

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

dedicada a Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

Cello 1

mf *passionate, flirtatious but noble*

Cello 2

mf *passionate, flirtatious but noble*

5

p *a bit playfully mysterious*

p *a bit playfully mysterious*

9

mf *passionate, expressive*

mf *passionate, expressive*

13

poco rit.

A *a tempo*

16

mp *flirtatious, sensuous, graceful*

mp *flirtatious, sensuous, graceful*

20

mf f

mf f

Detailed description: This system contains measures 20 through 23. The music is in 3/4 time with a key signature of two flats. The upper staff begins with a mezzo-forte (mf) dynamic and a series of eighth-note chords. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Dynamics shift to forte (f) in measure 22.

24

mp

mp

Detailed description: This system contains measures 24 through 27. The dynamics are mezzo-piano (mp). The music continues with eighth-note chords in the upper staff and a more active bass line in the lower staff.

28

f mp f bright and confident

f mp f bright and confident

Detailed description: This system contains measures 28 through 31. Dynamics alternate between forte (f) and mezzo-piano (mp). The instruction "bright and confident" is written above the upper staff in measures 29 and 30.

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

32

ff open, broad, expressive

ff open, broad, expressive

Detailed description: This system contains measures 32 through 35. The dynamics are fortissimo (ff). The instruction "open, broad, expressive" is written above the upper staff in measure 32.

36

mf a bit more introspective

mf a bit more introspective

Detailed description: This system contains measures 36 through 39. The dynamics are mezzo-forte (mf). The instruction "a bit more introspective" is written above the upper staff in measure 37.

40

f bright and confident

f bright and confident

44

C

ff exuberant and spacious, with passion and energy

ff exuberant and spacious, with passion and energy

48

52

mf flirtatious and playful

mf flirtatious and playful

57

f bright and confident

f bright and confident

poco rit.

D *a tempo*

61

mp bold and seductive

mp light and rhythmic, playfully mysterious

65

69

f very expressive, seductive

f still light and rhythmic, but bolder

73

mf

mf

E

77

f flirtatious, passionate

f flirtatious, passionate

81

f *mp* *f* bright and confident

f *mp* *f* bright and confident

F *Un po' pesante*

a tempo

85

ff open, broad, expressive

ff open, broad, expressive

89

mf a bit more introspective

mf a bit more introspective

93

f bright and confident

f bright and confident

G

97

ff exuberant and spacious, with passion and energy

ff exuberant and spacious, with passion and energy

101

105

mf flirtatious and playful

mf flirtatious and playful

H

109

f bright and confident

f bright and confident

113

subito mf reverent, a bit mysterious

passionate, opening up

ff

subito mf reverent, a bit mysterious

passionate, opening up

ff

117

with energy

with energy

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

pizzicato
ff resonant, playful, with energy

5

9

13

17 *rit.*

Cello Duet

II. Pan de Azúcar -p.2-

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

21 **arco**

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

Vc. 2 **(pizz)** *f* resonant, relaxed and smooth like a bossa nova

25

Vc. 1

Vc. 2

29

Vc. 1

Vc. 2

33

Vc. 1

Vc. 2

B **pizz.** (with thumb)

37

Vc. 1 *f* rhythmically precise, resonant, gentle and graceful

Vc. 2 **arco** *mf* expressive, reverent, melancholic

41

Vc. 1

Vc. 2

45

Vc. 1

Vc. 2

49

Vc. 1

Vc. 2

C arco

53

Cello 1
OSSIA

mf very expressive, passionate, cantabile

Vc. 1

arco

3 2 1 φ 4 2 4

mf very expressive, passionate, cantabile

Vc. 2

pizzicato

f resonant, relaxed and smooth like a bossa nova

57

Cello 1
OSSIA

Vc. 1

4 2 2 1 1

Vc. 2

61

Vc. 1

Vc. 2

65

Vc. 1

Vc. 2

arco

mf

D

69

Vc. 1

Vc. 2

pizzicato

f resonant, relaxed and smooth like a bossa nova

romantic, flirting

73

Vc. 1

Vc. 2

3

77

Vc. 1

Vc. 2

mp a bit mysterious and tender

mp a bit mysterious and tender

f passionate

81

Vc. 1 *mf*

Vc. 2 *mf*

E

85 *arco*

Vc. 1 *mp cantabile, legato, expressive*

Vc. 2 *teasing playfully*

89

Vc. 1

Vc. 2

93

Vc. 1 *p tender, lovingly* *mf passionate*

Vc. 2 *mp tender, lovingly* *f passionate*

97

Vc. 1

Vc. 2

F

101

Vc. 1 *mf* cantabile, expressive, tender, with hope

Vc. 2 *pizzicato*
f resonant, relaxed and smooth like a bossa nova

105

Vc. 1

Vc. 2

109

Vc. 1 *mp* a bit more introspective

Vc. 2 *p* reverent

Continue at the same tempo, no rushing

113

Vc. 1 *mf* *pizzicato*
mf with energy, graceful

Vc. 2 *mf* with energy, graceful

117

Vc. 1 *f* *sfz* *mp*

Vc. 2 *f* *sfz* *mp*

Danzas Latinoamericanas

dedicated to Carlos Prieto

3. Atardecer Tapatío

by José L. Elizondo

PERFORMANCE NOTES: 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. 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)

