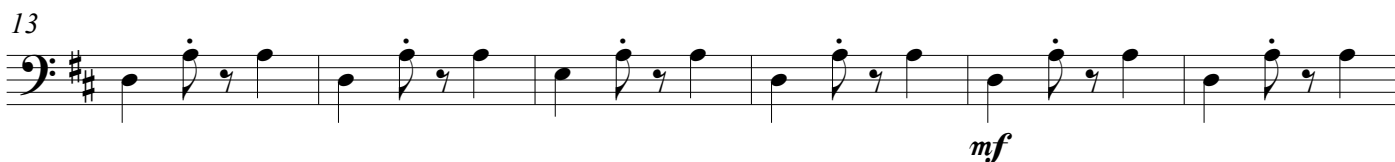
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)

A



B



C



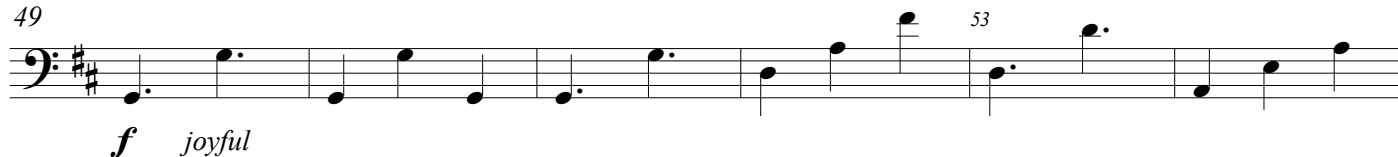
f precise, bold
and danceable

D



E

49



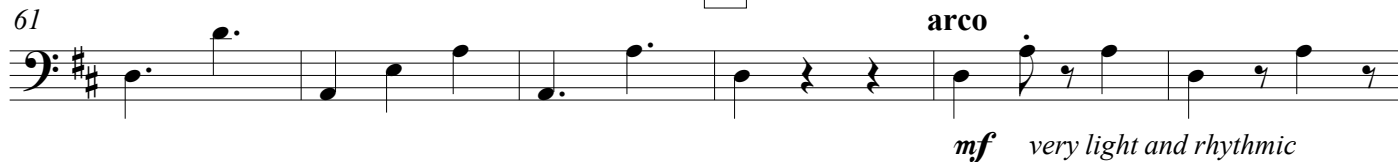
F

55



G

61



67



H

73



I

79

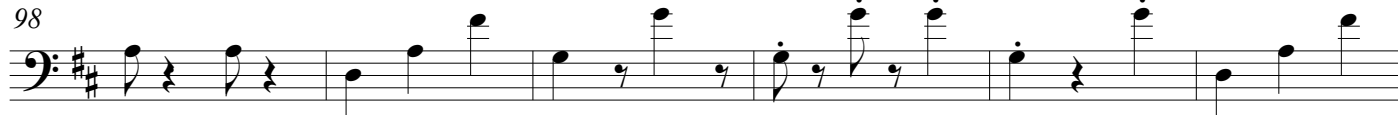


J

92



98



1.

104



K 2.

110

mp reverent and a bit mysterious *mf*

Continue at the same tempo, no rushing

rit.-----,

116

bold
f *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.