Cello 1
mf very light and rhythmic *f*

Cello 2
mf very light and rhythmic

A

Vc 1
 5 joyful, confident, uncomplicated

Vc 2
f joyful, light and danceable

Vc 1
 9 playfully mysterious *subito mp*

Vc 2
subito mp playfully mysterious

Vc 1
 13 playfully mysterious *mf*

Vc 2
subito mp playfully mysterious

17

Vc 1

Vc 2

mf

B

21

Vc 1

Vc 2

f joyful and exuberant

f joyful and exuberant

25

Vc 1

Vc 2

29

Vc 1

Vc 2

33

Vc 1

Vc 2

f a bit more restrained,
but still bold and playful

C

37

Vc 1

Vc 2

f a bit more restrained,
but still bold and playful

mf

41

Vc 1

Vc 2

f

mf

45

Vc 1

Vc 2

f

D

48

Vc 1

Vc 2

ff open, exuberant

f playful, light

52

Vc 1

Vc 2

76 *OSSIA*

Vc 1

OSSIA

Vc 1

Vc 2

G

80

Vc 1

subito mp reverent and a bit mysterious

Vc 2

subito mp reverent and a bit mysterious

84

Vc 1

f

ff with energy

Vc 2

f

ff with energy

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

88

Vc 1

triumphant, festive

stately

Vc 2

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

dedicada a Carlos Prieto

I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120



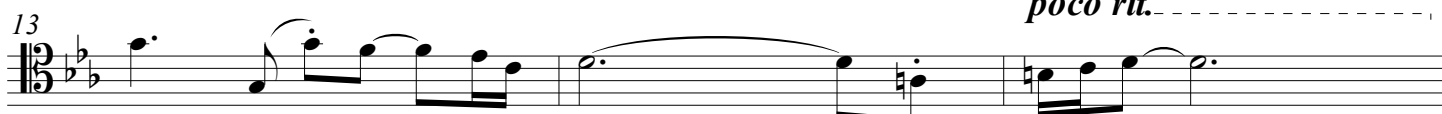
mf *passionate, flirtatious but noble*



p *a bit playfully mysterious*



mf *passionate, expressive*



poco rit.

A *a tempo*

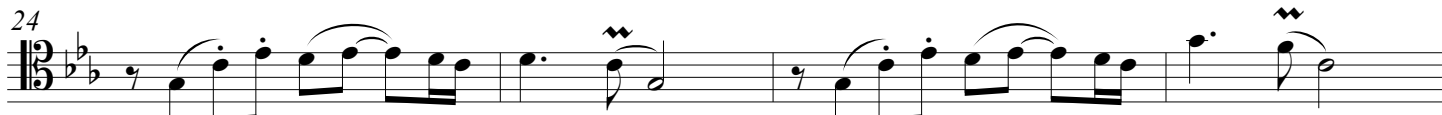


mp *flirtatious, sensuous, graceful*

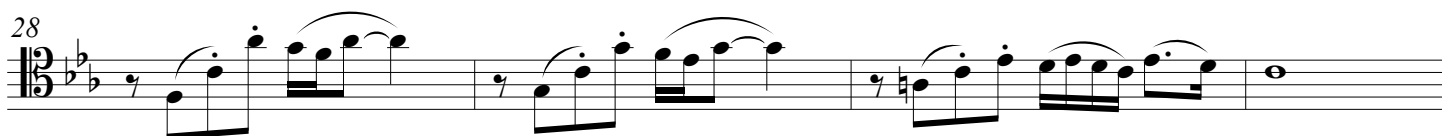


mf

f



mp



f

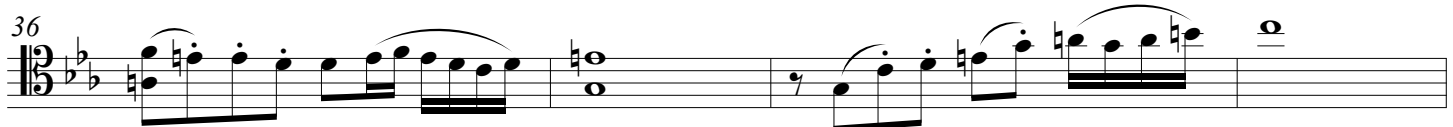
mp

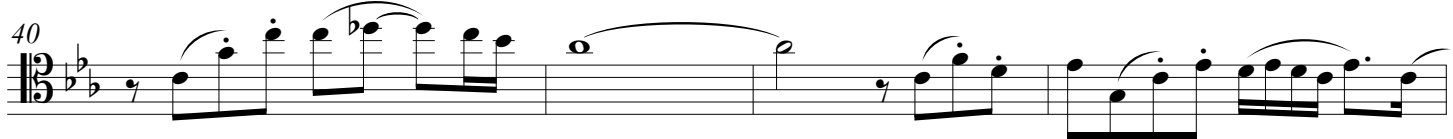
f

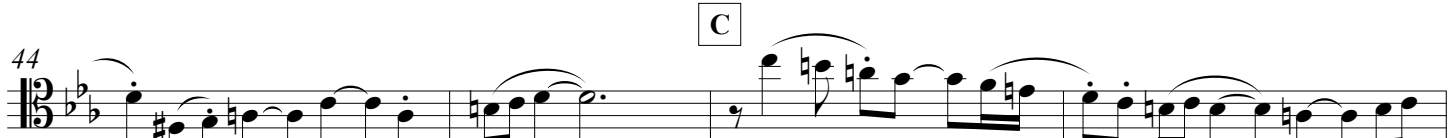
bright and confident

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

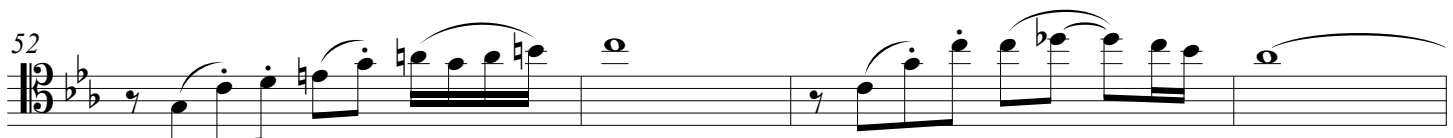
32  *ff* open, broad, expressive

36  *mf* a bit more introspective

40  *f* bright and confident


44  **C** *ff* exuberant and spacious, with passion and energy

48 

52  *mf* flirtatious and playful

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

D *a tempo*

61  *mp* bold and seductive

65 

69

f very expressive, seductive

73

mf

E

77

f flirtatious, passionate

81

f *mp* *f* bright and confident

F *Un po' pesante* *a tempo*

85

ff open, broad, expressive

89

mf a bit more introspective

93

f bright and confident

G

97

ff exuberant and spacious, with passion and energy

101

105

mf flirtatious and playful

H

109

f bright and confident

113

reverent, a bit mysterious passionate, opening up

subito *mf* *ff*

117

with energy

Danzas Latinoamericanas

dedicated to Carlos Prieto

II. Pan de Azúcar

by José L. Elizondo

Playful, with energy ♩ = 130-150

pizzicato

Musical notation for measures 1-4. The piece is in 4/4 time, key of B-flat major. It begins with a pizzicato instruction. The first measure has a quarter rest followed by a quarter note G2. The second measure has a quarter note F2, a quarter note G2, and a quarter note A2. The third measure has a quarter note Bb2, a quarter note C3, a quarter note D3, and a quarter note E3. The fourth measure has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. A first ending bracket spans measures 1-4, and a second ending bracket spans measures 5-8.

ff resonant, playful, with energy

Musical notation for measures 5-8. Measure 5 has a quarter note Bb2, a quarter note C3, a quarter note D3, and a quarter note E3. Measure 6 has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. Measure 7 has a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4. Measure 8 has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A first ending bracket spans measures 5-8, and a second ending bracket spans measures 9-12.

Musical notation for measures 9-12. Measure 9 has a quarter note Bb2, a quarter note C3, a quarter note D3, and a quarter note E3. Measure 10 has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. Measure 11 has a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4. Measure 12 has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A first ending bracket spans measures 9-12, and a second ending bracket spans measures 13-16.

Musical notation for measures 13-16. Measure 13 has a quarter note Bb2, a quarter note C3, a quarter note D3, and a quarter note E3. Measure 14 has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. Measure 15 has a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4. Measure 16 has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A first ending bracket spans measures 13-16, and a second ending bracket spans measures 17-20.

Musical notation for measures 17-20. Measure 17 has a quarter note Bb2, a quarter note C3, a quarter note D3, and a quarter note E3. Measure 18 has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. Measure 19 has a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4. Measure 20 has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A first ending bracket spans measures 17-20, and a second ending bracket spans measures 21-24. The piece ends with a *rit.* marking.

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

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

Musical notation for measures 21-24. The piece is in 3/4 time, key of B-flat major. Measure 21 has a half note Bb2. Measure 22 has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 23 has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. Measure 24 has a half note C4. A first ending bracket spans measures 21-24, and a second ending bracket spans measures 25-28.

arco

mf cantabile, expressive, but serene and gentle

Musical notation for measures 25-28. Measure 25 has a half note Bb2. Measure 26 has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 27 has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. Measure 28 has a half note C4. A first ending bracket spans measures 25-28, and a second ending bracket spans measures 29-32.

Musical notation for measures 29-32. Measure 29 has a half note Bb2. Measure 30 has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 31 has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. Measure 32 has a half note C4. A first ending bracket spans measures 29-32, and a second ending bracket spans measures 33-36.

Musical notation for measures 33-36. Measure 33 has a half note Bb2. Measure 34 has a quarter note C3, a quarter note D3, and a quarter note E3. Measure 35 has a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note Bb3. Measure 36 has a half note C4. A first ending bracket spans measures 33-36, and a second ending bracket spans measures 37-40.

B pizz. (with thumb)

37

f rhythmically precise, resonant, gentle and graceful

41

45

49

C arco

53

Cello 1
OSSIA

mf very expressive, passionate, cantabile

arco

mf very expressive, passionate, cantabile

Cello 1
OSSIA

57

61

65

D

69 **pizzicato**

f resonant, relaxed and smooth like a bossa nova

73

77

mp a bit mysterious and tender

81

mf

E

85 **arco**

mp cantabile, legato, expressive

89

93 *p* tender, lovingly *mf* passionate

97

F 101 *mf* cantabile, expressive, tender, with hope

105

109 *mp* a bit more introspective

Continue at the same tempo, no rushing
pizzicato

113 *mf* *mf* with energy, graceful

117 *f* *sfz* *mp*

Danzas Latinoamericanas

dedicated to Carlos Prieto

3. Atardecer Tapatío

by José L. Elizondo

PERFORMANCE NOTES: 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. 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)

mf very light and rhythmic *f*

A

5
joyful, confident, uncomplicated

9
subito mp

13
playfully mysterious *mf*

17

B

21
f joyful and exuberant

25



C

37

f a bit more restrained,
but still bold and playful *mf*

41

f *mf*

45

f

D

48

ff open, exuberant

52

E

56

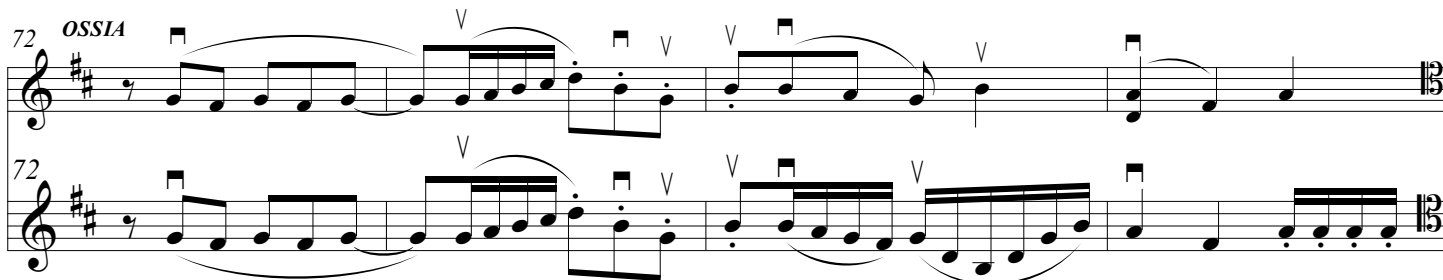
mf firm, reverent

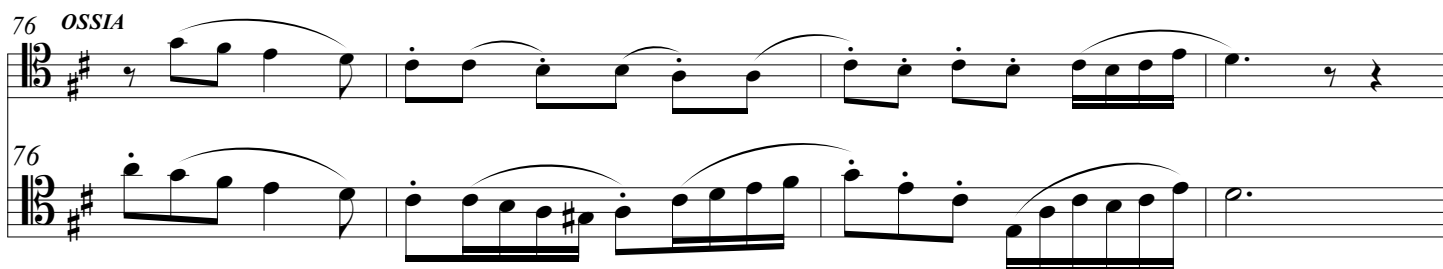
60

F

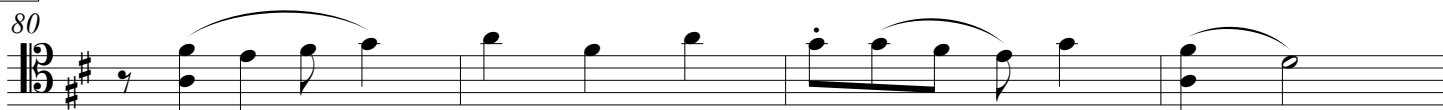
64  *f* joyful and exuberant

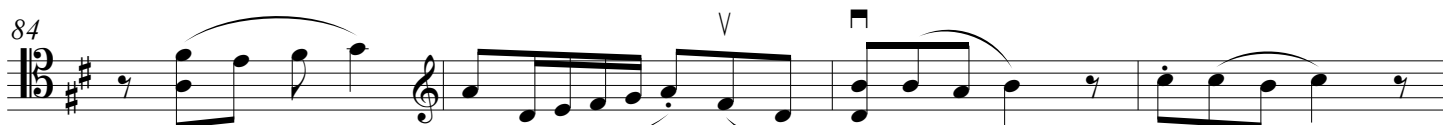
68 

72 *OSSIA* 

76 *OSSIA* 

G

80  *subito mp* reverent and a bit mysterious

84  *f* *ff* with energy

Continue at the same tempo, no rushing

rit.-----

88  *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

dedicada a Carlos Prieto
I. Otoño en Buenos Aires

by José L. Elizondo

Tempo di Tango ♩ = 110-120

1

mf *passionate, flirtatious but noble*

5

p *a bit playfully mysterious*

9

mf *passionate, expressive*

13

poco rit.

A *a tempo*

16

mp *flirtatious, sensuous, graceful*

20

mf *f*

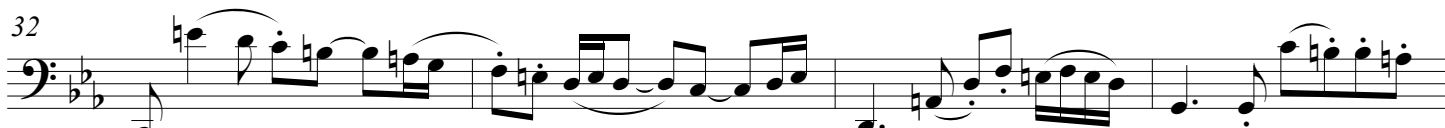
24

mp


28


f *mp* *f* *bright and confident*

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

32  *ff* open, broad, expressive

36  *mf* a bit more introspective

40  *f* bright and confident


44  **C** *ff* exuberant and spacious, with passion and energy

48 

52  *mf* flirtatious and playful

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

D *a tempo*

61  *mp* light and rhythmic, playfully mysterious

65 

69

f *still light and rhythmic, but bolder*

73

mf

E

77

f *flirtatious, passionate*

81

f ***mp*** ***f*** *bright and confident*

F *Un po' pesante* *a tempo*

85

ff *open, broad, expressive*

89

mf *a bit more introspective*

93

f *bright and confident*

G

97

ff *exuberant and spacious, with passion and energy*

101

105



mf flirtatious and playful

Musical notation for measures 105-108 in bass clef, B-flat major, 3/4 time. Measure 105 starts with a half rest. The piece is marked *mf* and described as "flirtatious and playful".

H

109



f bright and confident

Musical notation for measures 109-112 in bass clef, B-flat major, 3/4 time. The piece is marked *f* and described as "bright and confident".

113



reverent, a bit mysterious passionate, opening up

subito *mf* *ff*

Musical notation for measures 113-116 in bass clef, B-flat major, 3/4 time. The piece is marked "subito *mf*" and "passionate, opening up", with a dynamic change to *ff* at the end of measure 116.

117



with energy

Musical notation for measures 117-120 in bass clef, B-flat major, 3/4 time. The piece is marked "with energy".

Danzas Latinoamericanas

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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 (pizz)

f resonant, relaxed and smooth like a bossa nova

25

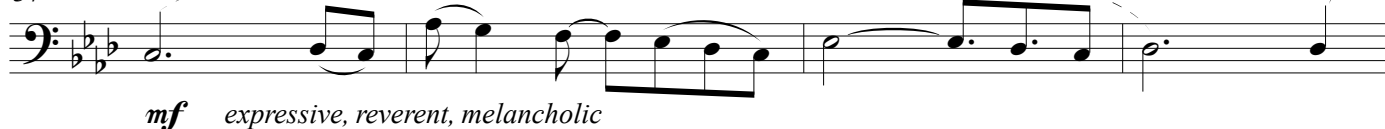
29

33

B

37

arco

*mf* expressive, reverent, melancholic

41



45



49

**C**

53

pizzicato

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

57

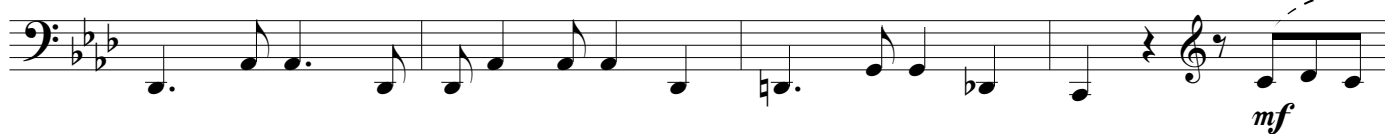


61



65

arco

*mf*

D

69 *romantic, flirting*

73

77 *mp a bit mysterious and tender* *f passionate*

81 *mf*

E

85 *teasing playfully*

89

93 *mp tender, lovingly* *f passionate*

97

F

101 **pizzicato**

f resonant, relaxed and smooth like a bossa nova

105

109

p reverent

Continue at the same tempo, no rushing

113

mf with energy, graceful

117

f *sfz* *mp*

Danzas Latinoamericanas

dedicated to Carlos Prieto

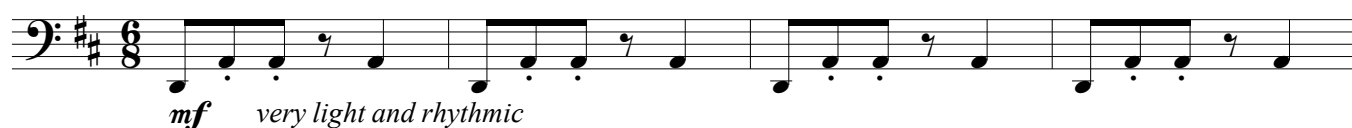
3. Atardecer Tapatío

by José L. Elizondo

PERFORMANCE NOTES: 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. It is very important for this type of dance to be very light, joyful and worry-free.

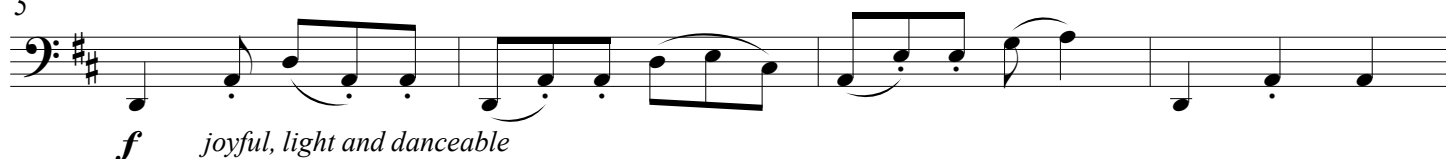
Festive, spirited and pleasantly danceable ♩. = 96-106

Steady tempo throughout the entire piece (and no rubato)



A

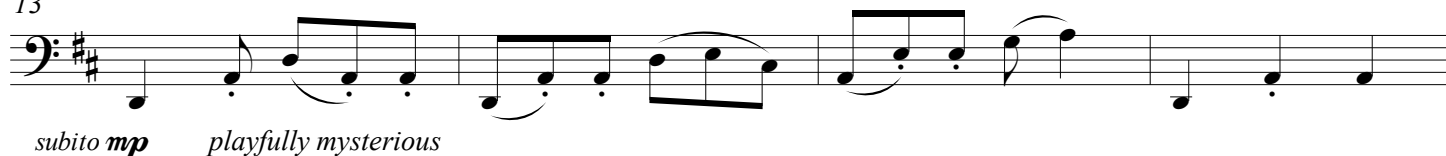
5



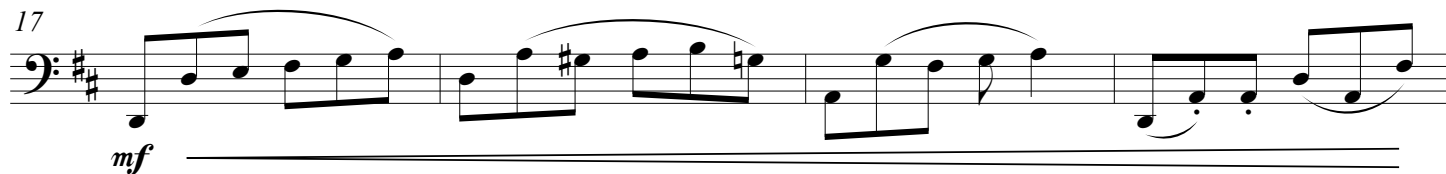
9



13



17



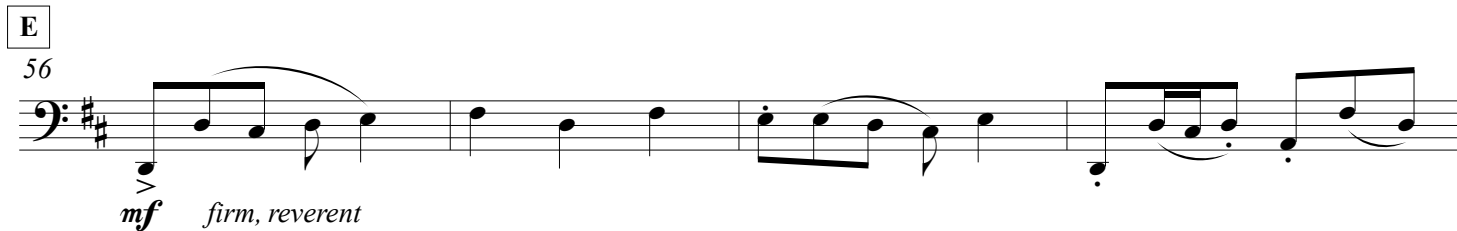
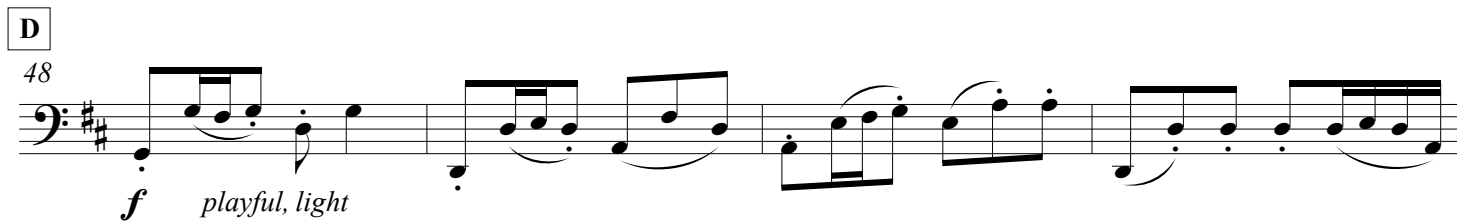
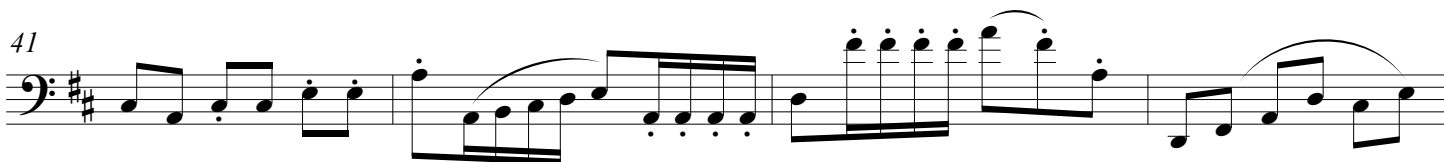
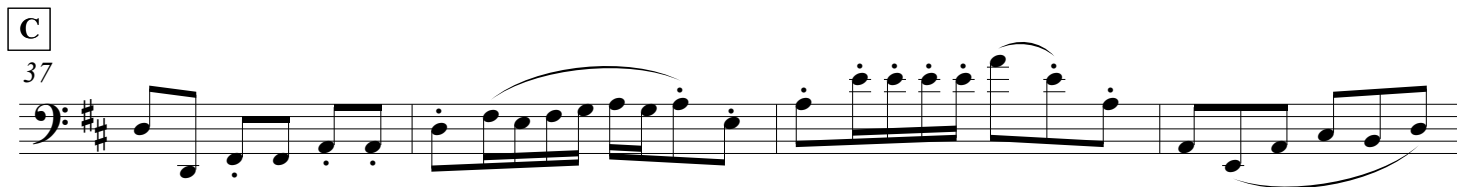
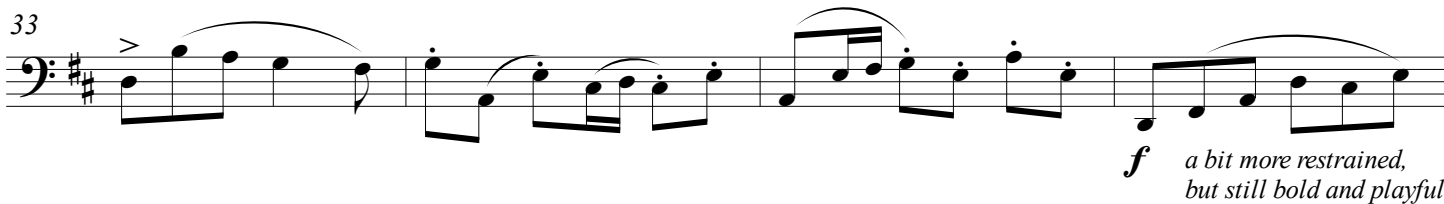
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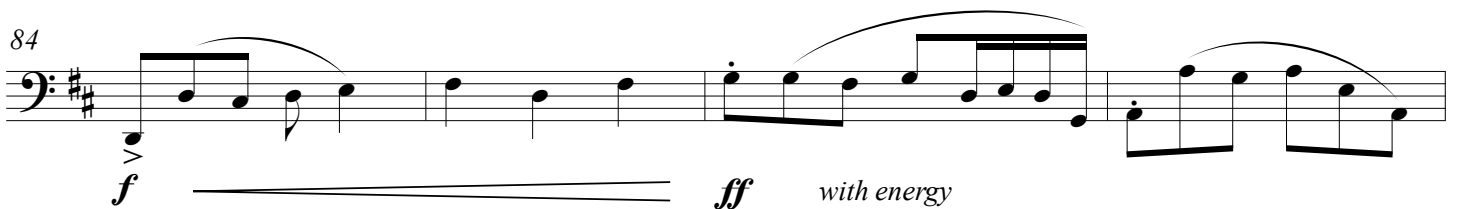
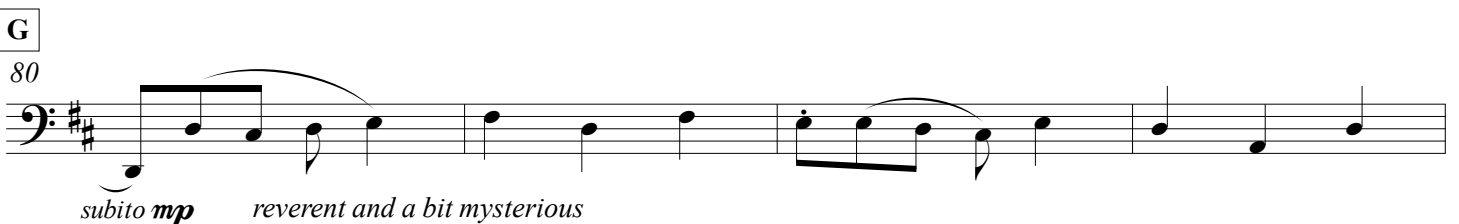
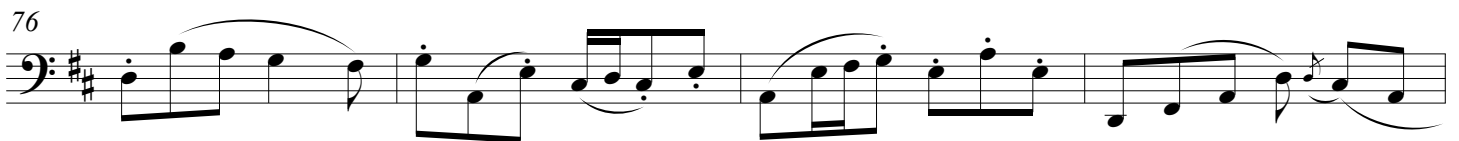
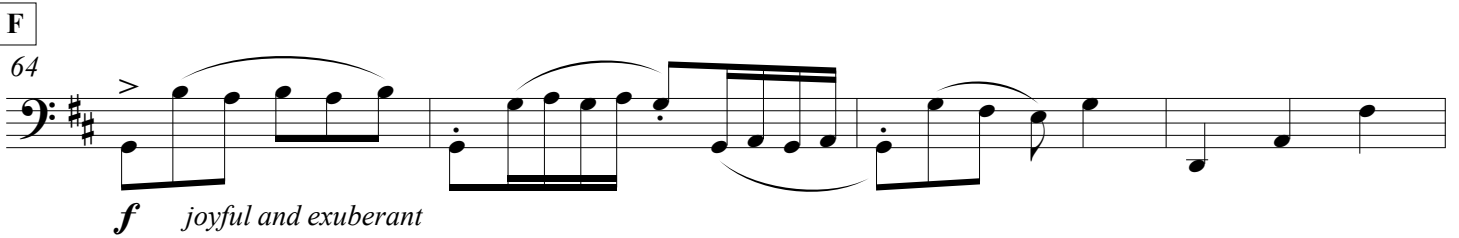
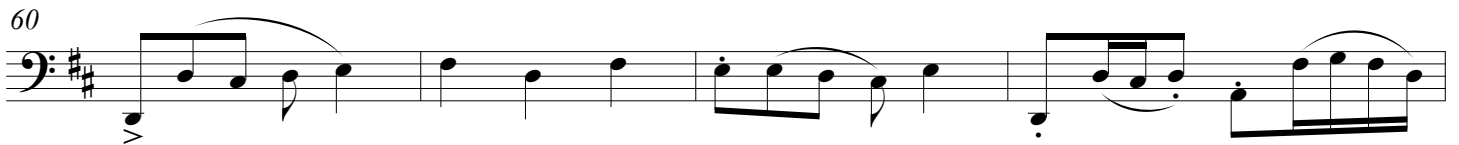
21



25

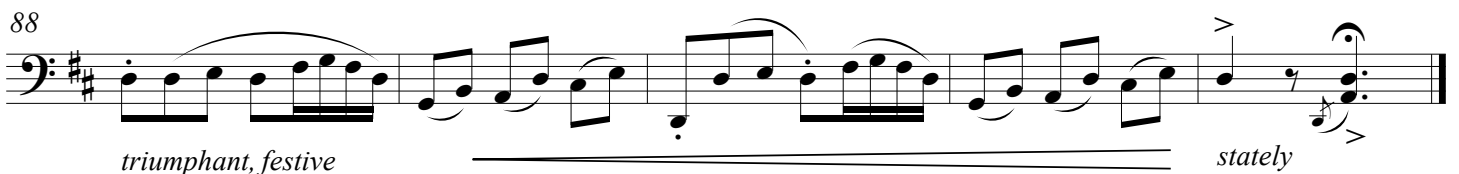






Continue at the same tempo, no rushing

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.